START

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APRIL 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
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11	BSO	1897-1898
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13	BSO	1898-1899
14	BSO	1899-1900
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16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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64	BSO	1938-1939
65	Pops	
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66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
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77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
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83	BSO	
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96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Sp 425
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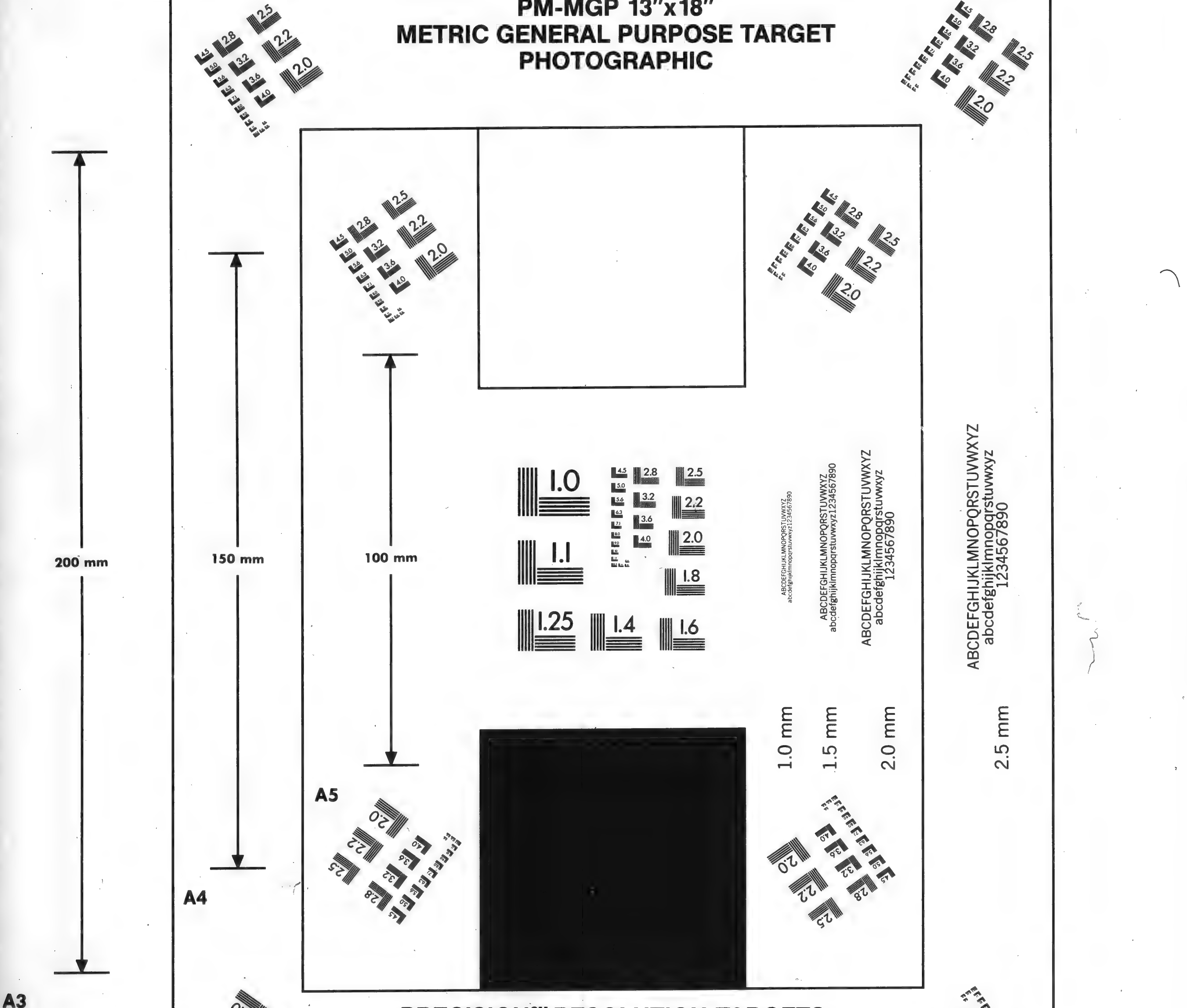
CAT 840 3594
29 - 10
Kodak

REEL 30

Volume 54

BSO
Pops
1931-1932

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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2.5 mm
A5
A4
A3

PRECISION℠ RESOLUTION TARGETS

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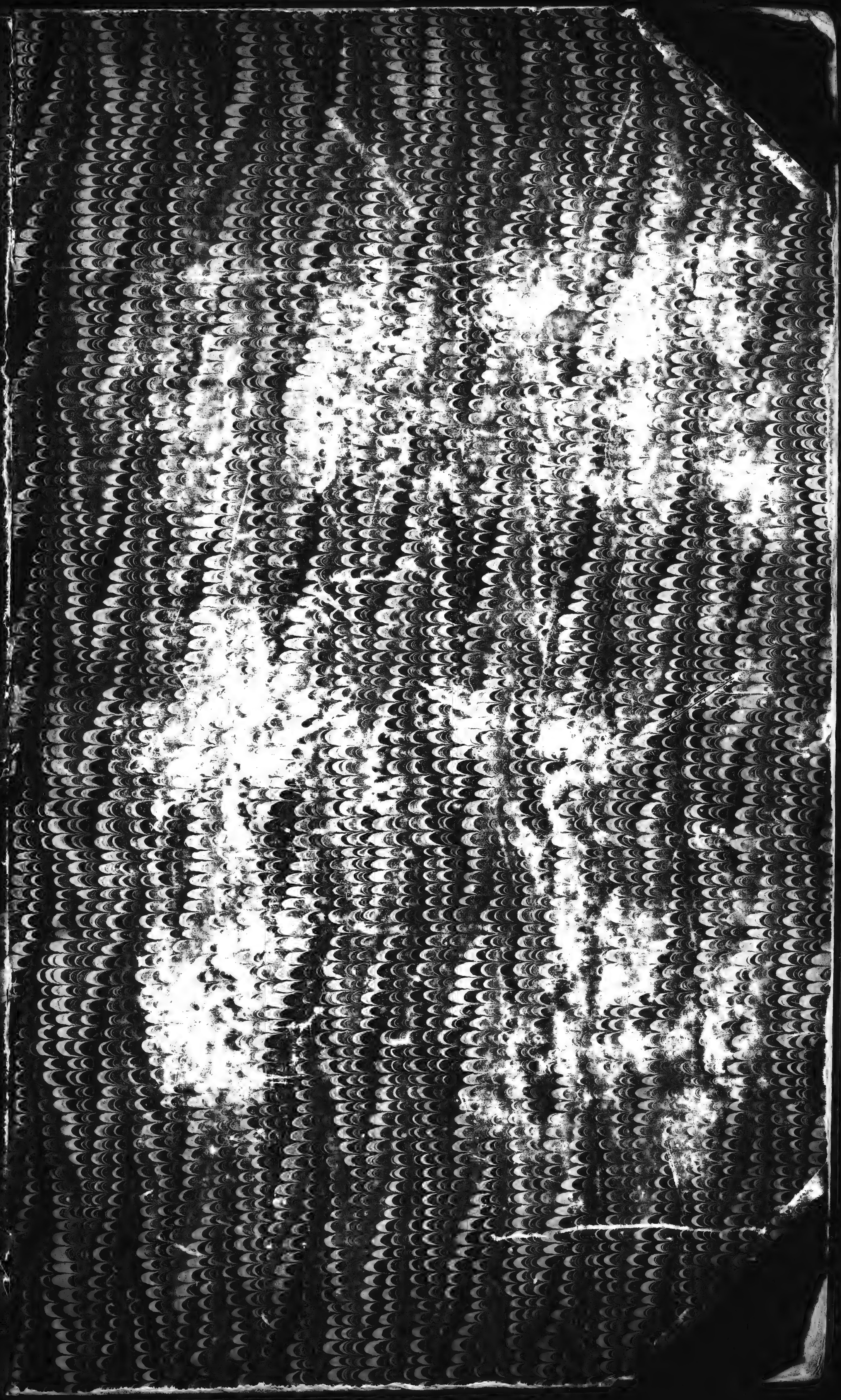
St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 54

BSO
Pops

1931 - 1932



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July 1931

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

JUL 1 6 1931

ITALY FACES STRIKE OF MUSICAL ARTISTS

Toscanini Incident May Mean No Outside Talent for Nation, Gabrilowitsch Says.

Copyright, 1931, by BUFFALO EVENING NEWS and North American Newspaper Alliance.

NEW YORK, July 16.—Ossip Gabrilowitsch, director of the Detroit Symphony orchestra and son-in-law of the late Mark Twain, came into port on the Bremen Wednesday with the announcement that unless Premier Benito Mussolini took steps to protect visiting musical artists a temperamental strike would be called.

The noted musical artist spoke firmly about the future of music in Italy and told an intimate story of the beating received by Arturo Toscanini, conductor of the New York Philharmonic orchestra when he refused to play the Fascist hymn at a concert in Bologna, Italy, on March 14.

"I read about the incident in the newspapers of Zurich, Switzerland," said Mr. Gabrilowitsch, "and my wife and I had a conference. She agreed with me that we should repair immediately to Milan and see what we could do for the old gentleman, even if we went to jail for it.

Villa Strongly Guarded.

"We knew that he took his art very seriously and could not conceive that he had been embroiled in a political dispute.

"When we reached his villa in Italy we found it strongly guarded by Fascist patrols, and only eventually was the maestro's passport returned to him. He was practically under arrest and he had plenty to say about the Italian government. He had not been slapped, as the newspapers reported, but he had been badly mauled by 30 or 40 Fascists.

"It happened that he had agreed to conduct two concerts in the memory of the great composer, Martucci, and he declined to make the Fascist hymn part of the program. His refusal was that of an artist, who instinctively senses personally the entire program, and wishes to make it another gem. The anthem would have been as out of place with the music which he had planned as "Yankee Doodle" after or before a Beethoven concert. It couldn't be done. I wouldn't have done it myself.

Conductors Should Unite.

"We went to Berlin," Mr. Gabrilowitsch proceeded, "and there I found that Serge Koussevissky, director of the Boston Symphony orchestra, had been contracted to go to Italy. He told me that he flatly refused after the Toscanini affair. The leading booking bureau of Europe learned that I was in Berlin, and urged me to take his place. Naturally, I would not go; it would be a blow to music and to the pride of all musicians. The result has been that Italy finds itself destitute of outside talent and alienated from much of the great talent in the country.

"All conductors," he concluded, "should band together as a protest. I saw some of the best in Europe and they agreed with me. I shall never go professionally to Italy unless this outrage is a matter of official apology."

Mr. Gabrilowitsch asserted that the economic situation had not caused the slightest slackening in musical efforts, because, as he pointed out, "artists sometimes must starve." On the contrary, he said, great genius has sprung up in the last few years.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JUL 1 6 1931

Gabrilowitsch Urges Musicians to Shun Italian Engagements

Declares Temperamental Strike Will Be Called Unless Mussolini Takes Steps to Protect Visiting Artists. Wants Official Apology for Toscanini "Outrage"

New York, July 15—Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and son-in-law of the late Mark Twain, came into port on the Bremen today with the announcement that unless Mussolini took steps to protect visiting musical artists a temperamental strike would be called.

The noted musical artist spoke firmly about the future of music in Italy and told an intimate story of the beating received by Arturo Toscanini, conductor of the New York Philharmonic Orchestra, when he refused to play the Fascist hymn at a concert in Bologna, Italy, on March 14.

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THIS CLIPPING FROM
SYRACUSE, N. Y.
POST STANDARD

UL 16 1931

MUSICIANS MAY FORSAKE ITALY IF NOT GUARDED

Il Duce Urged to Protect Artists After Beating of Toscanini

NEW YORK, July 15.—Ossip Gabrilowitsch, director of the Detroit Symphony orchestra, and son-in-law of the late Mark Twain, came into port on the Bremen today with the announcement that unless Mussolini took steps to protect visiting musical artists a temperamental strike would be called.

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Anthem "Out of Place"

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Protest Urged

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THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
JUL 17 1931

Relates How Fascists Fell On Toscanini

Brother Maestro Censures Italian Group for Attacking Famous Conductor in Bologna

BY ROGER BATCHELDER.

(Copyright, 1931, by NANA, Inc.)

New York, July 16.—Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and son-in-law of the late Mark Twain, who arrived yesterday from Europe on the "Bremen" said that unless Mussolini took steps to protect visiting musical artists a temperamental strike would be called.

The noted musical artist spoke firmly about the future of music in Italy, and told an intimate story of the beating received by Arturo Toscanini, conductor of the New York Philharmonic Orchestra, when he refused to play the Fascist hymn at a concert in Bologna, Italy, on March 14.

Decide To Go To Aid.

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Proceed to Berlin.

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THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JUL 16 1931

A Temperamental Strike? Gabrilowitsch Votes Yes

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REFUSES TO ACT.

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THIS CLIPPING FROM
MILWAUKEE, WIS.
NEWS

JUL 16 1931

The best band that has yet been heard on the air is the Boston Symphony orchestra. It plays with a smoothness and possesses a musicianship, the bigwigs call it virtuosity, that are not evident in any other group. Right below the Boston band we would rank the Philharmonic and Philadelphia orchestras. The latter two are probably as well trained, possess as many first class musicians as the Boston ensemble, but they don't seem to give the same superlative performance.

LOUIS REID

Can it be tradition? Can it be that the renown of this band, stretching over so many years, is comparable, say, to the renown of Notre Dame in football, the Barrymores in acting, the California universities in field and track events?

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

JUL 17 1931

Boston's Band Gets Big Hand From Reid

By Louis Reid

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THIS CLIPPING FROM
GRAND RAPIDS, MICH.
PRESS

UL 20 1931

Gabrilowitsch, Too, Banning Italy Until Amend to Toscanini

Detroit, July 20.—(AP)—Ossip Gabrilowitsch, conductor of the Detroit Symphony orchestra, said Saturday night that he would not appear at any concerts in Italy until an official opology was given Arthuro Toscanini for the latter's treatment at the hands of the Fascisti at Bologna. Toscanini, conductor of the New York Philharmonic orchestra, was roughly handled by a mob of young Fascisti at the stage door of a concert hall in Bologna last spring when he refused to play the Fascist hymn at a concert.

Mr. Gabrilowitsch said he had been asked to conduct two concerts in Italy in place of Serge Koussevitsky, conductor of the Boston Symphony, who refused to ap[illegible] after the Toscanini incident.

2

THIS CLIPPING FROM
CINCINNATI, O.
TIMES STAR
JUL 28 1931

Who's News Today

By LEMUEL F. PARTON
(Copyright, 1931, by Cincinnati Times-Star.)

NEW YORK, July 28—(CPA)—In a curious, round-about way, Calvin Coolidge had a lot to do with the blasting critique of American penology by the Wickersham Commission. Mr. Coolidge made Sanford Bates a penologist when he had never dreamed of being one, and the figure of Sanford Bates looms large in the administration's intelligent attack on prison problems, and in the Wickersham report. Serving as director of the Bureau of Prisons on the Department of Justice, he is rated as possibly the leading penologist of America.

"You have been appointed Massachusetts commissioner of corrections," Gov. Coolidge telephoned his friend, State Senator Sanford Bates. "Why—I don't know whether I want to be commissioner—I don't know what to say," replied Bates. "Say nothing," snapped Gov. Coolidge, and hung up.

That was in 1919. Bates, 35-year-old lawyer, schooled in Old English High, where J. P. Morgan was graduated, began a liberal, enlightened and aggressive assault on the old iniquities of the State prison system. He was a pioneer in the application of psychiatry, in the isolation of hardened or congenital criminals, in re-education and rehabilitation of reclaimable prisoners, in humanitarian methods and in an informed and scientific program of enlightened penology. During those years, other States were digging up antiquarian statutes, habitual criminal laws and, in general, meeting all problems with force.

Students of criminology rate Bates's ten years' incumbency as Massachusetts prison commissioner as the period of greatest advance in any State in the history of America. President Hoover is credited with one of his best appointments in making Bates head of the Federal system, disbursing $10,000,000 annually in the five Federal prisons.

Down in Washington, there are three beautiful old brick houses, remodeled into a single stately mansion by Ruth Hanna McCormick, when Mrs. McCormick was battling James Hamilton Lewis for the Illinois senatorship. Mrs. McCormick didn't go back to Washington and the transfer of her brilliant salon to the new mansion didn't take place. It was presumed, of course, that when Mrs. McCormick got around to it, she would pick up her place in Congress again, but today it is announced that she will not be a candidate in the 1931 Republican primaries.

The daughter of Mark Hanna is a dairy farmer. She has a 2,400-acre farm on the Rock River in Illinois, where she has entertained as many as 15,000 guests on a single occasion. She manages two great estates, publishes a newspaper and maintains business offices in Chicago. If she has permanently withdrawn from politics, there will be gloom and doom in salon diplomacy in Washington for, between them, Mrs. McCormick and Alice Roosevelt Longworth kept things humming. Tall, pale and slender, with arresting dark eyes, gowned for formal occasions in black and silver, Mrs. McCormick was a brilliant and potent figure in the overlapping zone of capital society and politics. Of the Ohio school, transplanted to Illinois, she devoted thirty years to politics, to be defeated by the orchidaceous J. Ham Lewis, after an embarrassing mixup with the drys.

Some future Lytton Strachey may find in Bishop William T. Manning the portrait of a great cleric. The monumental activities of Bishop Manning, astute and powerful head of the Episcopal Church in America, culminate in leadership of a new movement for church unity, raising $13,000,000 for the building of St. John Cathedral, Bishop Manning has emerged triumphantly from innumerable bitter controversies and, as a stanch defender of all orthodoxies, law and ecclesiastic, is the unchallenged leader of the church militant in America.

There is no more alert or powerful foe of heresy in the United States. When Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was accused of smuggling pro-German arpeggios into his rendition of the classics, it was Bishop Manning who led the fiery attack against him and sent him to barracks. Fighting the Protestant Episcopal Church League, he has scotched heresy wherever it reared its head. It was he who trained heavy artillery on Judge Ben Lindsey and his subversive doctrines of marriage and divorce. Born in England and arriving in America at the age of 16, he refused four bishoprics before accepting the New York diocese in 1921. He is an advocate of Sunday sports and takes great pride in the sports bay in St. Johns, to which Abe Zitelzky, Hester street newsboy, contributed 3 cents, and John D. Rockefeller, Jr., $500,000.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
JUL 17 1931

ARTISTS THREATEN TO BOYCOTT ITALY

Gabrilowitsch Says All Musicians Protest Toscanini Incident.

(Copyright, 1931, by N. A. N. A., Inc.)

NEW YORK, July 16.—Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and son-in-law of the late Mark Twain, came into port on the Bremen with the announcement that unless Mussolini took steps to protect visiting musical artists a temperamental strike would be called.

The noted musical artist spoke firmly about the future of music in Italy, and told an intimate story of the beating received by Arturo Toscanini, conductor of the New York Philharmonic Orchestra, when he refused to play the Fascist hymn at a concert in Bologna, Italy, March 14.

"I read about the incident in the newspapers of Zurich, Switzerland," said Gabrilowitsch, "and my wife and I had a conference. She agreed with me that we should repair immediately to Milan and see what we could do for the old gentleman, even if we went to jail for it.

Takes Art Seriously.

"We knew that he took his art very seriously, and could not conceive that he had been embroiled in a political dispute.

"When we reached his villa in Italy, we found it strongly guarded by Fascist patrols, and only eventually was the maestro's passport returned to him. He was practically under arrest, and he had plenty to say about the Italian government. He had not been slapped, as the newspapers reported, but he had been badly mauled by 30 or 40 Fascists.

"It happened that he had agreed to conduct two concerts in the memory of the great composer, Martucci, and he declined to make the Fascist hymn part of the program. His refusal was that of an artist, who distinctly senses personally the entire program, and wishes to make it another gem.

'The anthem would have been as out of place with the music which he had planned as 'Yankee Doodle' after or before a Beethoven concert. It couldn't be done. I wouldn't have done it myself."

"We went to Berlin," Gabrilowitsch proceeded, "and there I found that Serge Koussevissky, director of the Boston Symphony Orchestra, had been contracted to go to Italy. He told me that he flatly refused after the Toscanini affair.

"The leading booking bureau of Europe learned that I was in Berlin, and urged me to take his place. Naturally I would not go; it would be a blow to music and to the pride of all musicians. The result has been that Italy finds itself destitute of outside talent, and alienated from much of the great talent in the country.

"All conductors," he concluded, "should band together as a protest. I saw some of the best in Europe and they agreed with me. I shall never go professionally to Italy unless this outrage is a matter of official apology."

Gabrilowitsch asserted that the depression had not caused the slightest slackening in musical efforts, because, as he pointed out, "artists sometimes must starve," on the contrary, he said, great genius has sprung up in the past few years.

THIS CLIPPING FROM
CHARLESTON, S. C.
POST
JUL 17 1931

Italians Mauled Music Director

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"We went to Berlin," Mr. Gabrilowitsch proceeded, "and there I found that Serge Koussevissky, director of the Boston Symphony orchestra, had been contracted to go to Italy. He told me that he flatly refused after the Toscanini affair. The leading booking bureau of Europe learned that I was in Berlin, and urged me to take his place. Naturally, I would not go; it would be a blow to music and to the pride of all musicians. The result has been that Italy finds itself destitute of outside talent, and alienated from much of the great talent in the country.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

Parabolic Mikes Praised by Critic

Appreciation of the effectiveness of the parabolic microphone developed by technical experts of the National Broadcasting company as an aid to the broadcasting of symphonic music was expressed recently by Prof H. W. Gardner of the Massachusetts Institute of Technology.

Writing to George E. Judd, assistant manager of the Boston Symphony orchestra, shortly after an NBC broadcast of a Pop concert from Boston Symphony hall, this scholarly radio listener and music lover said:—

"I am only too glad to confirm by letter my recent remarks to you about the broadcast of the Pop concert on Saturday evening, June 6.

"Of all the programs of this type of music that we have heard over our Victor radio this past season the Pop concert program seemed to my family and myself the most perfect to which we have listened.

"It was so perfectly clear and smooth as to give us the impression that we were in Symphony hall itself and not hearing the orchestra through some intervening medium.

"In short, it was a splendid performance of a very attractive program and I congratulate you and those responsible for it."

THIS CLIPPING FROM
KANSAS CITY, MO.
STAR
JUL 19 1931

Pictures With Sound, but Not Sound Pictures.

More interesting from the connoisseur's point of view, perhaps, is Victor's release of Moussorgsky's delightful little suite, "Pictures at an Exhibition," arranged from the piano score by Maurice Ravel and played by the Boston Symphony under Serge Koussevitzky, at whose suggestion Ravel is said to have made the arrangement. The "pictures," which are musically represented in the suite, were those of a Russian artist and architect named Victor Hartmann, a close friend of Moussorgsky and the others who comprised the famous "Five" protagonists of Russian nationalist music in the latter half of the last century. Hartmann died young under circumstances particularly distressing to his friends, and Stassov, the critic, took the responsibility of honoring his memory with an exhibition of his pictures. Moussorgsky's interesting suite is a promenade through the gallery, viewing the pictures one by one—The Old Castle, Gnomes, The Tuileries, a Ballet of the Unhatched Chickens, several portraits, a market place and the Great Gate of Kiev. The music is as varied as the subjects portrayed, and is strung together with a curious little "walking" tune which carries the listener in his fancy from one canvas to another. Ravel's arrangement is masterly, and much more effective than the music as Moussorgsky left it for the piano; and it is, of course, excellently played. Koussevitzky is never better than when playing in Russian. The suite is in five parts.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
JUL 17 1931

Former Colleague Extolls Philip Hale's Symphony Program Notes.

Concerning the program notes of the Boston Symphony orchestra, compiled by Philip Hale, music reviewers of the Boston Herald, Olin Downes, formerly on the staff of the Boston Post, says in the New York Times:

"The latest volume of the most brilliant and informative program notes written today, annotations engrossing to layman and musician alike, is at hand. The reference is to a bound volume of the programs of the Boston Symphony orchestra, which are compiled and edited by Philip Hale. * * * The author of these program notes should properly have been entrusted with the task of writing the history of the Boston Symphony orchestra, which has been treated by far more amateurish, less informed and less skilled hands. It is a task which Mr. Hale could have completed as no one else. Possibly he was asked to do it, and declined, with the utter unwillingness to compile a book which has always characterized him. History does not relate. The program books are Mr. Hale's history of the Boston Symphony orchestra, and they say more for the fame and standing of that institution than many a blazing journalistic tribute to its management or conductors."

August 1931

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

Around and About

By QUIPPE QUI

DIARY of a Mrs. Pepys—Up to stagger through another day of heat and to pour enough liquid into me to float a battleship. . . . To casting my accounts and whooping with joy that my checkbook and the bank statements agree, for generally I spend many minutes and sometimes hours hunting for thirty-five cents that the bank statement shows I'm wrong about. . . . And wondering if there isn't such a thing as a miniature household adding machine for keeping accounts straight. . . . To a ride in the country and saw a mother giving her son a scrubbing right in front of the window and he was as unembarrassed at our seeing him so taking his Sunday bath as we were, for the weather was so hot that few clothes or no clothes at all somehow seemed the sensible thing. . . . Feeling very housewifely at the end of the day, decided to do the dishes, with disastrous effects for I cut my hand badly on a broken glass, and in the hurry for iodin and cotton my son did something queer to a light that blew out all the fuses so we were in darkness, and the flashlight would not flash, and my finger kept on dripping gore, and then somehow I stepped particularly heavy and smashed the arch support in my right shoe—and I drew a moral that I was not built for doing dishes. . . . And so to bed after reading parts of M. A. DeWolfe Howe's "The Boston Symphony Orchestra from 1881-1931," and highly entertained at the critics' contempt for Wagner and Brahms in the early eighties, one critic likening Brahms to the "sapient musings of some brilliant idiot," and another considering an entire concert of Wagner music "an elgiac nightmare."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
AUG 21 1931

Our Local Symphony

The directors of the Springfield Symphony Orchestra have, in our opinion, made a wise decision in refusing because of depression to cut down the size of the orchestra, thereby depriving several musicians of employment. Instead they have planned five concerts, four by their own orchestra with distinguished assisting artists, and one by the Boston Symphony Orchestra. By this plan they hope that real music lovers will give support as heretofore, especially as this city is now rather arid in the way of good music.

The Springfield Symphony Orchestra has gained a good musical organization through the difficulties of doubt, of the halting support given local talent and of lack of funds for orchestra scores. But it has "arrived," and offers Springfield people a musical treat each season. Only by rigid economy, however, has it been able to keep out of the deficit column. This suggests the possibility of the financing of the orchestra by some Springfield philanthropist, as the Boston Symphony was by Henry Lee Higginson. The Boston orchestra is a monument to his name.

The Boston orchestra, according to M. A. DeWolfe Howe's book, "The Boston Symphony Orchestra," had its modest and fearful beginnings, and only after much experience became the great musical organization it is, with the unwavering backing of Mr. Higginson. The Springfield orchestra may not aspire to such hights as the Boston orchestra, but with good financial backing it could develop into a great credit to the city.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
AUG 16 193

Stravinsky Violin Concerto To Have Premiere in Berlin

Igor Stravinsky will conduct the world premiere of his new violin concerto on a program of the Berlin Philharmonic Orchestra on October 9, with Samuel Dushkin as soloist. Mr. Dushkin, who has been working with the composer on the concerto on the Riviera, writes that the orchestration is now complete.

Mr. Dushkin will also be the soloist in performance of the concerto, Stravinsky's only work thus far for violin and orchestra, in London, Paris and Amsterdam, and in its first American performance by the Boston Symphony under Serge Koussevitzky in Boston on Friday afternoon, January 1. A New York performance will presumably follow, either in the January or the February visit of the orchestra to Carnegie Hall.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
AUG 5 - 1931

25,000 HEAR CONCERT ON CHARLES ESPLANADE

BOSTON, Aug. 5 (AP)—Twenty-five thousand persons sat under the stars last night while Arthur Fielder led his musicians through a series of request numbers at an Esplanade orchestra concert.

Visitors from many sections of New England gathered on the bank of the Charles to swell the audience which was probably the largest in the history of concert entertainment in New England.

The orchestra is composed of members of the Boston Symphony and plays classical and semi-classical music.

THIS CLIPPING FROM
WAKEFIELD, MASS.
ITEM
AUG 5 1931

More than 20,000 persons gather on Boston Esplanade for next to last of Boston Symphony Orchestra's open air concerts. Popular program arranged by Arthur Fiedler thrills crowd.

MUSICAL COURIER
AUG. 29. 1931

CONDUCTORS OF THE DETROIT, CHICAGO AND BOSTON SYMPHONY ORCHESTRAS.

Ossip Gabrilowitsch, Frederick Stock and Serge Koussevitzky photographed at Gastein, Austria, where they spent part of the summer.

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September 1931

THIS CLIPPING FROM
N. Y. TELEGRAPH

SEP 7 - 1931

Koussevitsky's Story Out Soon

A biography of Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, known as one of the foremost apostles of modern music, will soon be brought out by Alfred A. Knopf under the title of "Sergei Koussevitsky and His Epoch." The author is Arthur Lourie, the composer, who has been an intimate friend of Koussevitsky's for fifteen years.

The book is announced as not only a biography of Koussevitsky, but also a chronicle of the musical life of his time, for he has been the first performer, and frequently the publisher, of important works of such composers as Debussy, Ravel, Dukas, Prokoviev, Stravinsky, Scriabin, Rachmaninoff, Copland, Honegger, Kodaly and Bartok.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

SEP 8 - 1931

Boston Symphony Will Open Oct. 9

Concert in Springfield Included Among 107 Scheduled for Season.

BOSTON, Sept. 8—Its personnel of 111 players unchanged from last year, the Boston Symphony Orchestra will open its 51st season Oct. 9 in Symphony Hall in the first of a total of 107 concerts arranged for Boston and elsewhere which will provide for the orchestra one of the busiest seasons in its career.

Serge Koussevitsky, who will direct the orchestra for the eighth successive season, will retprn from Europe on the Ile de France, Sept. 29 and will immediately assemble the players in preparation for the season's opening. Mr. Koussevitsky has spent the greater part of the summer in the Austrian Alps and at his Paris home.

As in other years the orchestra will give 15 concerts in Greater New York, and during the week of Oct. 26 will tour the Middle West, making appearances at Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca.

New England appearances will include, in addition to the Boston series, four in Providence, and single concerts at Wellesley, Northampton, New Haven (under the auspices of Wellesley College, Smith College and Yale University), also Hartford and Springfield.

In Boston there will be the usual five series, which with pension fund concerts and young people's concerts, brings a total of 107—as many as the orchestra can undertake in one season. With an advance subscription which has never been larger, there is every promise of a highly successful year.

THIS CLIPPING FROM
BOSTON, MASS.
HERALD

SEP 12 1931

Serge Koussevitsky, conductor of the Boston Symphony Orchestra for the past half-dozen years and universally known as a leading apostle of modern music, is the subject of a biography by Arthur Lourie, which Knoff will soon publish. The title will be "Serge Koussevitsky and His Epoch." The author has been an intimate friend of Koussevitsky's for 15 years.

THIS CLIPPING FROM
KANSAS CITY, MO.
JOURNAL-POST

SEP 13 1931

KOUSSEVITSKY BIOGRAPHY.

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THIS CLIPPING FROM THE
QUINCY, MASS.
PATRIOT LEDGER

SEP 9 1931

SYMPHONY TO OPEN SEASON ON OCTOBER 9

Boston Orchestra Prepares for 51st Season Without Change

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THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

SEP 13 1931

Boston Symphony Plans for Season

Richmond Included in Itinerary of Noted Orchestra

BOSTON, Sept. 12—Elaborate plans for the new season are being made by the Boston Symphony Orchestra, which again this year will include Richmond in its limited itinerary of concerts.

Serge Koussevitzky, conductor, will sail from Europe this month on the "Ile de France," which is due in New York September 29. He will then assemble the Boston Symphony Orchestra to prepare for the opening of its fifty-first season on October 9 in Symphony Hall. This will be the eighth season under the Russian leader. Dr. Koussevitzky has spent the larger part of the summer in the Austrian Alps and at his Paris home.

The Boston Symphony Orchestra is engaged to make a week's tour of the Middle West in the week of October 26. Concerts will be given in Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca.

There will be fifteen concerts in Greater New York, in continuation of the customary visits which this orchestra has been making since 1886.

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PATRIOT LEDGER

SEP 9 - 1931

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SEP 13 1931

SYMPHONY PROGRAM TALKS TO CONTINUE

Owing to the popularity of the lectures given last winter on the programs of the Boston Symphony orchestra concerts, special arrangements have been made with Dr. W. Louis Chapman to continue them this season. Illustrated by music they will be free to the public.

Through the courtesy of the Providence Public Library the lectures will again be given in the children's room of the library the Sunday prior to each concert. They are under the auspices of the Monday Morning Musical Club.

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BOSTON SYMPHONY ORCHESTRA PLANS

With its personnel of 111 players unchanged from the past season the Boston Symphony Orchestra will launch its 51st year with a concert in Symphony Hall, Boston, on Oct. 9. A total of 107 concerts makes up the orchestra's schedule for the season, which will be the eighth under Dr. Koussevitzky.

Dr. Koussevitzky is booked to return to this country on Oct. 29 on the Ile de France and will immediately proceed to assemble his players and start rehearsals. The popular Russian conductor has spent the larger part of the summer in the Austrian Alps and at his home in Paris. As is his custom it is expected that he will bring a number of new scores with him.

Soon after the start in Boston the orchestra will make a week's tour of the Middle West beginning Oct. 26. Concerts will be given in Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca. There will be 15 concerts in Greater New York, continuing the customary visits which the orchestra has been making since 1886. New England concerts will include, in addition to the Boston series, four in this city on Nov. 17, Dec. 8, Jan. 19 and April 12, and single concerts at Wellesley, Northampton and New Haven, under the auspices of Wellesley College, Smith College and Yale University, also Hartford and Springfield.

In Boston there will be the usual five series which, with pension fund and young people's concerts, brings a total of 107, as many as the orchestra can undertake in one season. It is reported from Boston that the advance subscriptions have never been larger than for the coming programs, giving promise of a successful year.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

SEP 13 1931

A DOUBLE bass is, more often than other instruments, the butt of heavy humor and the object of disrespectful comment. "Bull-fiddle," it is nicknamed, and in theater orchestras players refer to it as a "dog-house."

But it was by means of the double bass that Serge Koussevitzky first entered the world of music in which he is so important a figure. Now conductor of the Boston Symphony Orchestra, the engagement of which will mark the opening of the concert season here, he was first wonderingly recognized as a virtuoso on this unwieldy instrument.

At the Petrograd Conservatory, where he was a student in the 1880's, every one was required to study some orchestral instrment. Koussevitzky chose the double bass, and evolved his own method of playing it. Under his hands it became an eloquent solo instrument, rather than merely the ground work of the orchestra.

He went about astonishing sophisticated European audiences with the beauty of the tones he could produce from the monster. Forgetting the precepts of his teachers, he drew his solid bow fist-wise across the strings with the subtlety of a great cellist. He was able to evoke the most delicate harmonics.

Under Nikisch at the Leipzig Gewandhaus, he played the first performance of a concerto he had written for double bass. Although he but rarely plays it in public, he has a valuable old Guarnerius near at hand in his Paris or his Boston home.

Commentators say that, just as he accomplished the unexpected with his bulky contra-bass, so he has shown originality and force as an orchestral conductor. The same instinct that made him choose this extraordinary instrument makes him shun routine and welcome the unusual in his repertory. His flnowledge of the tefhnique of stringed instruments has made the string section of the Boston orchestra the miracle that it is today. Columbus had experience, four seasons ago, of his ability to excite an audience by goading his orchestra to a sort of furious eloquence.

The Symphony Club of Central Ohio, which presented Koussevitzky and the Boston orchestra in 1928-29, will inaugurate the new season with them on Oct. 29. To follow later on their list are the orchestras from Chicago, Cincinnati, Detroit and Cleveland.

Box office dates will be announced later, but season reservations may be made now with the club's secretary, Helen Pugh Alcorn, 34 Linwood avenue.

Contra-bassist turned conductor. Dr. Serge Koussevitzky, who will bring the Boston orchestra to a Symphony Club audience Oct. 29.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

Sergei Koussevitzky Biography Is to Be Published This Fall

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THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

SEP 12 1931

Boston Orchestra to Leave Europe Soon for New York

Symphony Group Will Open Season Oct. 9; to Play in Ann Arbor

An announcement comes from Boston of the season's plans of Boston Symphony orchestra, which is to visit Ann Arbor in the Choral Union series this coming season.

Serge Koussevitzky will sail from Europe this month on the Ile de France, which is due in New York Sept. 29. He will then assemble the Boston Symphony orchestra to prepare for the opening of its fifty-first season Oct. 9, in Symphony hall. This will be the eighth season under the Russian leader. Dr. Koussevitzky has spent the larger part of the summer in the Austrian Alps, and at his Paris home.

The Boston Symphony orchestra is engaged to make a week's tour of the middle west in the week of Oct. 26. Concerts will be given in Ann Arbor, Buffalo, Detroit, Columbus, Pittsburgh, and Ithaca. There will also be fifteen concerts in greater New York, in continuation of the customary visits which this orchestra has been making since 1886.

New England appearances will include, in addition to the Boston series, four in Providence, and single concerts at Wellesley, Northampton, New Haven, (under the auspices of Wellesley college, Smith college and Yale university); also Hartford and Springfield.

In Boston, there will be the usual five series, which with Pension Fund concerts, and Young People's concerts, brings a total of 107—as many as the orchestra can undertake in one season. With an advance subscription which has never been larger, there is every promise of a highly successful year.

The personnel, consisting of 111 players, remains unchanged from the fiftieth season just past. Indeed, in constancy of personnel and leadership, no other American orchestra in recent seasons has been so fortunate as this one, it is said.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

SEP 20 1931

BOSTON'S ORCHESTRA

By FRANCIS D. PERKINS

BOSTON, Sept. 15.—The Boston Symphony Orchestra begins the second half-century and the fifty-first season of its notable career with the pair of concerts on Friday afternoon and Saturday evening, October 9 and 10 in Symphony Hall. October 9 also can be considered as the opening date of Boston's music season, although the United States Navy Band, under Lieutenant Charles Benter, will give two Symphony Hall concerts next Monday. The first 1931-'32 solo recital of importance scheduled for Symphony Hall will be Fritz Kreisler's appearance on October 11.

The Boston Symphony's schedule for the coming season follows familiar lines. The principal home series are the regular twenty-four Friday afternoon and Saturday evening series in Symphony Hall. These are already fully subscribed, although tickets are still available for the two more recently established series of six Monday and six Tuesday concerts. The usual five Thursday evening and five Saturday afternoon New York concerts in Carnegie Hall are also fully subscribed.

The orchestra will hold a series of six concerts for children, to be conducted by Serge Koussevitzky and Richard Burgin. Members of the orchestra will also take part in a special children's series of four concerts conducted by Ernest Schelling.

At the end of October the orchestra will make a fairly extensive tour, playing in Buffalo, Cincinnati, Detroit, Columbus, Pittsburgh and Ithaca. Its New York appearances will include the usual series of five concerts at the Brooklyn Academy of Music. Four concerts will be given in Providence, and the orchestra will also appear during the coming season in New Haven, Hartford, Springfield and Northampton. Nearer home, it will be heard in the long-established Cambridge series at Sanders Theater, Harvard University.

Serge Koussevitzky returns to begin rehearsals for his eighth season with the Boston Symphony in the Isle de France, due Tuesday, September 29, and probably will announce at that time some of the novelties and special features of the new season. In a recent editorial in "The Boston Herald," Philip Hale quoted an interview with the conductor in "Candide," of Paris. "Dr. Koussevitzky said," writes Mr. Hale, "that he purposed in the fifty-first season of the Boston Symphony Orchestra to perform a symphony by Ferroud, works by Florent Schmitt, Stravinsky, Toch, Carpenter and by 'young Martelli, who interests me greatly.' He will repeat performances of Roussel's suite in F and his third symphony. There will be 'monumental works' as Mahler's sixth and ninth symphonies, 'for which the public is now prepared.'

"Have you noticed," the conductor is further quoted as saying, "that serenity has returned? With the close of the war, life changed. Ears again being patient prefer the grand forms to amusing little pieces. Excesses have passed. One is now simpler, more classic." Nothing about Bruckner, notes Mr. Hale, although the conductor is an honorary member of the recently organized Bruckner Society of America.

As usual, Dr. Koussevitzky will conduct most of the orchestra's concerts, with the same instrumental personnel as last season. The Boston Symphony has never run to guest conductors for long periods, although Dr. Koussevitzky usually takes a few weeks off in January, when three or four other conductors take charge for single successive weeks. William J. Brennan continues as manager and J. D. Judd as assistant manager. The orchestra is supported by contributions from a large group of patrons, and Mr. Brennan spoke with warm appreciation yesterday of the support thus extended the orchestra by Boston music lovers, despite prevailing conditions.

Besides the activities of the orchestra, a feature of the coming Boston music season will be a double subscription recital series at Symphony Hall. Rosa Ponselle, the Don Cossack Choir, Yehudi Menuhin, Lawrence Tibbett and J. M. Sanroma will be heard in the afternoon series and Lily Pons, John Goss and the London Singers, La Argentina, Walter Gieseking and Roland Hayes will appear in the evening series.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

SEP 20 1931

The Boston Symphony's Season.

Announcement is made of the concert plans for the Boston Symphony Orchestra in the coming season, which opens at Boston on October 9 when Dr. Koussevitsky will begin the eight year of his American reign. A Western tour, with concerts in Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca will comprise the orchestra's first activities out of Boston and Cambridge, and of course the usual New York series of fifteen concerts, in five groups of three each, will be played.

New England outlanders will have four concerts in Providence, which is a sort of musical suburb of Boston and always has good luck in getting the orchestra; and Wellesley, Smith and Yale are allotted performances. And Hartford and Springfield are the only non-university or large-college centers to be honored!

Once again the wonder at the number of concerts given in Boston comes before one in that the schedule now made calls for one hundred and seven—and this may not include the concerts that come in a special "festival" of the works of some chosen composer, during the Spring season. Last year, it will be remembered, a brilliant Bach Festival was in order, with Brahms honored the year before.

An item regarding the personnel of the orchestra for the coming season seems of unusual interest, for it is said that no changes have been made among the one hundred and eleven players from last season, the orchestra's fiftieth!

It is understood that most of the players are engaged on yearly contracts; and that shifts in personnel have not been made from last season indicates, certainly, that those in authority with the orchestra are satisfied with the artists making up the organization, and that the artists themselves are well satisfied to remain members of a great orchestra under a great conductor.

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL

SEP 20 1931

Boston Group Due Oct. 29

First of the musical offerings of the fall season by the Symphony Club of central Ohio will be the Boston Symphony Orchestra, on Oct. 29, at Memorial Hall. This orchestra comes here close after one of the high lights of its career, its fiftieth anniversary celebration.

The Boston Herald describes the ovation given the orchestra last spring when the anniversary was reached, as follows:

"At the close of the concert the audience that packed the hall expressed its delight in this great music and in the outstanding brilliance of its performances with an enthusiasm more tempestuous than any other demonstration of the kind within recent memory. Dr. Koussevitzky, to whose devotion and enthusiasm the success of the festival just ended was so largely due, was presented with a large wreath by representatives of the Harvard and Radcliffe choruses, amid a storm of congratulatory noises to which the great throng of singers and players upon the platform added their quota."

The Bach Festival which the Boston orchestra completed in Symphony Hall, Boston, as part of the celebration proved the peak of the anniversary season. The Bach Festival, given on six days, was attended by overflowing audiences.

One evening was devoted to the memory of Henry L. Higginson, the founder of the orchestra, and its sole sustainer for 37 years, when an address was delivered by Bliss Perry, his friend and biographer.

The festival included the Mass in B minor, the Magnificat, four cantatas, orchestral concertos and suites, and music for piano, harpsichord and organ. The Harvard and Radcliffe choruses and the Bach Cantata Club of Radcliffe performed the choral scores.

Information on the Symphony Club of central Ohio series, and reservations for the Boston Symphony Orchestra and other organizations to be heard in this series, may be obtained from Helen Pugh Alcorn, 34 Linwood Ave.

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES

SEP 20 1931

Last Time Here Was 4 Years Ago

THE BOSTON SYMPHONY ORCHESTRA will give a concert in the Masonic Auditorium on Wednesday evening, October 28. This will mark the first appearance of the great orchestra in Detroit under Serge Koussevitzky, its Russian leader, in four years, the orchestra having last visited this city on Nov. 2, 1927.

This concert will be one of the limited number which the Boston Symphony Orchestra is able to give outside of Boston each season, being part of a week's tour which is also to include Buffalo, Ann Arbor, Columbus, Pittsburgh, and Ithaca. The season, which is to be the 51st of the Orchestra, will open in Symphony Hall, Boston, on Oct. 9.

Fiftieth Anniversary

The Boston Symphony Orchestra will round out next month the first half century of its existence. The 50th anniversary season celebrated last year has proved one of the most momentous in the Orchestra's history. It included the first performance of a number of significant scores especially composed for the occasion by foremost living composers, including Stravinsky, Prokofieff, Respighi, Roussel, Hill, Copland, Honegger and Hindemith.

A Beethoven Festival was given in the nation's capital, and a Bach Festival was given in Boston last March in special honor to the memory of Henry L. Higginson, the Orchestra's founder and sole sustainer for 37 years.

Koussevitsky Again

Serge Koussevitzky will sail from Europe in the last week of this month and assemble the Orchestra in Boston on Oct. 1 for the season's opening. This will be the eighth season under the Russian leader who has brought the organization a new fame, in many ways exceeding even its illustrious past.

* * *

THE PERSONNEL, consisting of 111 players, remains unchanged from the fiftieth season, just past. Indeed, in constancy of personnel and leadership, no other American orchestra in recent seasons has been so fortunate as this one.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

SEP 2 1931

Back of Koussevitzky

THE Boston Symphony orchestra, which is being brought to Columbus Oct. 29 as the first of the five offerings this season of the Symphony Club of Central Ohio, with a triumphant series of musical events last spring, finished its fiftieth year as a Boston institution.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what became to be its tradition of perfection. Arthur Nikisch had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. He has won a greatly enlarged public.

Information as to the entire Symphony club series and reservations for the Boston Symphony orchestra appearance here may be obtained from Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
N.Y. HERALD

Koussevitzky in New York Today

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returns here this morning in the Ile de France and will leave immediately for Boston with William H. Brennan, manager of the orchestra, which begins its fifty-first season and its eighth under Mr. Koussevitzky's direction on October 9.

THIS CLIPPING FROM
N. Y. TIMES

SEP 27 1931

PLANS OF FOUR ORCHESTRAS

FOUR out-of-town orchestras, two of which customarily visit New York, have announced the plans of their respective seasons.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, recently discussed with a representative of THE NEW YORK TIMES in Paris the make-up of his programs for the new season. They will emphasize the classics more than formerly, while including as usual many new works. In view of Mr. Koussevitsky's consistent crusading in the field of contemporary composition, his comment was particularly interesting.

"I have changed my idea of modern music," he said in part. "I think the period of experimentation is no more. During the past seven years I have devoted much of my time and energy to new compositions. Now . . . our outlook is much clearer . . . a great number of works highly appreciated a few years ago have completely disappeared. It seems to me we have reached a definite stage in the twentieth century music. A slow but definite selection is becoming apparent and I feel it is our duty to cooperate toward its achievement to the best of our ability, for the sake of the art of music. I do not wish to say that we must not play new compositions, but it is necessary to appreciate what we must play and what we must not. Composers like Stravinsky, Prokofieff, Hindemith, and Honegger are already 'classified'; their works can not any longer be considered new music; they are almost classics for us."

It need not be inferred from the above, however, that Mr. Koussevitsky has regressed from his position as a champion of new works. The orchestra's programs for the forthcoming season prove the contrary. They will present world premières of the following: Sibelius' Eighth Symphony, Rachmaninoff's "Etudes-Tableaux" orchestrated by Respighi, Arnold Bax's piano concerto, Aaron Copland's "Symphony-Ode," Anton Webern's "Six Little Pieces for Great Orchestra," Martelli's "Concerto Grosso," Ernest Toch's "Suite," Florent Schmitt's piano concerto with the composer as soloist, Philip Lazar's "Concerto Grosso No. 2," and Lambert's Music for Orchestra. There will also be Haydn, Mozart and two Stravinsky festivals and an all-American program.

Vladimir Golschmann, who begins his first season as conductor of the St. Louis Symphony Orchestra, will give the following works their first American hearing: Nabakoff's "Ouverture Symphonique," Alexander Tansman's "Tryptique" for string orchestra, and Marcel Mihalovici's "Cortège des Divinités Inferales." Gabrilowitsch, Myra Hess, Adolf Busch, Albert Spalding and others will appear as soloists with the orchestra.

The Cincinnati Symphony Orchestra is facing a crisis in its financial life which may determine whether or not the organization is to continue, according to an article by George A. Leighton in the Cincinnati Enquirer. Mr. Leighton says that funds subscribed several years ago to support the orchestra have not all been paid in owing to hard times, and that the orchestra's continuance virtually rests upon the success of the subscribed seat sale of this season as an index of actual popular support. He even advocates that other music clubs, study circles, etc., which usually bring out-of-town artists for concerts, "declare a holiday on personally conducted series" and transfer their energy and money to the cause of the orchestra.

The Cleveland Orchestra will open its season on Oct. 8 under its conductor, Nikolai Sokoloff. Rachmaninoff and Georges Enesco will be among the soloists, the latter conducting a work of his own. During Mr. Sokoloff's mid-season absence Bernardino Molinari will conduct.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

SEP 20 1931

Music Notes

The Boston Symphony Orchestra in October will round out the first half century of its existence. The 50th anniversary season, celebrated last year, has proved one of the most momentous in the orchestra's history. It included the first performance of a number of significant scores especially composed for the occasion by foremost living composers, including Stravinsky, Prokofieff, Respighi, Roussel, Hill, Copland, Honegger and Hindemith. A Beethoven Festival was given in the nation's capital, and a Bach Festival was given in Boston last March in special honor to the memory of Henry L. Higginson, the orchestra's founder and sole sustainer for 37 years.

A biography of Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, perhaps the foremost apostle of modern music, will soon be brought out by Alfred A. Knopf under the title of "Sergei Koussevitzky and His Epoch." The author is Arthur Lourie, the composer, who has been an intimate friend of Koussevitzky for 15 years.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

Volga Boatman

INDEPENDENT wealth gave Serge Koussevitzky opportunity to develop himself as an orchestral conductor such as few other men have had.

Following his student work at the Petrograd Conservatory and his sensational success as a double bass virtuoso, he organized an orchestra of his own in the Russian capital where, as well as in Moscow, he gave classical festivals, choral concerts and series which advanced the cause of modern Russian music, to which he has always been very sympathetic.

Then came a series of fantastic exploits—summer voyages 2000 miles up the Volga, with pauses in this village and that with his orchestra to agitate the peasantry with Scriabin and Beethoven.

From 1917 to 1920 Koussevitzky acted as director of the subsidized State Orchestras, but things did not go smoothly, for he was not in the least in sympathy with the Communist movement. He moved westward and, with a series of "concerts Koussevitzky" in Paris and London, impressed himself upon the musical consciousness of those capitals.

A "Ninth Symphony" in London caused the sagacious Ernest Newman to say that he played it "as if it had been written yesterday by a powerful genius whose muscles were twice the size of those of the ordinary man."

The reputation of the eloquent Russian was such, even before he set sail for his first American season, that concert series, both in Boston and in New York, were subscribed to the last seat, a thing which had never happened before.

Dr. Koussevitzky will open the season of the Symphony Club of central Ohio, conducting the Boston Symphony Orchestra at Memorial Hall, Oct. 29. It is the first of a series of five orchestral concerts, for which season subscriptions may be had of Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

BOSTON SYMPHONY LEADER RETURNS

NEW YORK, Sept. 29 (AP) Serge Koussevitsky, leader of the Boston Symphony orchestra, and Mrs. Kousevitsky, returned today on the Ile da France. The conductor refused to discuss his plans or his trip abroad, saying he would make no statement until he reached Boston.

Walter Edge, son of the United States ambassador to France; Monsignor John Mark Gannon, Bishop of Erie, Pa.; Samuel Insull, public utilities magnate of Chicago; Rosa Ponselle and Leonia Corona of the Metropolitan Opera Co., were other passengers.

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THIS CLIPPING FROM
Brooklyn Standard Unio

SEP 21 1931

BUSCH WITH SIX ORCHESTRAS

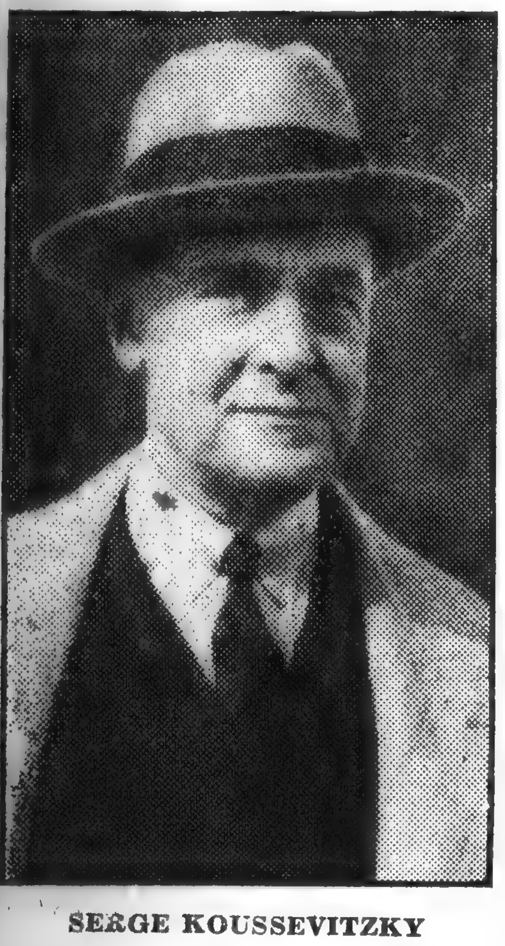
Due to the pressure of his European engagements, Adolf Busch's first American tour will be limited to five weeks, in the course of which he will make sixteen appearances with six different orchestras. On November 13 and 14 he makes his debut in this country playing with the Boston Symphony. On November 19 and 20 he appears with the Detroit Symphony. On November 26 and 27 he will be heard under the baton of Arturo Toscanini at Carnegie Hall with the New York Philharmonic-Symphony Orchestra and on December 14, 15 and 16 he will play on tour with the orchestra in Philadelphia, Washington and Baltimore respectively. On December 3 and 4 he will be soloist with the Minneapolis Symphony; on December 8, 10 and 11 with the Chicago Symphony, and on December 18 and 19 with the St. Louis Symphony.

Adolf Busch is the first soloist, with the exception of Alexander Siloti, to appear with Mr. Toscanini, except for artists participating in special works requiring vocal assistance.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

SEP 27 1931

On Way to U. S.



SERGE KOUSSEVITZKY

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will arrive in New York on the Ile de France Tuesday. He will go directly to Boston and assemble the Boston Symphony Orchestra for rehearsal on October 1st for the season's opening on October 9th.

The orchestra will play in the Elmwood Music Hall, Buffalo, Monday night, October 26th, under auspices of the Buffalo Musical Foundation, Inc.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

SEP 27 1931

"La Valse" Recordings.

By one of the chances that happen about once every so often the next dip into the heap of records brings out a duplication. Both Brunswick and Victor have sent out recordings of Ravel's "La Valse." Brunswick's is from the Lamoureux orchestra of Paris with Albert Wolff as conductor, Hall of Fame-International, 90186 and 90187; Victor's by the Boston Symphony orchestra under the direction of Serge Koussevitzky, Red Seal 7413 and 7414.

There is no intention of starting trouble with Brunswick in saying that the Victor version of this piece is somewhat the better. To begin, the recording is rather clearer. Then, too, Mr. Koussevitzky's interpretation is more dramatic. Ravel's symphonic treatment of a Viennese waltz is quite likely to turn into unrelieved gloom unless the conductor is on his guard, as Mr. Koussevitzky has been in this instance. Finally, the Brunswick version is so divided as to need four sides for its performance, while Victor has economized space to the extent of getting the whole work upon three, the fourth being devoted to Debussy's charming "Danse" in the Ravel orchestration, also played by Mr. Koussevitzky and the Boston Symphony orchestra. The added number is an added reason for owning the set. Columbia, No. G [illegible]

THIS CLIPPING FROM
HERALD

Dr. Koussevitzky Arrives to Open Eighth Season

Boston Symphony Orchestra Conductor Plans to Offer New Scores

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned here yesterday afternoon on the Ile de France to begin his eighth season with this organization, which is entering its second half century.

The conductor named several new scores, both American and European, which he plans to offer in Boston during the coming season, but placed less importance upon the element of novelty in his programs than upon the presentation of good and interesting music. He noted a stabilizing of musical tastes after a period of "storm and stress," and spoke of the desirability of offering great music of the past not often played, as well as music by contemporaries who are known to be good composers. Among music in the former category, he considered that it was time for the performance of more of the works of Mahler and Bruckner. He plans to offer two symphonies by each of these composers on his Boston programs, Bruckner's third and eighth symphonies and the sixth and ninth symphonies of Mahler.

Dr. Koussevitzky spoke warmly in praise of two American works which he is planning to offer this season, a piano concerto by Harold Morris, with the composer as soloist, and a symphony by Aaron Copland. Both composers are residents of New York, and the latter is well known as a modernist among the younger generation of American musicians.

Pierre Octave Ferroud, a French composer whose "Foules" was played here by the Philharmonic under Mengelberg in 1927, will be represented by a symphony. Another new symphony to be heard in Boston is by the Russian composer, Arthur Lourie, whose principal work heard here thus far was a "Concerto Spirituale" which received its world premiere in 1930 in a concert of the Schola Cantorum under Hugh Ross. Since settling in Paris in 1923, Lourie, according to Mr. Ross, has striven to perfect "a form of expression which tends towards a modern religious art."

Dr. Koussevitzky also will present the first American performance of Stravinsky's new violin concerto. The soloist will be Samuel Dushkin, who has the performing rights for this work for eighteen months. Among choral works to be heard in the Boston season are Mozart's Requiem, Bach's B minor Mass and Debussy's "La Demoiselle Elue."

The conductor was met at the pier by William H. Brennan and G. E. Judd, manager and assistant manager of the Boston Symphony. Dr. Koussevitzky and Mr. Brennan will go this morning to Boston, where the symphony season opens on October 9.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

SEP

Koussevitzky Returns

Koussevitzky the electric returns, and Boston's voltage rises. The Symphony's great leader exerts a stimulating effect which a trafficker in hyperbole might almost liken to that of the ultra-violet ray. Occasionally it shocks, it may even burn—for it embodies an energy at high tension—but for the most part its influence is strengthening and therapeutic. This could not be so, of course, were the conductor merely a remarkable individualist, as undoubtedly he is. The wealth of his resource finds its broader explanation in the excellence of the orchestra itself, and, beyond that, in the inherited fund of the Western World's greatest music—a fund to which the masters of many centuries have contributed.

The restful and spiritually strengthening service of noble music Koussevitzky himself recognized in the remarks he made yesterday, at the moment of his return from abroad. "Music is like religion," he said, "a comfort and joy when people are depressed. The more depressed people are the more they crave music." We believe this is so, and welcome the approach of the new Symphony season both for the stimulus it will give and the restoring power of its tranquillities and of its moments of musical majesty.

COLUMBUS CITIZEN

SEP. 8

A DOUBLE bass is, more often than other instruments, the butt of heavy humor and the object of disrespectful comment. "Bull-fiddle," it is nicknamed, and in theater orchestras players refer to it as a "dog-house."

But it was by means of the double bass that Serge Koussevitzky first entered the world of music in which he is so important a figure. Now conductor of the Boston Symphony Orchestra, the engagement of which will mark the opening of the concert season here, he was first wonderingly recognized as a virtuoso on this unwieldy instrument.

At the Petrograd Conservatory, where he was a student in the 1880's, every one was required to study some orchestral instrment. Koussevitzky chose the double bass, and evolved his own method of playing it. Under his hands it became an eloquent solo instrument, rather than merely the ground work of the orchestra.

He went about astonishing sophisticated European audiences with the beauty of the tones he could produce from the monster. Forgetting the precepts of his teachers, he drew his solid bow fist-wise across the strings with the subtlety of a great cellist. He was able to evoke the most delicate harmonics.

Under Nikisch at the Leipzig Gewandhaus, he played the first performance of a concerto he had written for double bass. Although he but rarely plays it in public, he has a valuable old Guarnerius near at hand in his Paris or his Boston home.

Commentators say that, just as he accomplished the unexpected with his bulky contra-bass, so he has shown originality and force as an orchestral conductor. The same instinct that made him choose this extraordinary instrument makes him shun routine and welcome the unusual in his repertory. His finowledge of the tefhnique of stringed instruments has made the string section of the Boston orchestra the miracle that it is today. Columbus had experience, four seasons ago, of his ability to excite an audience by goading his orchestra to a sort of furious eloquence.

The Symphony Club of Central Ohio, which presented Koussevitzky and the Boston orchestra in 1928-29, will inaugurate the new season with them on Oct. 29. To follow later on their list are the orchestras from Chicago, Cincinnati, Detroit and Cleveland.

Box office dates will be announced later, but season reservations may be made now with the club's secretary, Helen Pugh Alcorn, 34 Linwood avenue.

Contra-bassist turned conductor. Dr. Serge Koussevitzky, who will bring the Boston orchestra to a Symphony Club audience Oct. 29.

KOUSSEVITZKY RETURNS HERE

Says People Crave Good Music in Hard Times

Post Sept. 30

NEW YORK, Sept. 29—The much talked of depression both here and abroad cannot possibly have any ill effects on the desire of people to hear good music, it was declared by Serge Koussevitzky on his arrival here late this afternoon with his wife aboard the S. S. Ile de France, returning to Boston to inaugurate his eighth season as conductor of the Boston Symphony Orchestra.

"Music is just like religion," the famous musician said. "Music—good music—is a great comfort and joy when people are depressed and this depression will have no ill effect on it. Sometimes it is just the opposite—the more depressed people are, the more they crave music."

As proof of this statement Mr. Koussevitzky pointed out that every ticket for his orchestra's concerts in Boston and New York has been sold. "During the crossing many people asked me how they might buy tickets for the concerts, but I was forced to tell them there was none available," he said.

The first pair of concerts, the conductor stated, will be given Oct. 9 and 10 and will be followed by alternating pairs each week until the beginning of May. Once a month the orchestra will come to New York, he said.

SYMPHONY SEASON WILL OPEN OCT. 9

Koussevitzky Returns from Europe Sept. 29

Herald

Its personnel of 111 players unchanged from last year, the Boston Symphony orchestra will open its 51st season Oct. 9 in Symphony hall in the first of a total of 107 concerts arranged for Boston and elsewhere which will provide for the orchestra one of the busiest seasons in its career.

Serge Koussevitzky, who will direct the orchestra for the eighth successive season, will return from Europe on the Ile de France Sept. 29 and will immediately assemble the players in preparation for the season's opening. Mr. Koussevitzky has spent the greater part of the summer in the Austrian Alps and at his Paris home.

As in other years the orchestra will give 15 concerts in Greater New York, and during the week of Oct. 26 will tour the middle West, making appearances at Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca.

New England appearances will include, in addition to the Boston series, four in Providence, and single concerts at Wellesley, Northampton, New Haven (under the auspices of Wellesley College, Smith College and Yale University), also Hartford and Springfield.

In Boston there will be the usual five series, which with pension fund concerts and young people's concerts, brings a total of 107—as many as the orchestra can undertake in one season. With an advance subscription which has never been larger, there is every promise of a highly successful year.

SERGE KOUSSEVITZKY RETURNS FROM ABROAD

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who arrived in New York yesterday afternoon with Mrs. Koussevitzky aboard the Ile de France, was expected to come directly to Boston late last night or this morning. The new address to which the famous conductor and his wife are to go on their arrival is 88 Druce road, in the Fisher hill section of Brookline. The Koussevitzkys have been abroad since last May.

Herald Sept 30

KOUSSEVITZKY BACK FOR EIGHTH SEASON

Promises Boston People Good Music

Globe Sept. 30

Special Dispatch to the Globe

NEW YORK, Sept 29—Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the last seven seasons, returned to this country on board the French liner Ile de France today ready and eager to wield his baton at the opening of his eighth season as director of the famous organization. He was accompanied by Mme Koussevitzky.

"I cannot tell you how happy I am to be returning to Boston to renew my work among my old friends," he told the Globe correspondent who met the liner at quarantine to greet the famed musician. He cannot yet reveal all his plans for the coming season, he declared, since he has not completed the selection of his programs. "But the people of Boston will have good music," he exclaimed. "Not just music, but good music."

Favorite works, including those of Carpenter, Ferroud, Martelli and Florent Smith, will be on the concert programs this season, the conductor said, as well as a number of symphonic poems, which he declined to name.

While abroad, Dr Koussevitzky revealed, he wrote some music which will be played by the phony this season, but describe its nature. "I'm [illegible] as a secret," he explained.

Also to be performed are the works of several little-known American composers whose efforts have favorably

© Bachrach

SERGE KOUSSEVITZKY

impressed the conductor. "I am always ready to give young musicians a chance to show their ability and this year I hope to present the best from among them," he declared.

Dr Koussevitzky is perhaps the only returning traveler who finds the present economic depression doing some good—and that, he declared, was an increased desire for good music.

"Music is just like religion," he explained. "Good music is a great comfort and joy when people are depressed. This present depression can have no ill-effect on it. The more depressed people are the more they crave music."

And as proof the conductor pointed to the highly successful sale of tickets for the Boston orchestra's concerts in that city and in New York.

"During the crossing many asked me where they could obtain tickets for the concerts, but I was forced to tell them there were none available."

The concerts, he said, begin Oct 9 and 10 and are to be followed by alternating pairs each week until the early part of May. The orchestra will be heard in New York once a month.

During his visit abroad Dr Koussevitzky spent a month in Paris and another in Bad Gastein, Austria, where he rested and composed music. He received an invitation to attend the International Music Festival at Oxford, but was unable to do so, he said. He remarked that the DuKelsky Symphony, introduced by the Boston Symphony Orchestra last season, was played at the festival.

Dr Koussevitzky was met at the pier by W. H. Brennan, director of the orchestra. With his entourage, including a secretary, valet and maid, he left with Mr Brennan for Boston shortly after disembarking.

COLUMBUS DISPATCH SEP 20

SERGE KOUSSEVITZKY

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BOSTON, MASS.
TRANSCRIPT

SEP 30 1931

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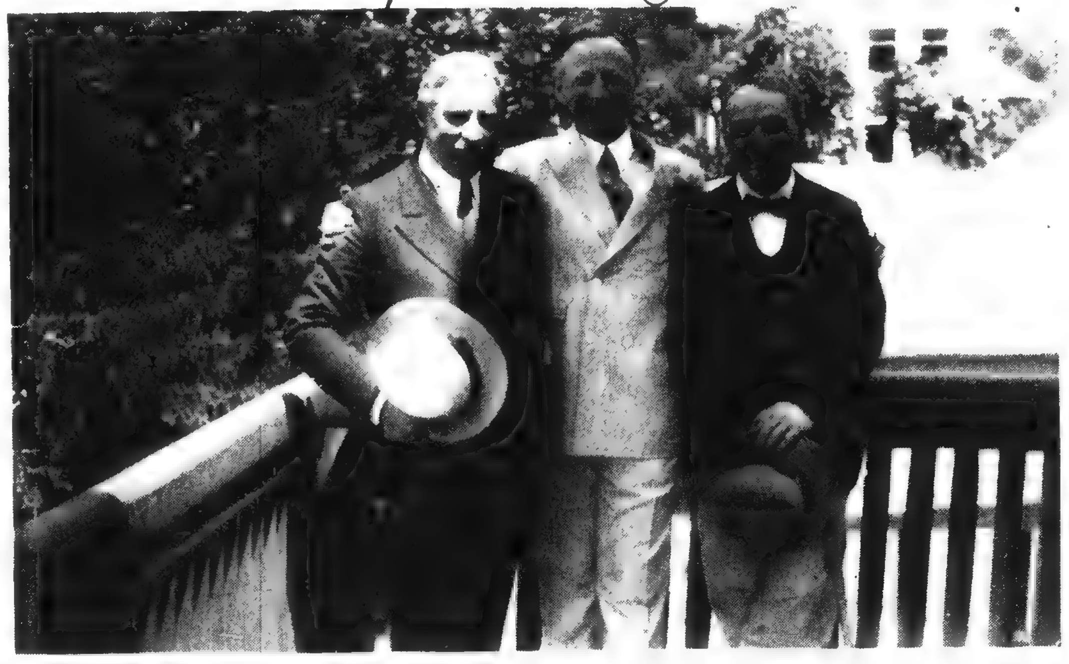
Musical Digest Sept Oct '31



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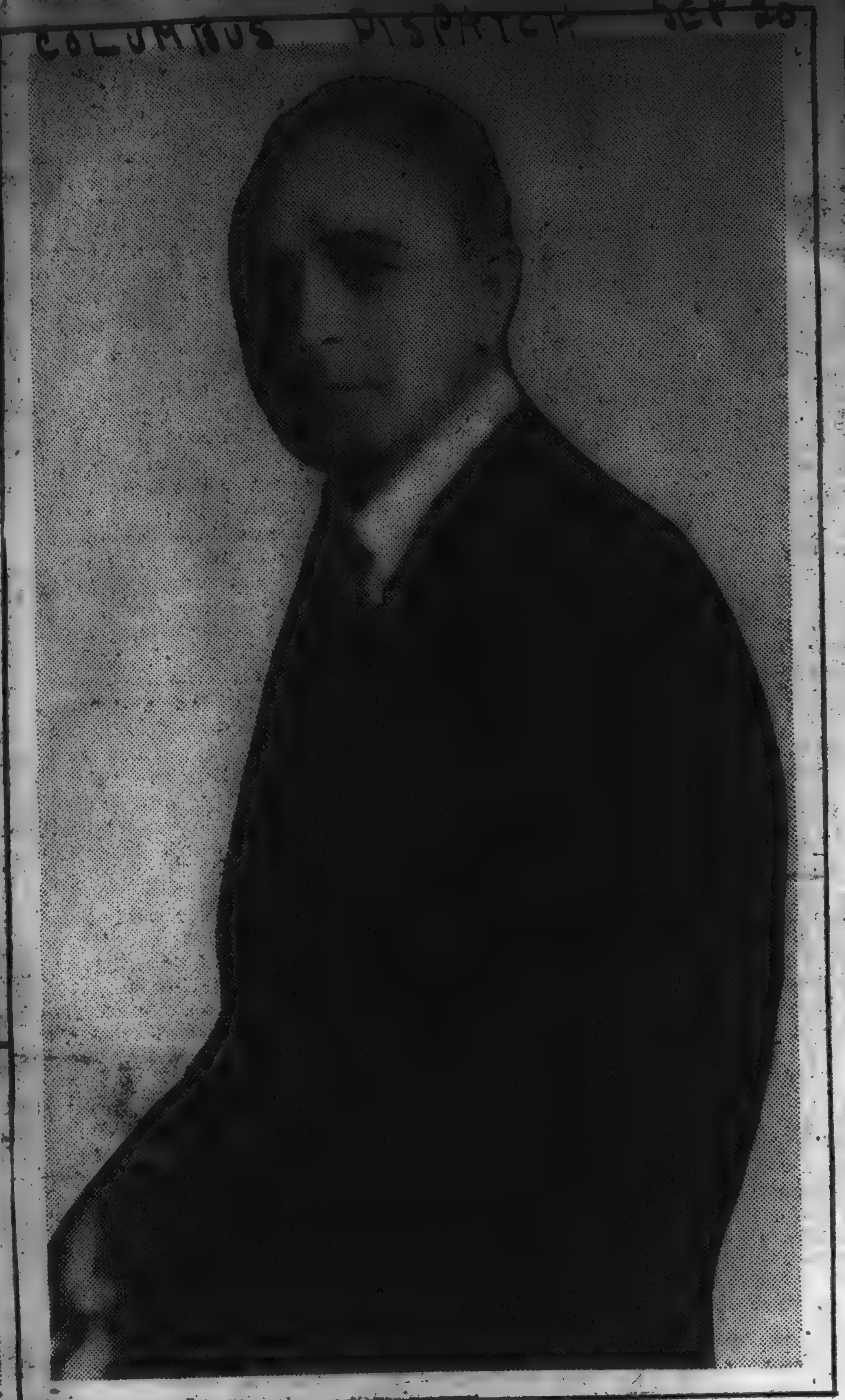
COLUMBUS DISPATCH SEP 30



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8

PLANS OF FOUR ORCHESTRAS

NY Times Sept. 27

FOUR out-of-town orchestras, two of which customarily visit New York, have announced the plans of their respective seasons.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, recently discussed with a representative of THE NEW YORK TIMES in Paris the make-up of his programs for the new season. These will emphasize the classics more than formerly, while including as usual many new works. In view of Mr. Koussevitzky's consistent crusading in the field of contemporary composition, his comment was particularly interesting.

"I have changed my idea of modern music," he said in part. "I think the period of experimentation is no more. During the past seven years I have devoted much of my time and energy to new compositions. Now . . . our outlook is much clearer . . . a great number of works highly appreciated a few years ago have completely disappeared. It seems to me we have reached a definite stage in the twentieth century music. A slow but definite selection is becoming apparent and I feel it is our duty to cooperate toward its achievement to the best of our ability, for the sake of the art of music. I do not wish to say that we must not play new compositions, but it is necessary to appreciate what we must play and what we must not. Composers like Stravinsky, Prokofieff, Hindemith, and Honegger are already 'classified'; their works can not any longer be considered new music; they are almost classics for us."

It need not be inferred from the above, however, that Mr. Koussevitzky has regressed from his position as a champion of new works. The orchestra's programs for the forthcoming season prove the contrary. They will present world premières of the following: Sibelius' Eighth Symphony, Rachmaninoff's "Etudes-Tableaux" orchestrated by Respighi, Arnold Bax's piano concerto, Aaron Copland's "Symphony-Ode," Anton Webern's "Six Little Pieces for Great Orchestra," Martelli's "Concerto Grosso," Ernest Toch's "Suite," Florent Schmitt's piano concerto with the composer as soloist, Philip Lazar's "Concerto Grosso No. 2," and Lambert's Music for Orchestra. There will also be Haydn, Mozart and two Stravinsky festivals and an all-American program.

Vladimir Golschmann, who begins his first season as conductor of the St. Louis Symphony Orchestra, will give the following works their first American hearing: Nabakoff's "Ouverture Symphonique," Alexander [illegible] "Tryptique" for string orchestra, and Marcel Mihalovici's "Cortège des Divinités Inferales." Gabrilowitsch, Myra Hess, Adolf Busch, Albert Spalding and others will appear as soloists with the orchestra.

The Cincinnati Symphony Orchestra is facing a crisis in its financial life which may determine whether or not the organization is to continue, according to an article by George A. Leighton in the Cincinnati Enquirer. Mr. Leighton says that funds subscribed several years ago to support the orchestra have not all been paid in owing to hard times, and that the orchestra's continuance virtually rests upon the success of the subscribed seat sale of this season as an index of actual popular support. He even advocates that other music clubs, study circles, etc., which usually bring out-of-town artists for concerts, "declare a holiday on personally conducted series" and transfer their energy and money to the cause of the orchestra.

The Cleveland Orchestra will open its season on Oct. 8 under its conductor, Nikolai Sokoloff. Rachmaninoff and Georges Enesco will be among the soloists, the latter conducting a work of his own. During Mr. Sokoloff's mid-season absence Bernardino Molinari will conduct

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Ohio State Journal

Music Praised for Newspaper by New Yorker

Sept 27

The Boston Symphony orchestra, which will open the season of the Symphony Club of central Ohio at Memorial Hall, on Thursday, Oct. 29, is "unsurpassed and seldom equalled" in the judgment of Olin Downes, music critic of The New York Times.

Writing of one of the closing concerts of last season in New York City, Mr. Downes said:

"The unsurpassed and seldom equaled Boston Symphony orchestra, Serge Koussevitzky conductor, gave an extremely brilliant concert in Carnegie Hall. Not often has the writer heard as fine a performance from this orchestra, at any time in its career. The Boston Symphony orchestra is now a superb ensemble of virtuosi. Not only this: Mr. Koussevitzky has sensitized the orchestra until it is a model of flexibility and fineness of texture.

"This magnificent instrument glowed with beauty and color; the sheer tonal qualities of the playing would have bestowed significance upon the music. The audience, deeply impressed by the performance, applauded and cheered.

"No new works were introduced at this concert, but the program had matter of uncommon interest. It opened with two Bach preludes, as arranged by Pick-Mangiagalli, followed by the unfamiliar and unique symphony of Sibelius—his seventh—and finally with the Strauss 'Sinfonia Domestica.'

"Mr. Koussevitzky's reading of Strauss minimized his vulgarities and long-windedness and glorified those pages—and there are many—in which the Straussian lyricism and the sheer richness of the Strauss style are most conspiciously present.

"The Bach preludes, admirably contrasted, were prophetic of the quality of the evening."

Mrs. B. Gwynne Huntington, president of the Symphony Club, expects to call a meeting of the executive board soon to make final plans for the season.

Information as to the entire Symphony Club series, and reservations for tickets may be obtained from Helen Pugh Alcorn, 34 Linwood Ave.

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October 1931

9

Boris Kreinin, Symphony Player Dead; Was Struck by Auto

Boris Kreinin, member of the Boston Symphony Orchestra, who was struck by an automobile truck late Saturday night, died this morning at the Boston City Hospital.

On learning of his death Dr. Serge Koussevitzky and the members of the Symphony Orchestra stood in silence for one minute at rehearsal this morning on the stage of Symphony Hall in honor of Mr. Kreinin, their fellow musician. He was fifty-two years of age, lived at 103 Hemenway street and was on his way home when the accident happened.

Mr. Kreinin had been a member of the Symphony Orchestra since 1925, playing at the second desk of the first violin section. He was a native of Russia, and has had a distinguished musical career in his own country, having been soloist and concertmaster in Koussevitsky's orchestra in Moscow. He was also soloist and assistant conductor at the Opera Theatre, at Petrograd. He served as musician after the revolution, but suffered privations under the new regime, and left Russia in 1922. He was concertmaster of the Esplanade concerts in their first season in 1929.

Trans. Oct 22

Concert-Chronicle

Trans. Oct. 16

Beginning in Cambridge

IN the first concert of the new Cambridge season at Sanders Theater, Dr. Koussevitzky and the Boston Symphony Orchestra last evening fulfilled confident expectation. The size of the audience, which was sufficient to fill the hall with scarcely a seat vacant, in no way reflected present conditions in the economic world; program and performance gave no sign of altered skill or temper in the orchestra. Rather, every circumstance revealed the familiar band complete and fully tested, now ripened in every ability. Thus, with the exception of the pleasing acoustics of Sanders Theater and the differing responsiveness of the Cambridge audience, the concert was a duplication of the opening pair in Boston last Friday and Saturday. The program presented identical items: Schönberg's transcriptions for orchestra of two Choral Preludes of Bach, Brahms's Fourth Sympathy in E minor, Franck's symphonic poem, "The Daughter of Æolus," and the Second Suite from Ravel's ballet, "Daphnis and Chlöe."

The welcome which Cambridge extended was more familiar and affectionate than stirring. Here were returning old friends with whom there was a perfect understanding and for whom an effusive demonstration would be out of place. A floral decoration of roses twined about the conductor's stand offered modest tribute. Upon Dr. Koussevitzky's appearance, the orchestra stood as one, and the audience was quick to follow. With extended arms in familiar gesture, the conductor bid his listeners be seated and turned quickly to the business and the pleasure of the evening.

Schönberg's transcriptions of the Choral Preludes served for orchestral warmth and glow and Bach idealized. To most, the organ music of Bach is familiar only through score or the none too frequent performance of an occasional visiting organist of note. In either case, the impression gains that the spirit of Bach thus revealed, offers possibilities of a large and tangible grandeur through the medium of the modern orchestra. This grandeur, truly Bachian in character, despite the purist's objections to arrangements and transcriptions, came to full expression at Dr. Koussevitzky's bidding. The woodwind's glowed in organ-like tones; yet they were richer and more flavorsome than those of the keyboard instrument. The strings gave new tang. Together, all choirs exalted and amplified the symmetries of line and the sensuous beauties of tone.

The Symphony of Brahms was first for vitality, then for purity, then for animation and finally for power: qualities that Dr. Koussevitzky has displayed in this same symphony before; qualities that seem so consolidated and secure that little improvement can be looked for or desired in the conductor's now noted reading of a score which grows in significance and which increases its following with every performance. With the initial movement, Dr. Koussevitzky established the feeling of intense life and determination which continues to the end; in the second, held compact phrase, induced a trueness and lucidity of tone which the Boston Symphony itself seldom surpasses; in the third, stirred pace and sharpened attack; in the fourth, drew together the converging resources of orchestral expression—subordination and amplification of detail, nuance, instrumental accuracy and resilience—vitality of rhythm—to round an emotionally sincere and technically brilliant performance. The attentive and enthusiastic audience apparently considered it the event of the evening.

For closing pieces, Franck's orchestral poem and Ravel's Ballet Suite, both calling up images of sylvan revels by mythological characters, furnished interesting contrast. The symphonic poem evolved neat musical fancies, pleasant to the ear at any moment, and threw out cobweb-like threads about a central figure. The piece drew delighted sighs at the close. By contrast, Ravel's melodies were pungent, his harmonies biting, his dynamic strokes stunning with pagan splendor. The Suite is a typical Koussevitzkian tour de force and certain to display the amazing virtuosity of the orchestra to the best advantage, upon any occasion, as it did last evening.

N. M. J.

Ourselves and Others

Today and tomorrow Dr. Koussevitzky and the Boston Orchestra are playing these pieces:

Symphony, No. 9	Mahler
A Siegfried Idyl	Wagner
Overture to the Opera, "Tannhäuser"	Wagner

On the same days Mr. Stokowski and the Philadelphia Orchestra will be heard in this program:

Overture to the Opera, "Euryanthe"	Weber
Symphony in B minor, "The Unfinished"	Schubert
A Siegfried Idyl	Wagner
Tone-Poem, "Death and Transfiguration"	Strauss

Yesterday and today Mr. Stock's program for the Chicago Orchestra stands:

Overture to the Opera, "Rienzi"	Wagner
Symphony, No. 7, in A major	Beethoven
Symphonic Sketches, "The Sea"	Debussy
Suite from the Ballet, "The Fire-Bird"	Stravinsky

Mr. Kleiber's program for the week at

Concert-Chronicle

Supplementary Wagner

Trans Oct 19

FIRST on Friday afternoon, again on Saturday evening, Dr. Koussevitzky hung as pendant to Mahler's Ninth Symphony the "Siegfried Idyl," unplayed at the Symphony Concerts for eleven years. The outcome proved one of his more fortunate ventures into Wagner, this time as symphonic rather than operatic composer. Though he wrote for Cosima's delectation on her birthday morning and for intimate performance in their own villa at Triebschen, the mighty Richard put to paper no music of more delicate texture, more sublimated in

Continued on Page Twelve

nburg, the Winner. Below—The Drag I

Concert-Chronicle

Continued from Page Seven

radiance, more informed with blithe or tnder mood, the one into the other flowing. To this day, even in the amplified performance of a full string orchestra, plus the necessary quota of woodwinds, horns and trumpets, it leaves the hearer wanting for words before such gently incandescent loveliness.

While the mind is marvelling at the artful skill and the subtle, unobtrusive invention with which Wagner weaves a continuous, cumulative pattern of no orthodox form unless it be that of subdued rhapsody, the ear is enchanted by the changeful magic of the sounds it receives; the imagination set in answering glow by the tone-poetry suffusing them. Over his Mass, a vastly different and far-removed music, Beethoven set the phrase "From the heart to the heart." With more reason Wagner might have written it above this revery upon his love and Cosima's, upon their joy in the birth of their son, upon their pride in the Siegfried that should be his name. By the composer's alchemy in the crucible of our listening spirits, the personal note becomes a universal note, and these sixty years whole audiences have been spelled. They were the more holden at Symphony Hall by the poise and plasticity of the conductor and his answering orchestra, by the melting euphonies and the murmurous sweetness of their tone.

Dr. Koussevitzky read to us one of the lyric poems of music in the stilled beauty with which Wagner conceived and accomplished it. . . . The overture to "Tannhäuser" followed, and there at the end was the conductor doubling horns, trumpets, trombones, adding even an extra kettle-drum, for Pelion-upon-Ossa sonorities. And Wagner, one suspects, standing not too surly by, as he listened from the Elysian Fields. The cynic thought came that in most greatness there is also a streak of showmanship. Besides, the flesh was not beaten down under our spiritual feet. It was drowned in a deluge of sound.

H. T. P.

TRAV OCT. 2

SYMPHONY HAS ITS FIRST REHEARSAL

The first rehearsal of the season of the Boston Symphony Orchestra was held today at Symphony hall under the leadership of Serge Kousevitzky. The conductor told members of the orchestra of his experiences in Europe during the past summer. The rehearsal started with the score of Brahm's Fourth Symphony. The season will open next Friday afternoon.

Trans

Concert-Chronicle

Oct 14

evival from Wagner

AS noted already in this place, Wagner's "Siegfried Idyl" will be played at the Symphony Concerts, next 'riday and Saturday, for the first time 1 twelve years—long enough, as memory goes with music, for it to become a orgotten masterpiece. Last spring when Mr. Fiedler revived this Wagnerian :radle-song at a "Sunday Pop," The Transcript reprinted an illuminating article written around it by Mr. Lawrence Gilman of The Herald Tribune. Now that performance "in a higher realm" draws near, two or three paragraphs may be quoted anew:

"Mr. Ernest Newman has remarked, with felicity and justice, that in this music 'all the fountains of human tenderness are unsealed' at the thought of 'the child whose coming meant so much to him, for Wagner's imagination always took fire at a single touch. . . . This is not an individual father musing over his child's cradle, but all nature crooning a song of love for its little ones.'

"Wagner—odd as it may seem to those who choose to think of him as essentially a man of the theater, a musician of the footlights—was really 'one of the children of revery'; and nothing is more illuminative of his true nature as an artist than such revelations of the stilled depths that we find in him from time to time as he turns from his passionate contemplation of human tragedy. . . . and solaces himself and us with some interlude of rich quietude and appeasement like the 'Siegfried Idyl' or the Prelude to the Third Act of 'Die Meistersinger'—those moments when he is without an equal."

When and How

Timely also is a quotation from Mr Neville Cardus, the reviewer of concerts for The Manchester Guardian:

"The 'Siegfried Idyl' is the loveliest expression of domestic sentiment in all music. It was composed privately and furtively by Wagner as a birthday surprise for Cosima on Christmas morning of 1870. It was also intended as a thank-offering to her for the boy Siegfried. Wagner and Cosima were then living at Triebschen—the correct title of the work, indeed, is 'Triebschen Idyll'—but let the wondrous first performance of the music be told in Cosima's own words, quoted from a recent biography:

> I can tell you nothing, my children, about this day, nothing about my state of mind, nothing, nothing. I will only tell you quite drily and barely what happened: As I awoke my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming; music was sounding, and such music! When it died away, Richard came into my room with the five children and offered me the score of the symphonic birthday poem—I was in tears, but so was the rest of the household. Richard had arranged his orchestra on the staircase, and thus was our Triebschen consecrated forever. . . . Now did I understand Richard's mysterious work [for weeks before], and the good Richter's trumpet practice, too; he played the Siegfried theme gloriously and had learned to play the trumpet on purpose, which had brought down remonstrations from me. . . .

"Apart from the poetry of the Idyll, there are technical points in it of unique significance. Few subtler essays in musical form exist. Wagner uses in his own way the divisions of statement, development, and recapitulation—not rigidly but with a continuously organic growth and changefulness. But the true miracle of the Idyll is that the giant fist which was working in the forge of 'The Ring' was able to lay down the hammer and find ineffable sweetness in his strength, and fashion and caress this cradle of the idyll with a touch light and tender."

Discovered at Last

The Boston Symphony Orchestra . . with a solid national reputation. . .
[Boston Herald

Transcript Oct. 1

Koussevitzky Returns

Koussevitzky the electric returns, and Boston's voltage rises. The Symphony's great leader exerts a stimulating effect which a trafficker in hyperbole might almost liken to that of the ultra-violet ray. Occasionally it shocks, it may even burn—for it embodies an energy at high tension—but for the most part its influence is strengthening and therapeutic. This could not be so, of course, were the conductor merely a remarkable individualist, as undoubtedly he is. The wealth of his resource finds its broader explanation in the excellence of the orchestra itself, and, beyond that, in the inherited fund of the Western World's greatest music—a fund to which the masters of many centuries have contributed.

The restful and spiritually strengthening service of noble music Koussevitzky himself recognized in the remarks he made yesterday, at the moment of his return from abroad. "Music is like religion," he said, "a comfort and joy when people are depressed. The more depressed people are the more they crave music." We believe this is so, and welcome the approach of the new Symphony season both for the stimulus it will give and the restoring power of its tranquillities and of its moments of musical majesty.

OHIO STATE JOURNAL

One Music Club Giving Columbus Five Symphonies

Oct 11

Although the program which the Boston Symphony Orchestra will play here Oct. 29 has not yet been announced by its leader, Serge Koussevitzky, at least one young American composer will be represented, the leader indicated last week in a letter to Mrs. B. G. Huntington, president of the Symphoney Club of Central Ohio.

Koussevitzky, one of the world's greatest conductors, paid this country an unexpected compliment through the newspapers a week ago when he landed in New York after a summer spent in Europe.

"What is most stimulating about the musical situation in America," he said, "is that the majority of the people have musical taste. In Europe one always finds a certain circle who attend concerts, but in America it is the rank and file who form an enthusiastic audience."

Dr. Koussevitzky gave as a specific instance of America's musical development "her 20 superb orchestras," and "her promising young composers, such as Aaron Copeland, Roger Sessions and Carpenter."

The conductor believes that jazz has finished its major role as an influence in American music and will henceforth be relegated to the realm of the danee.

Here in Columbus, where no more than four symphony orchestras have heretofore appeared in one season, five major orchestras will compose the season of the Symphony Club of Central Ohio, which also plans, as a sort of depression cure, to renovate the seats in Memorial Hall at once, in preparation for the opening event Oct. 19. At least 3000 of the seats will be upholstered and covered with composition leather. The excessive slant forward of the seats, familiar through many years to habitual concert-goers, will be remedied, too, the committee working with Mrs. Frederick A. Miller, associate president, promises.

Box office ticket sale opens Oct. 19 at the Carl Koch Co., Third and Broad Sts. Until then, tickets for the series, or for any single concert, may be obtained from Mrs. Helen Pugh Alcorn, 34 Linwood Ave.

* * *

The Koussevitzkys and Dog Back But the Big Fiddle—Where Is It?

Usually It Leans Against the Wall in the House They Have Taken for the Season, but This Year the Space Was Vacant—One Wonders

By JANET MABIE

Punctually once a year now, I am received by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

I invariably look forward to the incident. It has a story-book air. It is a little like an incident in which people own an ornate clock of porcelain which they wind once a year with great ceremony, and permit then to run for 20 minutes. After that, it is stopped, likewise with ceremony, and put away until another year.

I ask him if he has had a pleasant summer, and he says yes, mentioning that he was able to see a blue mountain having a cap of snow from the window by which he wrote fresh phrases for a new composition; and a meeting in Paris with Ravel; and a little interval of complete and absurdly vacant-minded rest at some place in the Dolomites or perhaps at Bad Gastein in Austria.

He speaks politely of the fact that his programs for the new season will contain appropriate representations of Bach, and of Mozart, and of Beethoven, and that there will be at least two new symphonies; I am left to find out later if they are by Gustav Mahler or by Brückner.

We understand between us that I am not at all a music critic; we understand also that I am invariably amused that, here in Boston, the Koussevitzkys always take someone else's house furnished, reserving Paris as the city in which they have a home which is their own.

Sees Good in the Boy

I always carry away with me from the meeting a remembrance of light, effortless affability, and a collection of pleasant little, generalizing nothings about forthcoming programs. I carry away a picture of a household able to settle without waste motion, or yet emotion, into a background full-fashioned by others who are often strangers.

There will still be visible in th hall and through open doors odd and ends of a vast collection o hand luggage. And Dr. Koussevitzky's polished bass viol. And th family bulldog will be a sleek, busy pattern of black and white abou the rooms. And there will be th Russian butler with his seersucke coat and slightly mischievous eyes, and the austere woman to whom Samuel Pepys would allude as Madame Koussevitzky's "tyring woman." I never expect the order or the ingredients of the incident to be changed. They never have been.

This year, though, I was surprised.

People who read the papers have learnt that a nephew of Dr. Koussevitzky, Fabien Sevitzky, is conducting the concert orchestra at the Metropolitan Theater, in Boston. There are those who would have you believe that, since all musicians are traditionally jealous of each other, in this case Serge Koussevitzky would probably not publicly notice the musical activities of his nephew.

When we had finished all the usual formalities, we took up the subject of Fabien Sevitzky. It was my pleasure to report casually to his uncle that Fabien Sevitzky's conducting of the theater orchestra, still in its first weeks, had laid an immediately noticeable hold on audiences, and that the engagement held quite obvious promise of an unusual success.

"But yes," said Serge Koussevitzky, beaming; he has quite a good lot more English at his command this October than he had last, and he employed it now to speak as charmingly as I have ever heard one musician speak of another. "That boy is a brilliant boy. You are to wait. And you will see that what I say is true when I tell you that in three-four years you will hear his name ver' loud in this country. He plays with the Philadelphia Symphony before now.

"We, he and I, we both play the double bass, too. And he has an ensemble in Philadelphia which I must tell you is ver' good. Ver' good indeed! He has the great talent. When he left Russia he was already a soloist. He has what you call the round talent. He does many things, all ver' good. I know some things he is going to do with his music, and if I should say them to you, you would know how he is going to have a ver' big name before a long time.

"You know, I should like to have him with me. But people are funny about such things like that. They would say 'A-ha; he is the nephew of Serge Koussevitzky,' and they would smile and not see that, without his being the nephew of me, he has the great talent. But, moreover, he does not need me. His own talent is better to him than I am. You are to watch him, I tell you, and you will see."

It was quite a pleasant thing to watch this eminent and so well known conductor draw completely away from talk of his own interests for the new season, to speak quite simply, and with such enthusiasm, of the affairs of a nephew; though he, with something I think is a discrimination against trading on a name, has shortened the family name so that the doings of neither uncle nor nephew shall become entangled in the hasty judgments of the day.

"And his wife," Dr. Koussevitzky went on eagerly. "Maria Koussevitzky is a singer. You know? Ah, but she is a lovely singer. Her voice it is a great voice. And she has more than a great voice. She has the great charm and the distinction and the unusual taste. You know that not all singers have the taste. She has it; yes. They are both young. They will both make the great names for themselves in this country. You will see. You will hear more than overtures from him. And you will see Maria Koussevitzky in ver' many brilliant concerts."

Some Will Be Disappointed

So much, I thought, for people who had lately speculated idly in my hearing on how Fabien Sevitzky really felt, with an uncle uptown, conductor of the Boston Symphony, and how Serge Koussevitzky felt, with a nephew downtown, conducting a concert orchestra in a moving picture theater.

A strange situation, they said, and what about caste among musicians of symphony orchestras and of moving picture theaters. It seemed foolish to link Serge Koussevitzky with premises involving any such superficial discriminations even if I had not considered it an egregious breach of taste.

We left off about the nephew and niece, speaking of scraps of neighborhood gossip. The house was filled with flowers. Already, though there was an unpacked trunkful of music by the piano, there was a Koussevitzky air about the house, which you grow to recognize if you go, as I do, once each year, to see them in their pied-à-terre of the moment.

The Russian butler, beaming, had let me in. Upstairs I had heard Madame Koussevitzky talking in her rich, low-pitched voice to the "tyring woman." And I could hear the bulldog slipping and sliding as usual over the polished floors. I could see a long table groaning under piles of mail. An envelope, from which the cards had been removed, dangled on the handle of a great golden basket filled with roses. Immense gladioli and dahlias, maroon, gold, ivory and the purple of a mosque at midnight were everywhere in baskets and vases.

Where Was the "Bull Fiddle"?

I missed the double-bass, standing in its accustomed sedate splendor by the piano. Perhaps it had been taken upstairs, but its absence left a little rent in my otherwise perfect annual picture.

There seemed nothing more to do. The clock had run its time. Suddenly, calling attention to the less fantastic passage of actual time, the chimes and bells of a half-dozen sizable clocks began a clamor round the house, which set me to wondering with amusement if someone had to go around at 10 o'clock each night to stop all the pendulums; for surely no one could put up with such an hourly clamor through the night, except possibly in a house close enough to the sea where it would be muted by the sound of tides beating on rocks.

And that was all. Until next October I shall not see Serge Koussevitzky to speak to again. Then he will be just settled in a new house, and unpacked trunks will stand under other lamps, and flowers will bloom brilliantly on other tables. But through this year I shall remember that he varied the usual order of slight annual communications to one about his own new season with a quite spontaneous, appreciative tribute to the talent of a lesser known, much younger man, his nephew, and his nephew's lovely and talented wife.

I once heard a cynical writer of so-called sophisticated critical essays raise the slightly absurd question, "Are musicians people?"

What with one thing and another about Serge Koussevitzky, not to mention Fabien Sevitzky, I should say probably they are.

Monitor

OCTOBER 9, 1931

World Awaits the Greatest Composer, Says Koussevitzky

ADV By Morris Hastings Oct 4

HAS the art of Music come to a standstill? Has it nothing more to say? Can there be no great composers and great music in the future?

Not at all, says Dr. Koussevitzky, conductor of the Boston Symphony, in answer to these questions one frequently hears discussed by musicians nowadays. As a matter of fact, the brilliant conductor contends, the way is now clear for a genius who may well be the greatest composer the world has ever known.

"In the last ten years," explained Dr. Koussevitzky as he paced the length of a room in his Brookline home, "music has gone through a period of storm and stress. Composers have been experimenting with new and startling forms, with intricate polyphony and with new scales.

"But now, the storm and stress have died down. Now we know what is good and what is worthless in the new forms of musical expression.

"To say that because modern composers seem to have exhausted the mechanics of composition music is at an end is altogether false. The mechanics of music are actually no more music than a printing press is a book.

"The time is ripe," Dr. Koussevitzky's eyes flashed and he made a sweeping, dramatic gesture, "for a genius who will express himself superbly by utilizing what has been discovered during this stormy period just passed. He has the whole sweep of music at his command. He should produce something enormously fine."

Hope For the Moderns

Dr. Koussevitzky understands "the moderns" with a poet's understanding. And so we asked him if he could name a contemporary composer who might prove to be the genius in question.

"I have the greatest faith in Stravinsky," he replied, calmer now but no less "alive" as he sat down in a spacious armchair. "He is a man of superior intelligence. He has been, in turn, romanticist, ultra-modernist and, now, he is a modern classicist.

"His new violin concerto, of which the Symphony will give the first American performance this season, is a distinguished work written in his latest and, I think, most sincere manner. I believe that Stravinsky has indeed 'found himself.'"

Dr. Koussevitzky also named Prokoffieff, Hindemith, Copland, and especially Schonberg, who will gain in importance in a few years, he added, when we are able to get more of a perspective on his work.

The conductor admires Ravel for his amazing knowledge of the orchestra and as a brilliantly gifted composer of lesser music.

"But Ravel is too chic," Dr. Koussevitzky smiled gently, "too modish a composer to be a great one. His 'Bolero', which swept audiences off their feet two seasons ago, can no longer seriously be considered as a work to be played on a Symphony program."

During his summer vacation in Paris, Dr. Koussevitzky read many new scores. Everyone, he says, seems to be working feverishly trying to produce a masterpiece. But exceedingly few, he admits, have so far succeeded.

Out of the manuscript submitted him he has selected a symphonic work by Toch, a symphony by Ferroud and many others. Of the American composers, Dr. Koussevitzky plans to play a symphony by Aaron Copland and a piano concerto by a New Yorker named Morris, who will play the solo part when it is performed for the first time at the third Symphony concert this season.

He also expects to present seldom heard music by 19th century composers, such as Bruckner, Mahler—both late German romanticists—and Dvorak.

PROMISING SEASON FOR SYMPHONY

Continued from Page 8

He will repeat several of the works written especially for the anniversary season of the Boston Symphony performed last year. Among these, he hopes to do the Roussel Symphony, the Hindemith opus and, perhaps, the Respighi "Metamorphoseon."

To meet Dr. Koussevitzky in his lovely home is to understand the charm and force of his interpretations as conductor. He has the delightful gift of putting one immediately at his ease. The readiness, the intelligence and the enthusiasm of his conversation are constantly stimulating.

It is a pleasure to have him in Boston again; and we look forward with great eagerness to what will doubtless be under his direction another brilliant Symphony season.

FEW NOVELTIES FOR SYMPHONY

World Premiers of Big, Serious Works Slated

Post Oct 1

Completing the final stage of his journey from Europe, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived from New York at the Back Bay station at 3:25 yesterday afternoon. With Dr. Koussevitzky were Mme. Koussevitzky, his secretary and W. H. Brennan, manager of the Boston Symphony Orchestra. In fine fettle after a summer spent largely in Paris and at Bad Gastein in Austria, Dr. Koussevitzky was, as he alighted from the train yesterday, his usual smiling and enthusiastic self.

Of his plans for the coming season Dr. Koussevitzky had first to say that this year he would have fewer actual novelties than usual to offer, and that he would put a considerable emphasis on standard works that had been unduly neglected. **Among the last-named is ths Ninth Symphony of Gustav Mahler, which will be introduced to Boston, and, so far as can be learned to America, at the second pair of concerts.** There will in all likelihood be another symphony of Mahler as well, and the Ninth Symphony of Bruckner, unheard here since Dr. Muck's time.

As in other seasons Symphony Hall will this winter be the scene of certain orchestral world premieres, among them those of Sibelius' Eighth Symphony, the Symponic Ode of Aaron Copland, a Concerto Grosso of Martelli, a Piano Concerto by Florent Schmitt, with the composer as soloist; a Concerto Grosso by Lazar, and Constant Lambert's Music for Orchestra. There is prospect, too, of a Haydn and Mozart Festival in honor of the 200th anniversary of the former composer's birth, and of a Stravinsky Festival.

The Symphony season will open with the concerts of Friday afternoon and Saturday evening, Oct. 9 and 10, with a programme of compositions by Bach-Schoenberg, Franck, Brahms and Ravel.

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A strange situation, they said, and what about caste among musicians of symphony orchestras and of moving picture theaters. It seemed foolish to link Serge Koussevitzky with premises involving any such superficial discriminations even if I had not considered it an egregious breach of taste.

We left off about the nephew and niece, speaking of scraps of neighborhood gossip. The house was filled with flowers. Already, though there was an unpacked trunkful of music by the piano, there was a Koussevitzky air about the house, which you grow to recognize if you go, as I do, once each year, to see them in their pied-à-terre of the moment.

The Russian butler, beaming, had let me in. Upstairs I had heard Madame Koussevitzky talking in her rich, low-pitched voice to the "tyring woman." And I could hear the bulldog slipping and sliding as usual over the polished floors. I could see a long table groaning under piles of mail. An envelope, from which the cards had been removed, dangled on the handle of a great golden basket filled with roses. Immense gladioli and dahlias, maroon, gold, ivory and the purple of a mosque at midnight were everywhere in baskets and vases.

Where Was the "Bull Fiddle"?

I missed the double-bass, standing in its accustomed sedate splendor by the piano. Perhaps it had been taken upstairs, but its absence left a little rent in my otherwise perfect annual picture.

There seemed nothing more to do. The clock had run its time. Suddenly, calling attention to the less fantastic passage of actual time, the chimes and bells of a half-dozen sizable clocks began a clamor round the house, which set me to wondering with amusement if someone had to go around at 10 o'clock each night to stop all the pendulums; for surely no one could put up with such an hourly clamor through the night, except possibly in a house close enough to the sea where it would be muted by the sound of tides beating on rocks.

And that was all. Until next October I shall not see Serge Koussevitzky to speak to again. Then he will be just settled in a new house, and unpacked trunks will stand under other lamps, and flowers will bloom brilliantly on other tables. But through this year I shall remember that he varied the usual order of slight annual communications to one about his own new season with a quite spontaneous, appreciative tribute to the talent of a lesser known, much younger man, his nephew, and his nephew's lovely and talented wife.

I once heard a cynical writer of so-called sophisticated critical essays raise the slightly absurd question, "Are musicians people?"

What with one thing and another about Serge Koussevitzky, not to mention Fabien Sevitzky, I should say probably they are.

Monitor

OCTOBER 9, 1931

World Awaits the Greatest Composer, Says Koussevitzky

ADV **By Morris Hastings** Oct 4

HAS the art of Music come to a standstill? Has it nothing more to say? Can there be no great composers and great music in the future?

Not at all, says Dr. Koussevitzky, conductor of the Boston Symphony, in answer to these questions one frequently hears discussed by musicians nowadays. As a matter of fact, the brilliant conductor contends, the way is now clear for a genius who may well be the greatest composer the world has ever known.

"In the last ten years," explained Dr. Koussevitzky as he paced the length of a room in his Brookline home, "music has gone through a period of storm and stress. Composers have been experimenting with new and startling forms, with intricate polyphony and with new scales.

"But now, the storm and stress have died down. Now we know what is good and what is worthless in the new forms of musical expression.

"To say that because modern composers seem to have exhausted the mechanics of composition music is at an end is altogether false. The mechanics of music are actually no more music than a printing press is a book.

"The time is ripe," Dr. Koussevitzky's eyes flashed and he made a sweeping, dramatic gesture, "for a genius who will express himself superbly by utilizing what has been discovered during this stormy period just passed. He has the whole sweep of music at his command. He should produce something enormously fine."

Hope For the Moderns

Dr. Koussevitzky understands "the moderns" with a poet's understanding. And so we asked him if he could name a contemporary composer who might prove to be the genius in question.

"I have the greatest faith in Stravinsky," he replied, calmer now but no less "alive" as he sat down in a spacious armchair. "He is a man of superior intelligence. He has been, in turn, romanticist, ultra-modernist and, now, he is a modern classicist.

"His new violin concerto, of which the Symphony will give the first American performance this season, is a distinguished work written in his latest and, I think, most sincere manner. I believe that Stravinsky has indeed 'found himself.'"

Dr. Koussevitzky also named Prokoffieff, Hindemith, Copland, and especially Schonberg, who will gain in importance in a few years, he added, when we are able to get more of a perspective on his work.

The conductor admires Ravel for his amazing knowledge of the orchestra and as a brilliantly gifted composer of lesser music.

"But Ravel is too chic," Dr. Koussevitzky smiled gently, "too modish a composer to be a great one. His 'Bolero', which swept audiences off their feet two seasons ago, can no longer seriously be considered as a work to be played on a Symphony program."

During his summer vacation in Paris, Dr. Koussevitzky read many new scores. Everyone, he says, seems to be working feverishly trying to produce a masterpiece. But exceedingly few, he admits, have so far succeeded.

Out of the manuscript submitted him he has selected a symphonic work by Toch a symphony by Ferroud and many others. Of the American composers, Dr. Koussevitzky plans to play a symphony by Aaron Copland and a piano concerto by a New Yorker named Morris, who will play the solo part when it is performed for the first time at the third Symphony concert this season.

He also expects to present sel-

PROMISING SEASON FOR SYMPHONY

Continued from Page 8

dom heard music by 19th century composers, such as Bruckner, Mahler—both late German romanticists—and Dvorak.

He will repeat several of the works written especially for the anniversary season of the Boston Symphony performed last year. Among these, he hopes to do the Roussel Symphony, the Hindemith opus and, perhaps, the Respighi "Metamorphoseon."

To meet Dr. Koussevitzky in his lovely home is to understand the charm and force of his interpretations as conductor. He has the delightful gift of putting one immediately at his ease. The readiness, the intelligence and the enthusiasm of his conversation are constantly stimulating.

It is a pleasure to have him in Boston again; and we look forward with great eagerness to what will doubtless be under his direction another brilliant Symphony season.

FEW NOVELTIES FOR SYMPHONY

World Premiers of Big, Serious Works Slated

Post Oct 1

Completing the final stage of his journey from Europe, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived from New York at the Back Bay station at 3:25 yesterday afternoon. With Dr. Koussevitzky were Mme. Koussevitzky, his secretary and W. H. Brennan, manager of the Boston Symphony Orchestra. In fine fettle after a summer spent largely in Paris and at Bad Gastein in Austria, Dr. Koussevitzky was, as he alighted from the train yesterday, his usual smiling and enthusiastic self.

Of his plans for the coming season Dr. Koussevitzky had first to say that this year he would have fewer actual novelties than usual to offer, and that he would put a considerable emphasis on standard works that had been unduly neglected. Among the last-named is ths Ninth Symphony of Gustav Mahler, which will be introduced to Boston, and, so far as can be learned to America, at the second pair of concerts. There will in all likelihood be another symphony of Mahler as well, and the Ninth Symphony of Bruckner, unheard here since Dr. Muck's time.

As in other seasons Symphony Hall will this winter be the scene of certain orchestral world premieres, among them those of Sibelius' Eighth Symphony, the Symponic Ode of Aaron Copland, a Concerto Grosso of Martelli, a Piano Concerto by Florent Schmitt, with the composer as soloist; a Concerto Grosso by Lazar, and Constant Lambert's Music for Orchestra. **There is prospect, too, of a Haydn and Mozart Festival in honor of the 200th anniversary of the former composer's birth, and of a Stravinsky Festival.**

The Symphony season will open with the concerts of Friday afternoon and Saturday evening, Oct. 9 and 10, with a programme of compositions by Bach-Schoenberg, Franck, Brahms and Ravel.

Plays and Players --- Music and Musician

Ink on Paper: Not the Man, Nor His Work

Sorry Failure of Lourie's Life of Koussevitzky, Published Today

AS if to celebrate the beginning of the fifty-first season of the Boston Symphony Orchestra there appears, under the colophon of Alfred A. Knopf, New York city, a handsomely printed volume entitled, "Sergei Koussevitzky and His Epoch: A Biographical Chronicle," by Arthur Lourié, with sixteen illustrations in half-tone, translated from the Russian by S. W. Pring. Appropriately enough it follows hard upon the echoes of last season's semi-centenary. After the orchestra, the conductor who has brought it to new distinction. . . . Appropriately, too, it is dedicated to Natalya Konstantinovna Koussevitzky. After the conductor, the silent helpmeet, the power behind the throne, who has companioned him in his triumphs and, with a fond solicitude that is not incompatible with aristocratic mastery, has stood between him and the outside world as a shield against devitalizing contacts. It was fitting that Dr. Koussevitzky, in this day of rampant biography, should have his book. The tribute that has already been paid to Toscanini and to Mengelberg now comes, a wreath of printed leaves, to take its place beside the wreath of gold that crowned our conductor's head at the conclusion of an exciting Jubilee.

There can be no denying that Dr. Serge Koussevitzky is one of the most attractive figures in contemporary music. The man has an air; to his concerts whatever their net result as expressed in terms of disinterested aesthetics, he imparts that air. To the symphony hall he brings the stir, and sometimes the commotion, of the theater. People come to watch; they remain to listen. Something of this transformation, indeed, is accomplished in himself. He approaches a score with his personal dynamism; at first the actor—and Mr. Lourié has a philosophy of conducting that attributes salient importance to the physical appearance of the conductor—he gradually becomes the musician, possessing the piece and being by it possessed. Yes; even in conducting there is room for ecstasy. We who have sat before Koussevitzky during the seven years in which he has made us his and we have made him ours, have seen, between band and leader, a similar reciprocal influence. Watching, listening closely, we have seen and heard him transform the orchestra; and we have seen and heard the orchestra transform him.

Who was this compelling personality? Speculation had begun from the very moment that he was announced as Boston's new director. Rumors had been rife. . . . Prima-donna conductor. . . . An intuitionist rather than a scholar in the Muck tradition. . . . The men had feared Muck and respected him. Rabaud had been a colorless interlude. Monteux, respected, had not been feared; expert drill master that he was, he was not a disciplinarian., Koussevitzky? A taskmaster; a martinet, as hard upon himself as upon his men; one who kept them at arm's length. He demanded, and received, submission long before he won the respect that he now enjoys from the orchestra that he sought to make over in his own image. Koussevitzky has the prejudice of our times in favor of youth. No sooner had he stepped upon the podium than he began, with an almost impersonal, ruthless determination, to weed out the older men. He wanted youth, and the spirit of youth. Something of this policy is discernible in the new music and the new composers that he has fostered. Nay, Symphony Hall itself must be rejuvenated. He re-arranged the musicians; the decorations of the auditorium were subtly altered; the lighting system gave way to a less obtrusive modernity.

There is that in us all which resists change. It can hardly be denied that in the first seasons of his tenure Koussevitzky was not so popular as he is today. He was a showman; he was sympathetic to the modernists; he was notably, and at times erratically, intuitive. Whereupon, and not always without justice, he was accused of obtruding his personality into its interpretations; excited ladies wrote that his modernist programs helped to provoke the crime wave. In these post-behavioristic days, when intuition is challenged on all sides by a new objectivism, he was found deficient in scholarship. It was bruited about that he needed help in the preparation of his scores; the only fact that was crystallized by the "whispering campaign" was this: he employed a pianist to play over the scores while he prepared them for performance. As Mr. Lourié tells us, Koussevitzky as a young man had acquired proficiency in most of the instruments of the orchestra. And as we know from the grateful evidence of our own ears, he is one of the universal virtuosi of the double-bass. It is not only an orchestra that Koussevitzky has won over; it is a public.

Mr. Lourié, friend as well as biographer, probably rationalizes some of the defects of Dr. Koussevitzky's qualities. Yet to the conductor's histrionic tendencies we are indebted for some rare evenings in which the air has been electric with portents. The man can "put on a show," as the various festivals attest, both artistically, and, as one might say, box-officially. Perhaps in some distant Utopia we shall learn to hear music with our eyes closed with an aesthetic exclusion of visual impressions. At that remote day we shall be less affected by conductorial calisthenics. Maybe this is an age of wonders, conductors will come to confine their manual and digital heroics to the privacy of the rehearsal. Until then, however, we owe a little gratiude to the leader who attempts a pleasant co-ordination between sound and sight, who tries to make his gestures (and it seems to me that Koussevitzky's gestures have been toned down since he first came to these shores) a sort of visible editing of the music.

Koussevitzky has the prejudice of progress. He began, Mr. Lourié points out, by interpreting the music of the West to Russia. He continued by bringing the music of Russia to the West. Now, rising above national boundaries, he has become an internationalist of his art. His earliest phase is symbolized by his advocacy of Skriabin; his next, by his advocacy of Stravinsky. There are those who would interpret this shifting as a species of opportunism. (One has reason to believe, by the way, that the biographer has not told the full tale of Koussevitzky's relations with Skriabin, and that the complete story would have made for better, more human reading, with a touch of poetic pathos). I see no opportunism here, however. I see, rather, the tokens of a temperament that feels the actor's necessity for immediate response.

Mr. Lourié, in his monograph, is frequently as autobiographical as he is biographical. The story of Koussevitzky's rise is often meager in detail, and is told against a running counterpoint of obiter dicta upon the philosophy, the practise, the theory and the mysticism of music. We learn quite as much about what Mr. Lourié thinks as about what Sergei Koussevitsky has done. Now and again the figure of the conductor is obscured behind a barrage of dense verbiage. Between these lines we catch a glimpse of Koussevitzky's progress from poverty to fame. . . . His birth, in June, 1874, at the town of Vyshny Volochek, Tver Government. . . . His musical parents. . . . The strolling musicians who inspired him to emulation. . . . His fondness for nature. . . . The provincial theater whose orchestra he was to lead at the age of fourteen. . . . The father's opposition to a musical career for his boy. . . . His benefactress, Mme. Ropenberg, pupil of Nikolai Rubinstein; she gave him lessons on the piano. . . . His entrance into the Philharmonic School of Moscow, as a student of the double-bass. . . . His admission to the Imperial Orchestra, at the age of seventeen, and his rise to virtuosity. . . . His tour of Russia. . . . His first appearance in 1898 at the Berlin Singakademie. . . . His arrangements and compositions for the instrument of his choice. . . . His conductorship, procured through the influence of Joachim, of the students' orchestra at the Berlin Hochschule in 1906. . . .

We follow him as a publisher, for Koussevitzky not only plays his favorites; he prints them. We attend concerts in Petersburg and Moscow, remembering showboats, we follow the ambitious youth on his tour of the Volga. Then comes the vast dissonance that was the war. During the difficulties that the conflict brought to Russia, Koussevitzky remained the artist. Despite threats and protests, he continued to place Beethoven on his programs. The Revolution of 1917, however, effectively shattered his plans. In May, 1917, he was urged by N. F. Golovin, formerly president of the eleventh Imperial Duma, to take charge of the new State Symphony Orchestra; it was a spoiled child of the Tsarist régime and, though Koussevitzky labored with characteristic energy to make of it a disciplined organization, it cannot be imagined that he was sorry to close its last concert. In the spring of 1920 he left Russia. The success of the Bolshevist coup raised Lourié into a position of artistic prominence; he became the liaison-officer for the arts, maintaining contact between Russia and the rest of Europe. Koussevitzky, openly hostile to the new régime, had already, without knowing it, begun his voyage of discovery to America.

There was a stay of two days in Berlin; then on to Paris, where Diagilev offered him a season as ballet-conductor. Koussevitzky declined. In Rome he appeared as soloist on the double bass, and as conductor, at the Augusteo. A series of twenty concerts followed as virtuoso on the double-bass, on an Italian tour. London saw him in January, 1921, as conductor of the London Symphony Orchestra; the following spring he made his bow to Paris, at the Salle Gaveau, as a conductor of Russian programs. He introduced Paris to Skriabin's "Poem of Ecstasy" and "Prometheus," as also to Prokofiev's "Scythian Suite." He commissioned Ravel to make the now noted orchestration of Musorgsky's "Pictures from an Exhibition." He conducted in opera, with side trips to Spain and Portugal. Berlin and Warsaw next surrendered to his new-found powers.

Of Koussevitzky in America—that epoch of his life which, so to say, we can control from personal observation, and from the report of which we are enabled to gauge the skill and authority of Mr. Lourié in his chapters about the periods that are less familiar—there is disappointingly little. Koussevitzky was invited to Boston in 1924. He found, writes Lourié, "an abominable routine and a lack of discipline. The concerts had lost their former prestige and subscriptions had almost ceased." It would have been a courtesy for the author to have explained why the orchestra had reached a low estate. One would like, from the business office of the Symphony Orchestra, corroboration as to the almost-cessation of the subscriptions. However, this is a minor observation. Something more than ten pages we should have welcomed on Koussevitzky in America; for, to risk repetition of a theme, if he has done much for us, we have done much for him. And we could have gladly allowed, for expatiation upon the American period, the space that Mr. Lourié consumes in printing his esoteric notions as to what may be the matter with music in the United States.

A peculiar fate seems to haunt conductors when they are placed between the covers of a volume. Toscanini had his Tobia Nicotra; Mengelberg his E. R. Sollitt, and now Koussevitzky his Arthur Lourié. Why, when the simple human being is so fascinating in his cycle of trial and error, try to make of him a knight sans peur et sans reproche—the impossible hero of a fairy tale? Conductors, as it is easy to imagine, are generally exhibitionistic in nature. This renders them all the more human, and these are the days of humanization in knowledge and in biography. It has become too easy to trace back our finer qualities to instincts and complexes not so fine. The "debunking" biographer, after all, has an unbalanced view of things. Yet the "debunking" spirit has, on the whole, clarified our conception and understanding of the great. It has weaned us (for good, let us hope) from the worshipful attitude with which we approach our heroes. We have discovered that the great, somehow, have greatness added unto them when they are presented as human beings, not as impossible paragons. Yet to look with high-powered microscopes for the clay in the feet of our idols is to fall into the opposite error. If our heroes are not divine, neither are they satanic. Between these extremes dwells humanity.

Now, it would seem that Mr. Lourié in his eagerness to present a schematic philosophy of contemporary music, has schematized Dr. Koussevitzky as well. His book is poorly organized; it is hardly distinguished for its thinking or for its writing, and this holds true regardless of the qualities of the translation. It almost seems as if Koussevitzky, in this account, were quite secondary, and that he was being used to prove some points about modern music that the composer author has in mind.

In one of two instances, indeed the biographer fails in the primary requirements of elementary biographical narrative. He makes much, in his early pages, about the question of race and country in music. Yet we are given no hint of Dr. Koussevitzky's racial origin, although it is to be found in more than one reference work and happens to be the same as that of Monsieur Lourié himself. I mention this point in no spirit of empty chauvinism; pride is merely the other face of prejudice, turned in admiration upon ourselves. Such data, however, belong in biographies as matters of statistics. A man has as much right to change his racial or religious affiliations as he has to change his citizenship. But if he is great enough to be written about, he is important enough to be treated in full, with scientific regard for the facts.

Again, the matter of Koussevitzky's marital history,—it should have been a very simple obligation to give, in this respect, the data at hand. It is general knowledge that Dr. Koussevitzky has been twice married; yet there is nothing in Mr. Lourié's allegedly authoritative book to suggest, even remotely, that there was a wife before the dedicatee of his volume. I offer this criticism not as a lover of gossip, nor is there anything in the facts to lend comfort of any sort to the prying whisperer or the gossip-monger. The more the injustice to the subject of the book, then, that this aspect should have been overlooked.

I have already said that Dr. Koussevitzky is one of the most attractive figures in contemporary music. His career and his personality offered rich opportunity to a biographer with a feeling for our fundamental humanity, with a flair for psychology, with a gift for seizing upon the friendships and the ambitions of a man and relating them to his successes, his failures and his meaning for his generation. This dynamic personality, for all the years of friendship that have linked Mr. Lourié to Koussevitzky seems to have eluded the biographer's grasp. Of a very human soul who has moved amid glamour he has managed to make a rather dull, sometimes nebulous figure, an incomplete incident imperfectly glimpsed through a mist of metaphysics. . . . Our Koussevitzky deserved far better; some day a real biography of the man will be written, and its candor, its insight, its feeling for fact and for interpretation, will be the best criticism of the volume that now lies before us.

The Will to The Deed

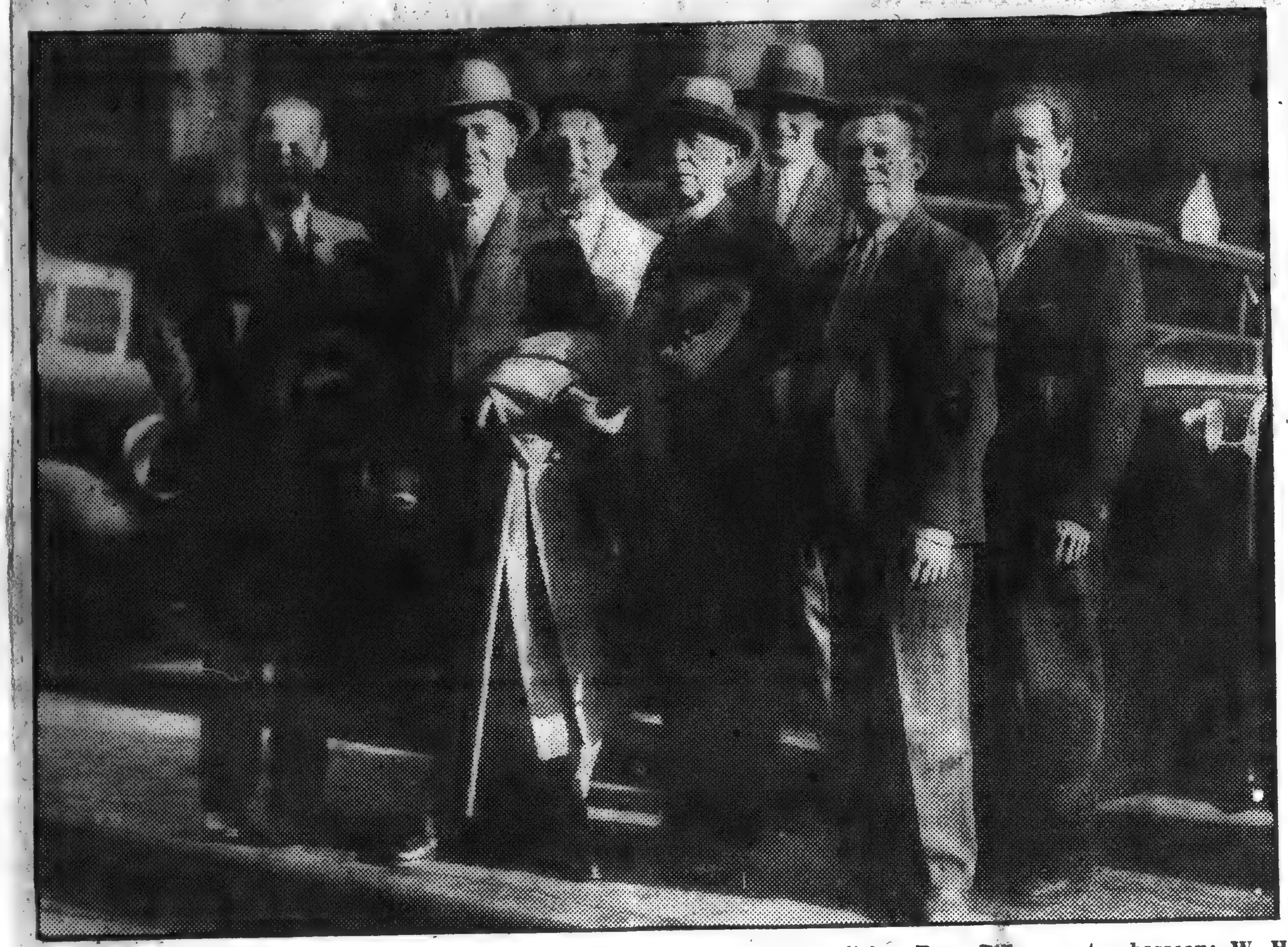
Oct 9

Serge Koussevitzky

For an Eighth Year Conductor of the Boston Symphony Orchestra

From a Photograph Taken Last Week by Garo

LEADER OF BOSTON SYMPHONY ORCHESTRA RETURNS



Left to right, Leslie Rogers, librarian at Symphony hall; Dr. Serge Koussevitzky; Boag Piller, contra bassoon; W. H. Brennan of Symphony hall; Norbert Lauga, violinist; Richard Burgin, concertmeister, and Jesus Maria Sanroma, concert pianist.

Koussevitzky Returns to Boston; Says Orchestra Remains Unchanged

"To a man and to an instrument the personnel of the Boston Symphony orchestra will be the same this season as last," announced Dr. Serge Koussevitzky, famous Russian conductor, who arrived in Boston yesterday, from a five-months' trip abroad with Mrs. Koussevitzky.

Dr. Koussevitzky looked refreshed from his European experience and ready to meet the members of the orchestra for the first of six rehearsals in preparation for the opening concert, Oct. 9.

A number of friends and members of the Boston Symphony were at the Back Bay station to greet Dr. and Mrs. Koussevitzky when they arrived from New York. The conductor and his wife immediately hurried to their new home at 88 Druce road in the exclusive Fisher Hill section of Brookline. Last night their Russian servants were still busy arranging furniture and there was a driveway.

Apologizing for the slight confusion, Dr. Koussevitzky led the way to his study, where piles of unopened mail lay on his desk. Rapidly he sketched plans for the fall symphonies.

"I am happy to have the same orchestra with me," he said. "And this season our programs will contain more

(Continued on Page Four)

CONDUCTOR SAYS ORCHESTRA WILL NOT BE CHANGED

(Continued from Page One)

compositions from the great old masters than ever before. In addition to works of Mozart, Bach, Beethoven and others, we will give two symphonies by Gustav Mahler and two by Bruckner.

"This does not mean, however, that our concerts shall contain nothing of a contemporary nature. But the experimental stage is definitely past and we know who among the new composers have something of interest to offer."

Turning to his European trip, which was spent largely in Paris, with occasional visits to Germany and Austria, Dr. Koussevitzky said:

"I have heard a great deal of music since leaving America in May, and I must say that I am very much disappointed in what I heard and saw. In London, Berlin and Vienna are many fine musicians but they do not have sufficient opportunity to rehearse. Before a big concert two meetings is the rule with three the absolute maximum of rehearsals. Hence their concerts lack the finish which characterizes those given by the Boston, New York and Philadelphia symphony orchestras."

"But why so few rehearsals?" came the question.

The conductor smiled sadly, and spread his hands. "No money," he said simply. "There is no support abroad for music as here. The musicians are paid very poorly. They receive money from the musicians' society, not from the patrons and lovers of music as in this country."

Dr. Koussevitzky is of the opinion that America is more appreciative of good music than any other country in the world, but has not yet produced a distinctive group of composers and so is not entitled to be called a "musical" nation.

The conductor believes that the development of the American composer would be more rapid if more distinguished European authorities on harmony and composition were to be invited to these shores.

Dr. Koussevitzky was greatly surprised at the widespread publicity which attended his refusal to conduct at the Scala Opera House in Milan, Italy, following the fascist attack on Arturo Toscanini in Bologna, last May. It will be recalled that Signor Toscanini was roughly treated by young Facists, and later kept virtually a prisoner in his home, by Fascists who objected because he refused to play either the royal march or the Fascist hymn as a prelude to the concert.

"My reaction to that affair was simply natural. In canceling my contract for the month of June with the Scala Opera House, I did only that which my feeling for a colleague demanded."

In a previous interview, Dr. Koussevitzky referred to the incident as "An unbelievable outrage . . . an offence against the whole artistic world."

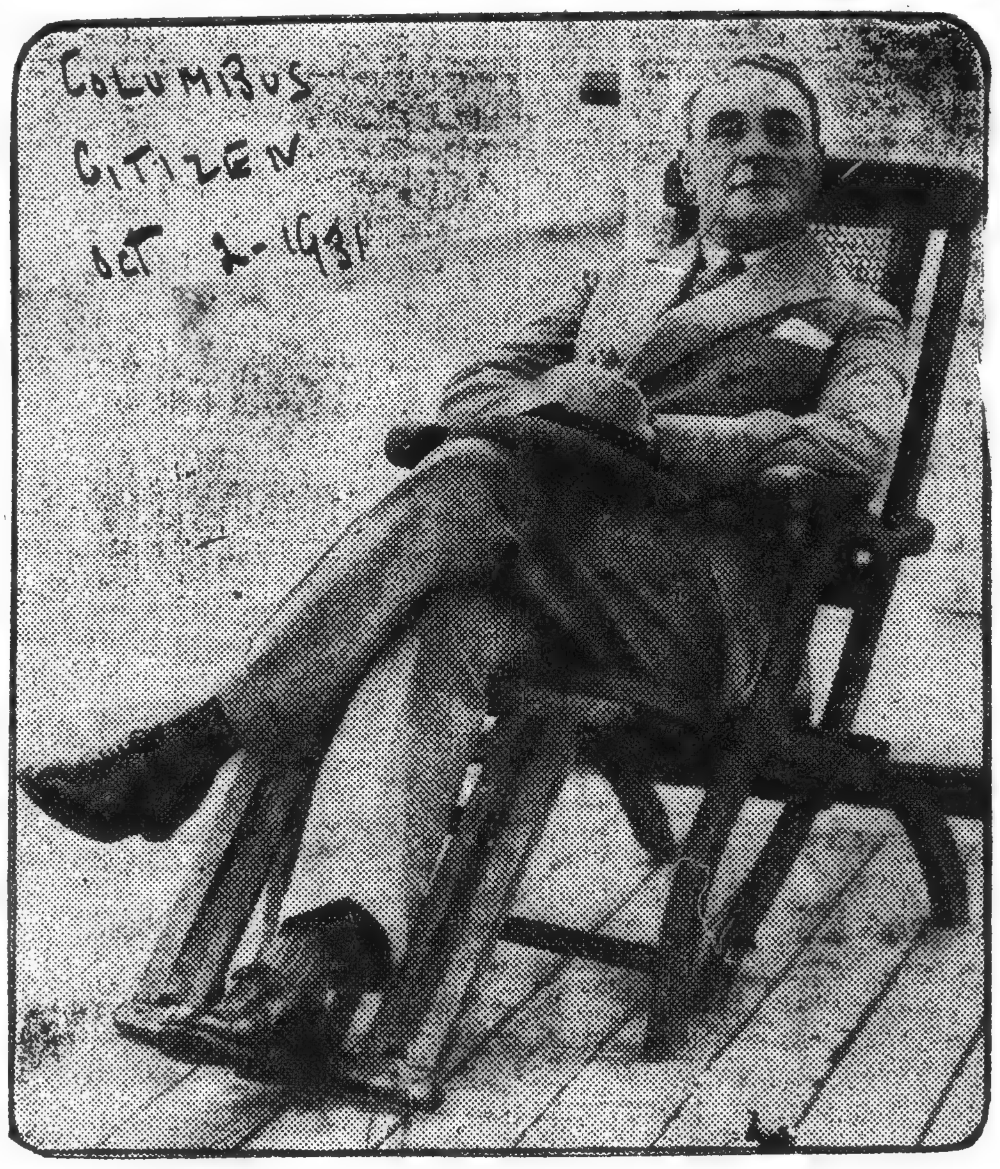
"So, you did not go to Italy at all last summer?" the conductor was asked.

"No," he replied with a smile. "And I suppose I shall not be given a visa for Italy, in the future."

FLIES 26 MILES IN GLIDER

ROCHESTER, N. Y., Sept. 30 (AP)—Hawley Bowlus, glider instructor at the Leroy airport, flew from Leroy to Rochester, a distance of 26 miles, today in a motorless ship. Bowlus circled about the city at an altitude of 4800 feet before bringing his glider down at municipal airport. The flight was made in 45 minutes.

ORCHESTRA LEADER BACK



Columbus
Citizen
Oct 2-1931

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who arrived in New York Wednesday afternoon aboard the Ile de France.

Dr. Koussevitzky said that he found the economic depression distinctly increasing the desire for good music. "Music, like religion, affords great comfort and joy when people are depressed," he said. He cited in proof an unprecedented sell-out for the symphony series in Boston.

His season's plans include the performance of important new music, some of which will be the work of American composers.

The Boston Orchestra will make a week's tour of the middle west late in October, including among the six cities to be visited Columbus, where it will be heard Oct. 29.

THIS CLIPPING FROM
N. Y. TELEGRAPH

OCT 1 - 1931

KOUSSEVITZKY BACK

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra has returned to begin his eighth season with the musical organization. The conductor will introduce several new works and novelties.

THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

OCT 2 1931

In the opinion of so well qualified an observer as Serge Kousscvitzky, conductor of the Boston Symphony orchestra, it would be a mistake under present conditions to allow our musical activities and our interest in music to lag. Geoffrey O'Hara in his address here before the Community Concert Association the other day emphasized the therapeutic value of music. In the same vein Dr. Koussevitzky, interviewed on his arrival in New York said: "Music is like religion, a comfort and a joy when people are depressed. The more depressed people are, the more they crave music."

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THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

The Obser

By Walter Brown

Dr. Koussevitzky Returns.

Dr. Serge Koussevitzky has returned to Boston for the new season of the Boston Symphony Orchestra, rejoicing, ~~according~~ to the report of an interviewer, in the fact already mentioned in this column that there have been no changes made in the orchestra's personnel; and stating that in the coming season not only will the works of Mozart, Beethoven, Bach and all the old masters be heard but that two Mahler and two Bruckner symphonies will be on his coming programs. Furthermore he said that it was his feeling that "the experimental stage with the works of new composers is definitely past, and we know who, among the new composers, have something of interest to offer."

—

As to the European orchestras Dr. Koussevitzky says that their programs are not given with the finish that characterizes the work of the major orchestras here inasmuch as their conductors may have but two or three rehearsals to prepare the works. "No money" is the explanation he gives for so few rehearsals; and he adds that the musicians are poorly paid—"there is no support abroad for music"!

This is not good news for the music-lover who knows no geography in his regard for a great art; but I do not imagine it is in the nature of news of any kind to the players in our orchestras of the Boston, New York or Philadelphia caliber. These gentlemen are very much better off over here, even if this country is not always regarded abroad as high in the scale of musical culture, than they would be in the very highest positions they could attain in English or Continental orchestras. And they know it. Furthermore they know the quality of the great directors of great American orchestras.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 2 - 1931

Guessing Game

THE cables carried word last week to the managers of the Boston Symphony Orchestra of the ~~list~~ decided upon for the opening program of its 51st season. Serge Koussevitzky, returning from Europe, ~~had~~ walked the decks and marveled at immensities of sea and sky, while deciding between this musical masterpiece and that.

His decision for Boston may mean nothing for the Columbus concert on Oct. 29. But then, once again, it may. At least it gives us a foundation on which to base our guesses.

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PRESS

OCT 4 - 1931

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COLUMBUS, O.
CITIZEN

OCT 2 - 1931

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LEWISTON, ME.
JOURNAL

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THIS CLIPPING FROM
N. Y. TELEGRAPH

OCT 1 - 1931

KOUSSEVITZKY BACK

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THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

OCT 2 1931

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COURANT

The Observ

By Walter Brown

Dr. Koussevitzky Returns.

Dr. Serge Koussevitzky has returned to Boston for the new season of the Boston Symphony Orchestra, rejoicing, according to the report of an interviewer, in the fact already mentioned in this column that there have been no changes made in the orchestra's personnel; and stating that in the coming season not only will the works of Mozart, Beethoven, Bach and all the old masters be heard but that two Mahler and two Bruckner symphonies will be on his coming programs. Furthermore he said that it was his feeling that "the experimental stage with the works of new composers is definitely past, and we know who, among the new composers, have something of interest to offer."

As to the European orchestras Dr. Koussevitzky says that their programs are not given with the finish that characterizes the work of the major orchestras here inasmuch as their conductors may have but two or three rehearsals to prepare the works. "No money" is the explanation he gives for so few rehearsals; and he adds that the musicians are poorly paid—"there is no support abroad for music"!

This is not good news for the music-lover who knows no geography in his regard for a great art; but I do not imagine it is in the nature of news of any kind to the players in our orchestras of the Boston, New York or Philadelphia caliber. These gentlemen are very much better off over here, even if this country is not always regarded abroad as high in the scale of musical culture, than they would be in the very highest positions they could attain in English or Continental orchestras. And they know it. Furthermore they know the quality of the great directors of great American orchestras.

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COLUMBUS, O.
CITIZEN

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REPUBLICAN

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THIS CLIPPING FROM
N. Y. REVIEW

OCT 3 - 1931

BOSTON SYMPHONY ORCHESTRA IS TO PLAY LESS NEW MUSIC

Conductor Serge Koussevitzky Says Enough Experimentation Has Been Done for the Present—Cincinnati Orchestra Faces a Financial Crisis Which May End Its Long Career

Four orchestras of other cities, two of which customarily visit New York, have announced the plans of their respective seasons.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will present programs which will emphasize the classics more than formerly, while including as usual many new works. In view of Mr. Koussevitzky's consistent crusading in the field of contemporary composition, his comment on this is particularly interesting.

"I have changed my idea of modern music," he said in part. "I think the period of experimentation is no more. During the past seven years I have devoted much of my time and energy to new compositions. Now . . . our outlook is much clearer . . . a great number of works highly appreciated a few years ago have completely disappeared. It seems to me we have reached a definite stage in the twentieth century music. A slow but definite selection is becoming apparent and I feel it is our duty to co-operate toward its achievement to the best of our ability, for the sake of the art of music. I do not wish to say that we must not play new compositions, but it is necessary to appreciate what we must play and what we must not. Composers like Stravinsky, Prokofieff, Hindemith, and Honegger are already 'classified'; their works can not any longer be considered new music; they are almost classics for us."

It need not be inferred from the above, however, that Mr. Koussevitzky has regressed from his position as a champion of new works. The orchestra's programs for the forthcoming season prove the contrary. They will present world premieres of the following: Sibelius' Eighth Symphony, Rachmaninoff's "Etudes-Tableaux" orchestrated by Respighi, Arnold Bax's piano concerto, Aaron Copland's "Symphony-Ode," Anton Webern's "Six Little Pieces for Great Orchestra," Martelli's "Concerto Grosso," Ernest Toch's "Suite," Florent Schmitt's piano concerto with the composer as soloist, Philip Lazar's "Concerto Grosso No. 2," and Lambert's Music for Orchestra. Most of these composers, however, are established and have earned the right to have their new output considered seriously. There will also be Haydn, Mozart and two Stravinsky festivals and an all-American program.

THIS CLIPPING FROM
N. Y. TIMES

OCT 9 - 1931

Sergei Koussevitzky, who recently celebrated the twenty-fifth anniversary of his career as an orchestral conductor and the fiftieth anniversary of the founding of the Boston Symphony Orchestra, of which he has been the director since 1924, is the subject of the biography "Sergei Koussevitzky and His Epoch," to be published today by Alfred A. Knopf. The book is by Arthur Lourie, a Russian musical friend of the musician. The book contains sixteen illustrations.

THIS CLIPPING FROM
BROOKLYN CITIZEN

OCT 1 9 [illegible]

Dr. Serge Koussevitsky, who returned on the Ile de France last Tuesday, began rehearsals this week with the Boston Symphony Orchestra for the opening of its season next Friday in Symphony Hall, Boston. The Boston Symphony will make its first Brooklyn appearance on Friday evening, Nov. 20. The dates for its other concerts in Brooklyn this season are: Jan. 8, Feb. , Mar. 4 and April 8.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 9 - 1931

"Fifty Singing Years"

THE Boston Symphony Orchestra was founded in 1881. Its originator, Henry L. Higginson, had selected for its first conductor a German musician, Georg Henschel, who, though but 31, was known throughout musical Europe as an accomplished singer, pianist, conductor and composer. He was a close friend of Brahms, who had not then grown into universal respect, and was an ardent champion of his works.

The 50th anniversary year of the orchestra, the season of 1930-31, began with a remarkable re-enactment of the past. The first director, long an English citizen, now Sir George Henschel, came from England, a man over 80, to conduct his original program of Oct. 22, 1881.

M. A. DeWolfe Howe says in his history of the orchestra that this bit of history repeating itself was a great moment for those few in the audience who remembered Henschel in the 80's; and a greater one for those super-elect who attended the first concert of all.

"No member of the original orchestra now sat under him, but two of the small company still surviving were present.

"But it was Sir George's day—what other conductor, one wondered, has ever lived to do just this? Through rehearsals, concerts, receptions, he moved, buoyant, keen, tireless, his beat as sure as his step was springy."

Henschel is of particular interest to us here in Columbus from the fact that he chose a wife who was a native of this city—Lillian Bailey. She was a beautiful woman and an accomplished singer. Elder concertgoers remember delightful duet recitals with her at which Mr. Henschel served as both pianist and singer.

On Oct. 29, Serge Koussevitzky will bring the orchestra, grown from 72 to 113 players, to the city from which his distinguished predecessor took his bride.

The Symphony Club is responsible for the concert, as it is also for appearances here of the orchestras from Chicago, Detroit, Cincinnati and Cleveland. Subscriptions for the five concerts may be had from Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 1 1 [illegible]

A Boston concertgoer who wants fewer "novelties" and more of the less familiar old compositions played by the Boston Symphony orchestra advances his proposal on the ground of economy. But has "economy" suddenly become so popular that it can be used to clinch any argument?

THIS CLIPPING FROM
N. Y. EVE. POST

[illegible]

The fifty-first season of the Boston Symphony Orchestra began in Symphony Hall Friday afternoon and Saturday evening. Serge Koussevitzky then conducted two Choral Preludes of Bach-Schonberg, Brahms's Fourth Symphony, Franck's "Les Eolides," and Ravel's "Daphnis et Chloe," second suite. The first notable revival of the season will be Mahler's Ninth Symphony, which is to be performed in Boston next Friday and Saturday. This will be the first performance in America of the work. Symphonies of Mahler and Bruckner will figure upon Koussevitzky's programs this year.

THIS CLIPPING FROM THE
ANN ARBOR, MICH
NEWS

OCT 9 1931

Symphony Orchestra Lauded by Boston Music Critic

The following item in the Boston Transcript under date of Sept. 30, will be of interest to local concert goers in view of the fact that the Boston Symphony orchestra, under Koussevitzky, will appear in this season's Choral Union series, Oct. 27:

"Koussevitzky the electric returns, and Boston's voltage rises. The Symphony's great leader exerts a stimulating effect which a trafficker in hyperbole might almost liken to that of the ultra-violet ray. Occasionally it shocks, it may even burn, for it embodies an energy at high tension, but for the most part its influence is strengthening and therapeutic. This could not be so, of course, were the conductor merely a remarkable individualist, as undoubtedly he is. The wealth of his rosource finds it broader explanation in the excellence of the orchestra itself, and beyond that, in the inherited fund of the Western World's greatest music, a fund to which the mastern of many centuries have contributed.

"The restful and spiritually strengthening service of noble music Koussevitzky himself recognized in the remarks he made yesterday, at the moment of his return from abroad. "Music is like religion," he said, "a comfort and joy when people are depressed. The more depressed people are the more they crave music." We believe this is so, and welcome the approach of the New Symphony season both for the stimulus it will give and the restoring power of its tranquillities and of tis moments of musical majesty."

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES

OCT 1 1 1931

Boston Orchestra To Play Ann Arbor

SERGI KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, upon his arrival from Europe, announced that the programmes of the Boston Orchestra this season will include works of many American composers.

Reports from the Boston headquarters of the orchestra indicate that the full advance Symphony Hall subscription has already been reached.

The Boston Symphony Orchestra, with its complete personnel of 111 men, is scheduled to give a concert at Masonic Auditorium, Detroit, Wednesday evening, October 28. The Orchestra is also announced for an appearance at Hill Auditorium, Ann Arbor, October 27, when an entirely different programme will be played.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 1 1 1931

Hard to Get in Boston; Easy for Central Ohio

WHEN the Boston Symphony Orchestra comes to Columbus, Oct. 29, the first attraction on the 1931-32 series of the Symphony Club of Central Ohio, it will leave in its home city thousands of music lovers who have not yet heard a current season concert, and may not hear one the entire year.

In view of the fact that the orchestra offers no fewer than nine series in its own district, and even then is not able to play to all of the people who wish to hear it, Columbus may count itself particularly fortunate in being able to entertain the country's oldest symphony group in Memorial Hall, where seats will be found to accommodate all who apply, and prices have been arranged to suit every pocketbook.

So great is the demand in Boston for tickets for the Boston Symphony concerts that seats for all of its nine series are engaged in advance by subscription. In certain series, such as the 24 Friday afternoon and the 24 Saturday evening concerts in Boston, such seats as are released each spring are allotted to those upon the waiting lists, so that there is no public sale for these series.

It is, therefore, next to impossible for anyone other than a subscriber to buy a reserved seat for a Boston Symphony concert in Boston.

Box office ticket sale opens Oct. 19, at the Carl Koch Co., Third and Broad streets. Until then, tickets for the series, or for any single concert, may be obtained from Mrs. Helen Pugh Alcorn, 34 Linwood avenue.

Complete program for the 1931-32 Symphony Club series follows:

Boston Symphony Club ..	**Oct. 29**
Detroit Symphony	**Dec. 1**
Cincinnati Symphony ...	**Feb. 8**
Cleveland Orchestra	**Mar. 7**
Chicago Symphony	**Apr. 5**

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

[illegible]

HOLD CONCERT HERE OCT. 26

Boston Symphony Orchestra, Under Koussevitzky, to Play in Music Hall

Four members of the Boston Symphony orchestra which plays at Elmwood Music hall Monday evening, Oct. 26, have been members of the orchestra for 50 years.

During that time they have played in thousands of concerts and under such famed conductors as Sir George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Dr. Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and now Dr. Serge Koussevitzky.

When the original orchestra was formed it contained only 60 men. Today, ranked among the great musical organizations in America, it numbers 110 musicians.

In size ,in schedule, in cultured influence and in prestige the Boston Symphony orchestra has grown rapidly.

Under the guiding hand of a succession of great conductors the orchestra had achieved fame in cymphonic performance.

And of all those conductors, Koussevitzky probably is the greatest. He has been conductor since 1924.

The concert at Elmwood Music hall Oct. 26 is the first in a series of four being presented this season by the Buffalo Musical Foundation.

Others are the Cleveland orchestra, under Sokoloff, Monday, Nov. 30; Detroit Symphony, with Gabrilowitsch, Tuesday, Dec. 8; and the Chicago Symphony, under Stock, Tuesday, Jan. 19. Season tickets still are available.

Miss Marian de Forest, manager of the Foundation, has a limited supply of rotogravure souvenirs of the Boston Symphony orchestra which she is distributing to those interested.

THIS CLIPPING FROM
N. Y. Herald Tribune

[illegible] 1 1931

Boston Symphony

The Boston Symphony Orchestra began its fifty-first season last Friday afternoon and yesterday evening in Symphony Hall, Boston, where Serge Koussevitzky conducted two Bach chorale preludes, arranged by Schonberg; Brahms's fourth symphony, Franck's "Les Eolides" and the second suite from Ravel's "Daphnis et Chloe"

Gustav Mahler's ninth symphony is the principal number on Dr. Koussevitzky's programs for next Friday and Saturday.

THIS CLIPPING FROM
N. Y. TIMES

[illegible]

The Boston Syphony will give the "first American performance" of Gustav Mahler's Ninth symphony next Friday in Boston. Serge Koussevitzky will conduct.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 1 3 [illegible]

Koussevitzky Praises Our Musical Public

Serge Koussevitsky, in an interview, described music in America as it has impressed him during his experience as conductor of the Boston Symphony orchestra, coming to Columbus soon to open the Symphony club course.

"A phenomenal musical rennaissance" was the keynote of what he told the French reporters who sought him at his home on the Rue Colignon in Paris.

"Americans have the active temperament," he declared. "Everyone is active, and especially the women. Therefore they have stimulated orchestral development just as they have created immense business enterprises. The American people have an inordinate genius for growth."

In this connection Dr. Koussevitzky made the following statement: "What is most stimulating about the musical situation in America is that the majority of the people have musical taste. In Europe one finds always a certain circle who attend concerts, but in America it is the rank and file who form an enthusiastic audience."

Dr. Koussevitzky gave as specific instances of America's musical development "her twenty superb orchestras," and also "her promising young composers, such as Aaron Copland, Roger Sessions and Carpenter."

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

OCT 1 1 1931

MUSIC

By MARY B. SWAN

Artists in Orchestra

When the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, plays at Elmwood Music Hall Monday evening, October 6th, Buffalo music lovers will have the opportunity of listening to an assemblage of rare virtuosi. It is historical that the greatness of the orchestra is due largely to the eminent qualities of the men who make up its personnel. The finest masters of each instrument which Europe and America has produced, always have been engaged to lead each section.

The concert master's chair is now held by Richard Burgin, the celebrated Russian musician. Mr. Burgin, who had been concert master to more than one great European conductor, was equally admired for the recitals and activities in chamber music. Known in America not only by his appearances as soloist with the orchestra, but by many recitals and by the string quartet and trio which bear his name, he was appointed the regular assistant conductor of the orchestra last year.

Julius Theodorowicz, the second concert master, was one of the original Kneisel quartet. Jean Bedetti, first 'cellist, is one of the finest in the world. Jean Lafranc, leader of the violas, is a virtuoso of the same sort. Masters of the rarest quality also are Georges Laurent, with the flute; Fernand Gillet, first oboe; Victor Polatschek, first clarinet; Abdon Laus, first bassoon, and Louis Speyer, the English horn virtuoso.

When these 110 musicians play at Elmwood Music Hall under the direction of Koussevitzky, they will be starting the 51st season for the orchestra, and will open the regular season for the Buffalo Musical Foundation. Three other orchestras will be heard in Buffalo during the winter in the Musical Foundation series, the Cleveland orchestra under Sokoloff, November 30th; the Detroit, with Gabrilowitsch conducting, Tuesday, December 8th, and the Chicago, under Stock's baton, Tuesday, January 19th. Season tickets still are available at the office of the Buffalo Musical Foundation in Denton, Cottier & Daniels. Season subscribers, in addition to having the same seats all season, get the four concerts at the single sale price of three.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 1 6 1931

Boston Program

AFTER a number of long distance conferences between Mrs. B. G. Huntington, president of the Symphony Club, and the authorities at Symphony Hall, the program has finally crystallized for the Columbus concert of the Boston Symphony Orchestra on Oct. 29.

Dr. Koussevitzky has chosen as his major work the Seventh Symphony of Beethoven. One of several which has been dubbed (by others than the composer) the "Pastoral," it is one of the more delightful and one of the less persistently repeated of the nine.

The list also contains the Handel Concerto Grosso for strings, number 12, the Prelude to "Lohengrin" and, for modernity's sake, Ravel's "La Valse."

A story newly come out of Boston contains a hint that Dr. Koussevitzky may henceforth be barred from Italy, on account of his refusal to conduct at the Milan opera last summer following the insults to which Arturo Toscanini had been subjected. The Italian conductor, it will be remembered, had refused to conduct the Fascist Hymn as prelude to a concert at Bologna, and was handled very roughly by a group of young Fascisti. He was virtually kept prisoner in his home for weeks after.

Koussevitzky was one of a number of world famous conductors who protested at the outrage to a great colleague, and his chivalry, he fears, will prevent the necessary visas from being put on future passports.

The Symphony Club's downtown box office will open Monday at the Carl Koch Co., Third and Broad streets.

* * *

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

OCT 1 6 1931

Musical Notes

Boston Symphony Orchestra and Koussevitzky

The Boston Symphony orchestra began the fifty-first season of its career with concerts last Friday and Saturday evening in Symphony Hall, which actually open the musical season in Boston. Closely following these events was the U. S. Navy Band concert and Fritz Kreisler's appearance.

Beside the regular series the orchestra will present six concerts for children, to be conducted by Serge Koussevitzky and Richard Burgin. Members of the orchestra will also take part in a special children's series of four concerts conducted by Ernest Schelling.

At the end of October the orchestra will make a fairly extensive tour, playing in Buffalo, Cincinnati, Detroit, Columbus, Pittsburgh and Ithaca. Its New York appearances will include the usual series of five concerts at the Brooklyn Academy of Music. Four concerts will be given in Providence, and the orchestra will also appear during the coming season in New Haven, Hartford, Springfield and Northampton. Nearer home, it will be heard in the long-established Cambridge series at Sanders Theater, Harvard University.

Serge Koussevitzky returns to begin rehearsals for his eighth season with the Boston Symphony in the Isle de France, due Tuesday, September 29, and probably will announce at that time some of the novelties and special features of the new season.

In a recent editorial in "The Boston Herald," Philip Hale quoted an interview with the conductor in "Candide," of Paris. "Dr. Koussevitzky said," writes Mr. Hale, "that he purposed in the fifty-first season of the Boston Symphony Orchestra to perform a symphony by Ferroud, works by Florent Schmitt, Stravinsky, Toch, Carpenter and by young Martelli, who interests me greatly." He will repeat performances of Roussel's suite in F and his third symphony. There will be 'monumental works' as Mahler's sixth and ninth symphonies, 'for which the public is now prepared.'

Besides the activities of the orchestra, a feature of the coming Boston music season will be a double subscription recital series at Symphony Hall. Rosa Ponselle, the Don Cossack Choir, Yehudi Menuhin, Lawrence Tibbett and J. M. Sanroma will be heard in the afternoon series and Lily Pons, John Goss and the London Singers, La Argentina, Walter Gieseking and Roland Hayes will appear in the evening series.

SIEGE AND CAPTURE

THIS CLIPPING FROM
N. Y. EVE. POST

OCT 1 6 1931

News, Gossip and Announcements of Forthcoming Music of the Season

Jose Iturbi, pianist, arrives today on the steamship De Grasse for his third American tour. He will give his first concert in New York on November 29 in Carnegie Hall, when he will play for the first time several new pieces by contemporary French and Spanish composers. On the same vessel is Dino Borgioli, Italian tenor, who wll make his first American tour.

The New York engagement of the Carl Rosa Opera Company will be from January 18 to February 26 in the Jolson Theatre, the repertory including twenty-four operas in English.

The cast for the performance of "Hansel and Gretel" in English in Town Hall Saturday, October 31 at 11 A. M. is: H. Wellington Smith, Eleanor Eberhardt, Catherine Gollala, Norma Shelman, Jean Kalis, Adele Epstein and Aleta Dore.

Victor Chenkin, Russian singing actor, will include two entirely new groups of character songs—Polish and Spanish—in his program for November 1 in the Guild Theatre. Other recitals will be December 27 and January 3.

John McCormack's coast-to-coast tour this season will bring him to the Westchester County Center at White Plains, October 27. The tour began in Salt Lake City and every concert has been given to packed houses.

Two first performances are announced by the Boston Symphony Orchestra for its concert next week in that city—a new orchestration by Respighi of Rachmaninoff's Five Etudes and Harold Morris's Concerto for piano in which the composer will play the piano part.

John Amans, first flutist, and Theodore Cella, first harpist, of the Philharmonic-Symphony Orchestra will be soloists tomorrow night in Carnegie Hall in the first performance by the orchestra of Mozart's Concerto in C major for those instruments.

Rubinoff, the popular violinist, and orchestra conductor is back today to the Paramount Theatre and will conduct the orchestra in an overture anthology of "Rose Songs" featuring compositions by Rudolf Friml, Chauncey Olcott, Hayden Wood, John Openshaw and Neil Moret.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

Symphony Leader Is Severely Criticized

While admitting the Boston symphony is probably the best in the world, a Boston reviewer found fault with Koussevitzky, for the lack of new music in his program, and for "injecting interpretive dramatizations in the Bach chorales and in the passadaglia finale of the Brahms." Each of these composers needs no interpretive dramatizing, their music being eloquent in nobility and seeming simplicty, wthout any touch of the theatrical, the reviewer observed.

Koussevitzky also was charged with "conceiving the Bach interpretations in quite the wrong spirit." All of which goes to show how severe some critics are toward even the greatest among artists.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT

STAGE and STUDIO

THE coming of the Boston Symphony orchestra to give a concert here Oct. 29 will coincide with the rounding out of the organization's first fifty years. The oldest and one of the greatest organizations of its kind in the world does Columbus partncular honor in including this city in its extra-schedule tour, which is extended only to five other cities. Dr. Serge Koussevitzky is the conductor of the orchestra.

The box office, where series books or single concert tickets may be obtained up until the night of the concert, will be open tomorrow at the Carl Koch company, Third and Broad streets.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 1 3 1931

The Boston Symphony gave the "first American performance" of Gustav Mahler's Ninth Symphony last Friday.

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THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

OCT 1 8 1931

RUSSIAN BOY'S GREAT CAREER

Serge Koussevitzky Ran Away From Home to Study Music

BECAME VIRTUOSO

Chooses Double Bass as Vehicle—Later Wins Publishing Fame

By DEEMS TAYLOR

Copyright, 1931, by Universal Service

NEW YORK, Oct. 17.—A youngster of 14 ran away from his Russian home because he wanted to study music.

He wanted to be a real musician—a professional, in fact. What sort of professional didn't particularly matter.

So the lad departed taking with him what clothes he had—they were not a heavy burden—and three rubles that he had saved. The three rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects, and no acquaintances.

There were two training schools in Moscow; the conservatory and the philharmonic school. The boy, whose name was Serge Koussevitzky, went first to the conservatory. Nothing. Examinations were over, the term had already begun, and no more pupils could be admitted. Come back next year.

So he went to the philharmonic school, where he heard the same story. No more students; come back in the Spring. Something in the boy's earnestness, his desperation, must have touched the heart of Shestakovsky, the director, for he suddenly relented and waived the rules. The boy should be allowed to take the entrance examination at once.

Chooses Double Bass

He pasesd the examination with ease. He had a good ear, a good musical memory, and sufficient knowledge of the rudiments to make him a possible student. But a new difficulty arose. Since the boy was penniless and homeless, he would have to be given one of the free scholarships, which also carried with them a small stipend. It was late in the season, however, and there were only three left. Nobody had wanted them. Which would he choose to study; the French horn, the trombone, or the double bass!

"I choose the double bass," he said.

There have been many rumors and conjectures as to how Koussevitzky came to choose the career that made him one of the three greatest double-bass virtuosi the world has ever seen (the other two were the Italians Dragonetti and Bottesini). The one most often repeated is that Koussevitzky, determined to make a name for himself, and seeing the ranks of the violinists, 'cellists, and pianists already studded with great names, deliberately choose an exotic instrument, in which he would have little competition.

This has always sounded stupid to me, as well as malicious; for it takes a good deal more than determination to become an outstanding performer on any instrument. If the desire were enough, the subways would be jammed with Kreislers, Heifetzes, Zimbalists, Rachmaninoffs, Paderewskis, Casalses, and Salmonds.

The true story sounds much more interesting and plausible. It is told in Arthur Lourie's new "Koussevitzky," a biography of the Russian conductor that has just been brought out by Alfred Knopf.

Romantic Marriage

In the book you will read the romantic story of his marriage to Madame Koussevitzky, whom he saw first among the audience at one of his recitals in 1901. It was two years before he even learned her name, and another year before he managed to meet her. They were married in 1905.

That same year he dropped the double-bass almost entirely in order to realize his greatest ambition, to be an orchestral conductor. He had made a fortune as a virtuoso.

He went to Moscow in 1909 and organized a series of orchestral concerts in his own name. He also founded the Russian music publishing house, for the exploitation of young Russian composers, with the particular aim of publishing scores that were too radical, or too commercially unpromising, for other publishers to venture.

In order to save the firm from the dangers of one-man rule, even his own, Koussevitzky organized a jury to pass upon all submitted manuscripts. The jury promptly turned down Stravinsky's "Petrushka," on the ground that it was "not music," and only accepted it after Koussevitzky had threatened to withdraw. When they rejected Prokofieff's "Scythian Suite" he did not threaten; but he bought out another publishing house, made it a branch of the Russian music publishing house, and there published anything he happened to like, without consulting the jury.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

OCT 1 8 1931

Boston Band to Do "Heldenleben"

AN UNUSUAL orchestral programme is promised Detroiters when the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, appears at Masonic Auditorium, Wednesday evening, October 28.

Following a conference with Mr. Koussevitzky early in the week, William H. Brennan, manager of the Boston organization, wired James E. Devoe, manager of the Philharmonic interests which are presenting the Boston band, that a special programme had been selected for Detroit.

It will include Handel's Concerto Gusso; Two Nocturnes by Debussy; Ravel's "La Valse" and Strauss' "Heldenleben."

The Boston Orchestra opened its season in Symphony Hall, Boston, last Thursday. Following the concert the Boston Globe said:

"Boston Symphony Orchestra season opened yesterday. The hall was completely filled, every season ticket for both series has been sold. Symphony concerts are obviously not one of the things people who economize find they can do without."

The Post said: "For Doctor Koussevitzky there is no resting on past achievements, however notable. Yesterday found them soaring to new heights."

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

Boston Symphony Program Announced

The coming of Sergei Koussevitzky and his Boston Symphony to open the orchestral season, Friday evening, October 30, at Syria Mosque, is an outstanding event of the early musical season. It is two years since the Boston orchestra has visited Pittsburgh, and its return is awaited with great interest. The program is announced today for the first time:

Concerto Grosso	Handel
Two Nocturnes	Debussy
La Valse	Ravel
Ein Heldenleben	Strauss

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

OCT 1

Harold Morris, New York composer-pianist, will go to Boston this week to appear as soloist in the first performances of his piano concerto, to be given by the Boston Symphony under Serge Koussevitzky next Friday afternoon and Saturday evening. Another novelty on the program is an orchestral arrangement by Respighi of Rachmaninoff's five "Etudes Tableaux," originally composed for piano.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 18 1931

KOUSSEVITZKY CAREER UNIQUE AND ROMANTIC

Boston Conductor Ran Away At 14, Became Bass Viol Virtuoso, Moderns' Friend

By DEEMS TAYLOR
Famous Critic and Composer.
(Copyright, 1931, by Universal Service, Inc.)

NEW YORK, Oct. 17.—A youngster of 14 ran away from his Russian home because he wanted to study music.

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So the lad departed, taking with him what clothes he had—they were not a heavy burden—and three rubles that he had saved. The three rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects, and no acquaintances.

There were two training schools in Moscow: the Conservatory and the Philharmonic School. The boy, whose name was Serge Koussevitzky, went first to the Conservatory. Nothing. Examinations were over, the term had already begun, and no more pupils could be admitted.

CHOOSING THE BASS VIOL

So he went to the Philharmonic School, where he heard the same story. No more students; come back in the spring. Something in the boy's earnestness, his desperation, must have touched the heart of Shestakovsky, the director, for he suddenly relented and waived the rules. The boy should be allowed to take the entrance examination at once.

He passed the examination with ease. But a new difficulty rose. Since the boy was penniless and homeless, he would have to be given one of the free scholarships. It was late in the season, however, and there were only three left. Nobody had wanted them. Which would he choose to study—the French horn, the trombone, or the double bass? He said:

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ONE OF MASTERS

There have been many rumors and conjectures as to how Koussevitzky came to choose the career that made him one of the three greatest double bass virtuosi the world has ever seen. (The other two were the Italians, Dragonetti and Bottesini.) The one most often repeated is that Koussevitzky, determined to make a name for himself, and seeing the ranks of the violinists, 'cellists and pianists already studded with great names, deliberately chose an exotic instrument, in which he would have little competition.

The true story sounds much more interesting and plausible. It is told in Arthur Lourie's new "Koussevitsky," a biography of the Russian conductor that has just been brought out by Alfred Knopf.

ROMANCE AND SUCCESS

In the book you will read the romantic story of his marriage to Mme. Koussevitsky, whom he saw first among the audience at one of his recitals in 1901. It was two years before he even learned her name, and another year before he managed to meet her. They were married in 1905.

That same year he dropped the double bass almost entirely to realize his greatest ambition, to be an orchestral conductor.

He went to Moscow in 1909 and organized a series of orchestral concerts in his own name. He also founded the Russian Music Publishing House, for the exploitation of young Russian composers.

CHAMPIONING MODERNISTS

To save the firm from the dangers of one-man rule, even his own, Koussevitzky organized a jury to pass upon all submitted manuscripts. The jury promptly turned down Stravinsky's "Petrouchka" on the ground that it was "not music," and only accepted it after Koussevitzky had threatened to withdraw.

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THIS CLIPPING FROM
N. Y. EVE. POST

OCT 17 1931

Music : By Oscar Thompson

Closing an Era and a Proposal That Second and Third Performances Now Are More Important Than First

THESE are not days when any conductor would feel secure in facing his audiences without a budget of novelties. This is true even though an accumulation of talk against contemporary music may seem to indicate that the time is at hand when the so-called modern composer will be the fellow most in need of a friend.

Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the nonmusical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

But Mr. Koussevitzky, his own ample array of novelties notwithstanding, ably is, the very different one that

could be built upon today? Or Honegger? Or Prokofieff?

Isn't Stravinsky a less controversial figure than he was?—his early works definitely accepted, his later works either as definitely rejected or clouded with an apathy the public never felt toward his "Petrushka," his "Fire Bird" or his "Sacre du Printemps"! However, to give Stravinsky the benefit of the doubt, let it be conceded that further performances of "The Symphony of the Psalms," "Apollon Musagete" and, perhaps, the piano Capriccio would fit reasonably into any review of the works of the post-war period. There would still rest on the conductor a problem of conversion no less difficult than confronted him at the first performances of these works. To offset the first curiosity, which may be summed up as an attitude of "What's Stravinsky up to now?" there has risen no such clamor for or against any of the later Stravinsky works as could create a situation at all analogous to that of the early days of the Strauss works; or, for that matter, Stravinsky's own "Sacre du Printemps."

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BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

OCTOBER 17, 1931

VOLUME XXXVI NUMBER 4

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PITTSBURGH, PA.
SUN-TELEGRAPH

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BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

OCTOBER 17, 1931

VOLUME XXXVI NUMBER 4

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 18 1931

KOUSSEVITZKY CAREER UNIQUE AND ROMANTIC

Boston Conductor Ran Away At 14, Became Bass Viol Virtuoso, Moderns' Friend

By DEEMS TAYLOR
Famous Critic and Composer.
(Copyright, 1931, by Universal Service, Inc.)

NEW YORK, Oct. 17.—A youngster of 14 ran away from his Russian home because he wanted to study music.

He wanted to be a real musician—a professional, in fact.

So the lad departed, taking with him what clothes he had—they were not a heavy burden—and three rubles that he had saved. The three rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects, and no acquaintances.

There were two training schools in Moscow: the Conservatory and the Philharmonic School. The boy, whose name was Serge Koussevitzky, went first to the Conservatory. Nothing. Examinations were over, the term had already begun, and no more pupils could be admitted.

CHOOSING THE BASS VIOL

So he went to the Philharmonic School, where he heard the same story. No more students; come back in the spring. Something in the boy's earnestness, his desperation, must have touched the heart of Shestakovsky, the director, for he suddenly relented and waived the rules. The boy should be allowed to take the entrance examination at once.

He passed the examination with ease. But a new difficulty rose. Since the boy was penniless and homeless, he would have to be given one of the free scholarships. It was late in the season, however, and there were only three left. Nobody had wanted them. Which would he choose to study—the French horn, the trombone, or the double bass? He said:

"I choose the double bass."

ONE OF MASTERS

There have been many rumors and conjectures as to how Koussevitzky came to choose the career that made him one of the three greatest double bass virtuosi the world has ever seen. (The other two were the Italians, Dragonetti and Bottesini.) The one most often repeated is that Koussevitzky, determined to make a name for himself, and seeing the ranks of the violinists, 'cellists and pianists already studded with great names, deliberately chose an exotic instrument, in which he would have little competition.

The true story sounds much more interesting and plausible. It is told in Arthur Lourie's new "Koussevitsky," a biography of the Russian conductor that has just been brought out by Alfred Knopf.

ROMANCE AND SUCCESS

In the book you will read the romantic story of his marriage to Mme. Koussevitsky, whom he saw first among the audience at one of his recitals in 1901. It was two years before he even learned her name, and another year before he managed to meet her. They were married in 1905.

That same year he dropped the double bass almost entirely to realize his greatest ambition, to be an orchestral conductor.

He went to Moscow in 1909 and organized a series of orchestral concerts in his own name. He also founded the Russian Music Publishing House, for the exploitation of young Russian composers.

CHAMPIONING MODERNISTS

To save the firm from the dangers of one-man rule, even his own, Koussevitzky organized a jury to pass upon all submitted manuscripts. The jury promptly turned down Stravinsky's "Petrouchka" on the ground that it was "not music," and only accepted it after Koussevitzky had threatened to withdraw.

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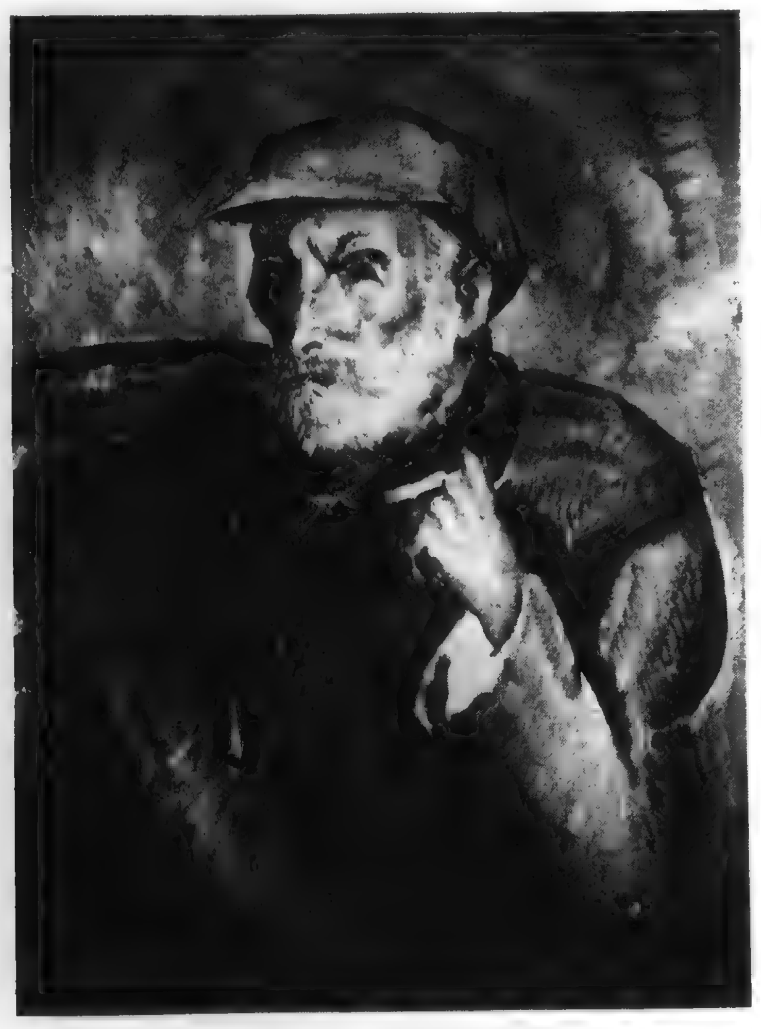
International Exhibition at the Brooklyn Museum



"PORTRAIT OF RENOIR"
By A. Zarraga

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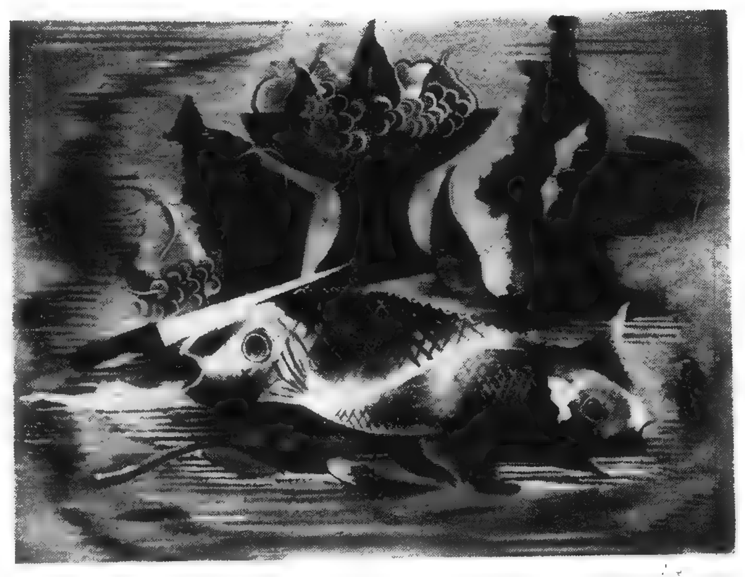

"STILL LIFE"
By Serge Ferat

The International Exhibition of Paintings arranged by **Marie Sterner** is now being shown at the Brooklyn Museum.

The following is from the preface to the catalogue of the Exhibition written by Mrs. **Sterner**, who for many years has been known for her appreciation and discrimination in the field of modern art.

"Chaos reigns, socially, financially and intellectually.

"In the world of culture there is evidence of a great struggle making for 'independent' effort and 'success.' Whether anything of real significance is accomplished in this endeavor is a question, as the existing confusion makes it difficult to measure progress or achievement. We have reached a moment of relentless activity, with too little plan and an almost disdainful attitude to anything resembling order, form, method or metier. This situation has created an unprecedented opportunity for amateurs and charlatans.

"The untrained, or even worse, willfully uncontrolled effusions of the so-called 'Expressionists,' exposing their complexes or affecting naïveté, have unfortunately succeeded in attracting the attention of an unsophisticated public; this particular public has been shocked out of a dull conventional tolerance for a profession for which it has hitherto had little interest, into a state of enthusiasm bordering on hysteria; nothing sound or lasting is to be gained by this manifestation, and unless a more intelligent consideration modifies this attitude and makes for honest discrimination, we cannot hope for the genuine interest and patronage that Art deserves.

"The group of pictures gathered together for this Exhibition were chosen for their art significance, regardless of national preference, or with the awe for reputation, that are made too often as the result of commercial propaganda.

"It is to be hoped that they will make their appeal on the simple and sincere ground of finding sympathetic appreciation for whatever qualities they may possess."

It is interesting to note that on the completion of the portrait of **Renoir** by **Zarraga**, reproduced herewith, the elder artist was so delighted with the picture he suggested an exchange of work, so that he might possess his portrait. Unfortunately, he died very shortly and the exchange was never completed, but to the artistic merit of this picture has been added the historical value of its being the last portrait painted of the "Grand Old Man of Modern French Art."

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

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COPYRIGHTED BY THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES, 1931

VOLUME XXXVI
NUMBER 4
OCTOBER 17, 1931
PUBLISHED BY
THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
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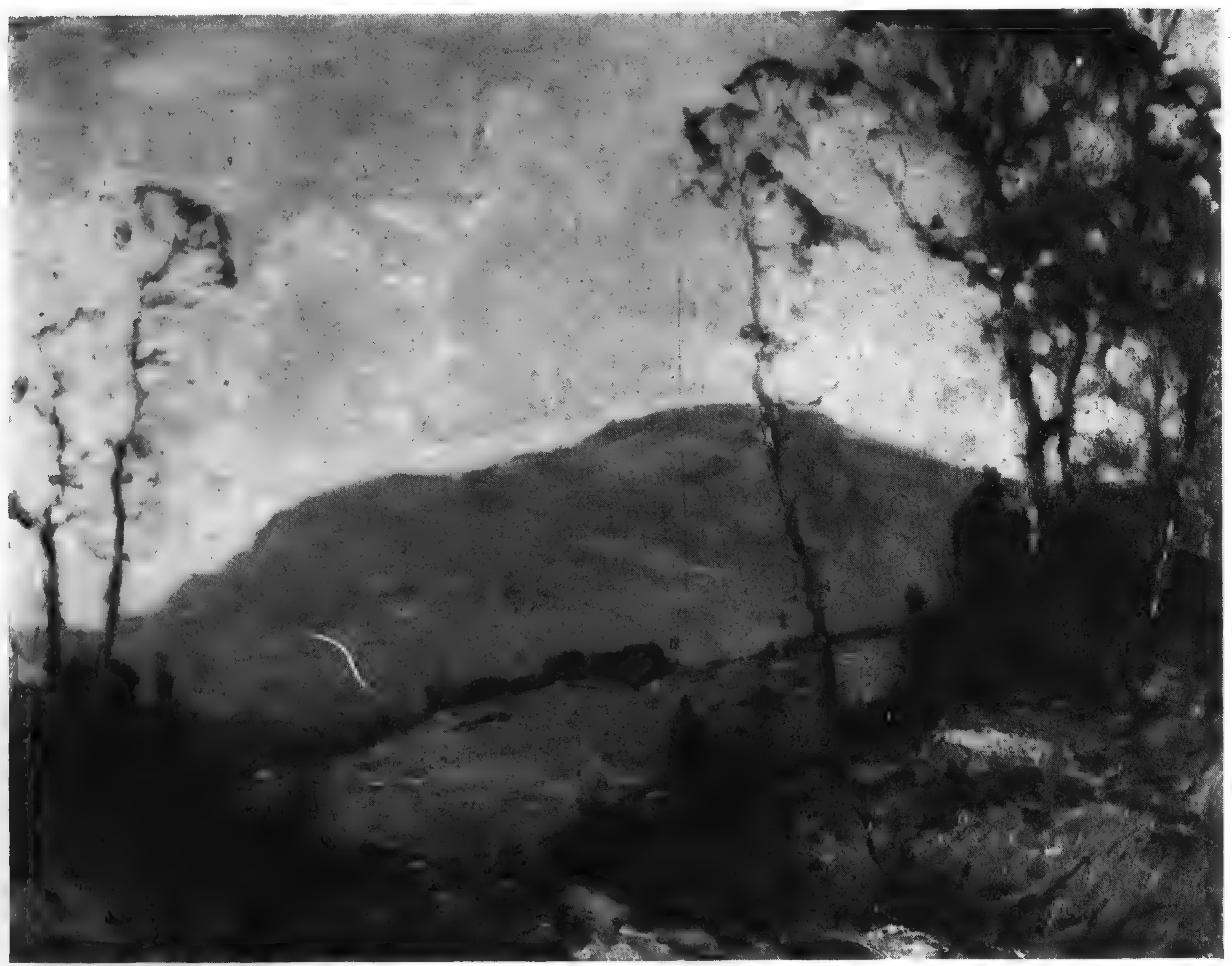

Courtesy of the Macbeth Gallery

"LENNOX GAP"

By CHAUNCEY F. RYDER, N.A.

Much of the beauty of Mr. Ryder's "Lennox Gap," one of the finest of his nature studies, is lost in reproduction, since the effectiveness of the painting is based on its coloring. Between two frail, brown-leaved trees, one looks out over a peaceful, golden meadow. Clearly outlined, yet somehow blending into the gray sky, the purplish-blue mountain fills the horizon. The contrast between the cool, soft color of the mountain and the golden yellow of the meadow is pleasing and unusual. The scant foliage of the trees in the foreground is a soft brown. One senses the pervasive loneliness of the scene. Mr. Ryder has been a member of the National Academy since 1920. He received the first award, Honorable Mention, Paris Salon, 1907. Since then, he has won many prizes and medals for his work in oil, water color and etching.

The BULLETIN *of the*
Brooklyn Institute *of* Arts *and* Sciences
Brooklyn, New York City, October 17, 1931
VOLUME XXXVI NUMBER 4

INSTITUTE ENDOWMENT

Probably no educational program in the country carries a dollar so far or puts it to greater service than that of the Brooklyn Institute of Arts and Sciences. The large audiences served, the great variety of cultural needs met, the years of experience in matching need with supply, the constant vigilance in searching out the latest and the best which the world of science and letters affords in each department of human learning, and the adaptation of all to the common mind and the popular intelligence, all this conspires to establish the Institute in an altogether unique position among educational forces.

The financial support of the Institute comes partly from its endowments, partly from the membership. Endowment funds have increased as the Institute's life and service have been extended, but their increase has not kept pace with the growth of this Borough, nor with the expanding program of the Institute itself. To be sure, endowments have enlarged more during the past decade than during the preceding century, yet the total is still extremely modest and is quite incommensurate with the need and with the importance of the Institute's mission. A movement so manifestly in the right direction should be greatly accelerated. The high standards now maintained can be insured for the future only as the present generation shall face obligations not only to itself but to the future. The rapidly multiplying and highly endowed foundations designed to advance the public welfare are an indication of how generally the accumulated wealth of the present generation is being conserved for permanent service to civilization. The age-long mission of the Institute cannot be fully realized unless it, too, is more highly endowed than now for its ever-expanding service.

Among the books that Professor PHELPS will discuss in his second lecture, Sunday afternoon, October 25, are: "My Father: Mark Twain," by CLARA CLEMENS; "Ellen Terry and Bernard Shaw. An Intimate Correspondence," edited by C. ST. JOHN; "The Golden Thread," by PHILO M. BUCK, JR.; "William Archer," by Colonel FRANK ARCHER, and "We Are Alaskans," by MARY LEE DAVIS.

These are all books that are receiving much attention today, particularly the TERRY-SHAW letters which cover a correspondence over a period of twenty-five years between two of the remarkable and fascinating personages of this generation. This intimate correspondence seems destined to a permanent place in the field of English literature. CLARA CLEMENS will appear in the Institute program this season in an evening of reminiscences of her famous father.

MEMBERSHIP

The progress of civilization depends largely upon the intelligent use of leisure by all citizens who have any leisure at all, and there are very few in these days who really have no spare time for the wisely directed continuation of their education. Education is a continuing process; when one stops learning, he begins to die. In truth, it has been well said that the only difference between death and stagnation is that in death one is mourned by one's friends. The Brooklyn Institute has something to offer man, woman and child—something for each stage of life's experience. Every school teacher should be a Member. Every music lover needs a Membership. One might continue the list through all callings, all classes. There are few investments capable of yielding a larger return than Institute Membership. "It has given me untold pleasure" is the gist of comment often heard from the lips of those who, through Membership, have supported the Institute for many years.

SCHEDULE REVISION

Mr. SINCLAIR LEWIS is so occupied by his literary pursuits that he has little time for lectures. When an evening can be offered, it must be accepted regardless of other scheduled arrangements. This explains the conflict with Mr. DE COU'S lecture Wednesday evening, October 28, Mr. DE COU'S dates having been planned long in advance of the lecture by Mr. LEWIS.

So widespread is the interest in Mr. LEWIS' evening and so large is the number of Members who desire to hear both lectures, it has seemed best to postpone to a later date Mr. DE COU'S Japan lecture, originally scheduled for Wednesday evening, October 28. There is the advantage in this arrangement of being able to offer an extra lecture by Mr. DE COU. The dates of these two lectures will be announced in a later issue of the BULLETIN. For the remaining evening travelogues of this series the Opera House will be used.

The Institute's lecture season opened October 1 and ends May 1. With the exception of Thanksgiving Day and the brief recess at the Christmas holidays, lectures and other events are scheduled daily, including Sunday, during this six months period. Many new speakers appear this year, and nearly all the favorite lecturers of recent seasons are listed. Out of such a program the Member will get, as out of life, what he puts into it. If beauty is put into life through art and poetry and music and good literature, the harvest reaped is priceless in the illumined intelligence and the intellectual and emotional rewards.

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PITTSBURGH, PA.
SUN-TELEGRAPH
OCT 1 8 1931

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Famous Critic and Composer

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Publishing House, for the exploitation of young Russian composers.

THIS CLIPPING FROM
N. Y. EVE. POST
OCT 17 1931

Music : By Oscar Thompson

Closing an Era and a Proposal That Second and Third Performances Now Are More Important Than First

THESE are not days when any conductor would feel secure in facing his audiences without a budget of novelties. This is true even though an accumulation of talk against contemporary music may seem to indicate that the time is at hand when the so-called modern composer will be the fellow most in need of a friend.

Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the nonmusical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

But Mr. Koussevitzky, his own ample

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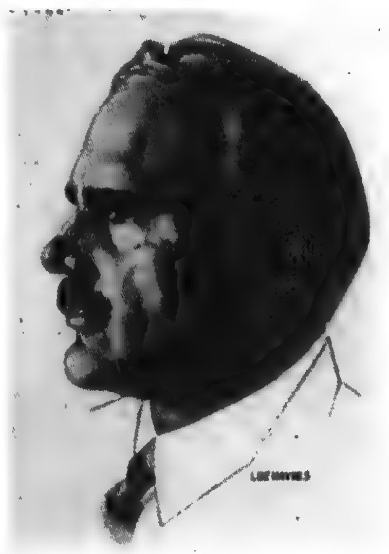
H. V. KALTENBORN



Mr. H. V. KALTENBORN spent some six weeks last summer in a tour of inspection of European affairs, during which he met and talked with Premier RAMSAY MACDONALD, MUSSOLINI, Chancellor BRUENING, and M. LAVAL,—thus going to headquarters for his information and forming his impressions at first hand. Mr. KALTENBORN'S reports of international conditions are always of interest, especially in view of the quite remarkably extended background of his experience, and his unusual equipment of knowledge. This season's reports by him will be more valuable and interesting than ever because of the tenseness of the international situation.

Mr. KALTENBORN has recently published a book, "We Look at the World," which aims particularly to give American readers a better idea of what other folks think of them. As one reviewer of this book sums it up: "The editor, globe trotter, lecturer, and commentator on the radio covers a tremendous lot of ground in his very interesting and informative survey of the world today." Mr. KALTENBORN is now giving a series of Current History lectures on Tuesday afternoons during October and early November in the Lecture Hall.

PERSONAL PROBLEMS

Those who have been Members of the Institute in former years need no comment upon the value of the lectures by Professor EDWARD HOWARD GRIGGS. To new Members, it will not be amiss to call attention to the fact that Dr. GRIGGS is one of the most valued of the Institute's established lecturers. For many years his discussions of literature, philosophy, ethics and kindred subjects have been a feature of the year's program. He speaks from long experience as a teacher, followed by more than thirty years of service on the lecture platform. There are many who owe much to his mature wisdom and to his helpful guidance.

Professor GRIGGS is now giving a course of Monday evening lectures on "Problems of Personal Life," his subject on October 19 being "Culture and Service Through the Vocation." It was KEATS who insisted that "Nothing is ever true for a man until it is proved upon his own pulses." But a course of such lectures as Professor GRIGGS is offering, designed to remind us of some of the horizons of human aspiration and the dangerous rock-shoals which must be passed before man can attain those horizons, cannot fail to be of value, especially in times like the present.

Unless otherwise stated on the WEEKLY TICKET, there are no reserved seats at Membership events. The attention of the Ushers should be called to attempts to hold chairs for late comers.

ITURBI

"I am interested in ultra-modern music, but I am also interested in BEETHOVEN and BACH," says JOSÉ ITURBI, the famous Spanish pianist who appears at the Institute in his only Brooklyn recital of the season on Tuesday evening, October 27, and whose programs are famous for their variety and for their catholicity. "I cannot say that I am a specialist in the music of any composer. I think the ultra-moderns have more or less lost their way and do not know quite where they are going. Much of what they write seems to me to be music to be read rather than to be played. In that sense it is absorbingly interesting.

"Trite though it may be to say that this is a result of the post-war state of mind, I believe it is true. The mind of all the world was sick. How could it have been otherwise? But the point many lose sight of is that there is no reason, in accepting ultra-modern music, for throwing overboard all that has gone before. When all's said and done, BACH did have a certain disposition for music.

"Let us have a modern movement, but let us respect what is good, no matter of what era. BENEDETTO MARCELLO once wrote, 'In composing an opera it is not necessary to study the old composers because they have not studied the modern composers, and it is not necessary to study the modern composers because they do not know the old composers.' In other words, be yourself. If you feel in the modern idiom, write in it, but do not jeer at MOZART and BACH and HAYDN.

"It is told of BRAHMS, of all people, that when someone made a slighting remark about MENDELSSOHN, thinking to please him, he said, 'You must not speak ill of MENDELSSOHN! He was the last of the great ones!'

"Of course, there are certain musicians at the present time who do their composing, I am told, by chemical formulas. Can that be anything but a pose? You might write a piece and say it described a beefsteak, but I cannot think it would be a success as music, and it certainly would be a failure as a dinner!

"The danger of too much of this sort of thing, however, is not so much what it is now but what it is leading to. Where is the youth of today going to end that knows so little of beauty? I mean the youth who claims that ultra-modernism is the be-all and the end-all in music, painting, sculpture, poetry, architecture, and all the other things in which the restless spirit can be expressed, even in behavior.

"It seems to me that its only salvation lies in holding on to what is fine in the past, while accepting the present and the future. The reverse of that, of course, is the dried-up pedant who lives only in the past. That is my artistic creed, and I believe it to be a safe one."

"Cimarron," featuring RICHARD DIX (Saturday evening, October 17), is a dramatic tale of the Oklahoma run and over-night building of an empire in the West. It is based on the popular novel by EDNA FERBER. With intensified dramatic power, this story of high hopes, of desperate battling with nature and outlawry in an isolated land, provides consistently thrilling action and absorbing portrayals.

FRITZ KREISLER

FRITZ KREISLER has reached the goal where his very name seems to spell all that is perfect in violin music. His large following will heartily welcome him at the Institute Tuesday evening, October 20, and those who have not heard him as yet will gain a bit of that inexplicable something which makes for a richer existence.

KREISLER has a style all his own. His technic is fluent, elastic and transparent, every note standing out clearly even in the most rapid of runs. He develops a tone famous the world over for its sensuous beauty, and plays with a depth of sincerity that never fails to explore the spirit and mood behind the composition rendered. As a background for his music, this rare artist combines a modest, alert personality with an actively intelligent and sensitive mind. A program such as KREISLER offers next Tuesday evening is a veritable garden in the beauty of musical art, an experience to be long cherished.

PROFESSOR PHELPS

Excellent evidence of the (if one may call it so) pervasiveness of Professor WILLIAM LYON PHELPS is recorded by that genial scholar himself in his "As I Like It" department of *Scribner's* wherein he notes that he has been promoted to the ranks of the "noble army of authors who wrote the Works of Shakespeare." An aspirant for admission to college assured the examiners that "the play, 'As You Like It,' was written by J. Lyon Phellups." It is the penalty of eminence to be often misrecorded, as MARK TWAIN pointed out in his forecast of a future biographical note on General GRANT, listing him as "URIAH Z. GRAUNT, Aztec poet. . . . He wrote 'Rock me to Sleep, Mother'."

Whatever future encyclopædists may do to his memory there is no doubt that today Professor PHELPS is the best known and certainly one of the best loved of all lecturers. And there is also no doubt that more readers follow his suggestions in the choice of their reading than can be found listening to any other literary critic. The second of his conferences on "Contemporary Books Worth Reading" will be held on Sunday afternoon, October 25.

S. C. SCHMUCKER

A member of the staff of one of Brooklyn's great banks remarked a few days ago that he had not missed one of the many lectures Dr. S. C. SCHMUCKER had given at the Institute in past seasons. The banker's countenance lightened with pleasure at the thought. Through his lectures, Dr. SCHMUCKER has made nature's ways familiar to thousands. He may be said to have almost a genius for popularizing science: informed, lucid, plain spoken, he adds by his marked individuality and contagious enthusiasm for such study a freshness of interest and approach that never fails to impart to his audience some of his own keen enjoyment in nature study.

KOUSSEVITZKY RETURNS

(*Reprint from the Boston Transcript,* 9/30/31)

KOUSSEVITZKY the electric returns, and Boston's voltage rises. The Symphony's great leader exerts a stimulating effect which a trafficker in hyperbole might almost liken to that of the ultra-violet ray. Occasionally it shocks, it may even burn—for it embodies an energy at high tension—but for the most part its influence is strengthening and therapeutic. This could not be so, of course, were the conductor merely a remarkable individualist, as undoubtedly he is. The wealth of his resource finds its broader explanation in the excellence of the orchestra itself, and, beyond that, in the inherited fund of the Western World's greatest music—a fund to which the masters of many centuries have contributed.

The restful and spiritually strengthening service of noble music KOUSSEVITZKY himself recognized in the remarks he made yesterday, at the moment of his return from abroad. "Music is like religion," he said, "a comfort and joy when people are depressed. The more depressed people are the more they crave music." We believe this is so, and welcome the approach of the new Symphony season both for the stimulus it will give and the restoring power of its tranquillities and of its moments of musical majesty.

A Handbook to Professor GRIGGS' course of lectures on "Problems of Personal Life" may be obtained at the Box Office for 35 cents. This Handbook includes introductory notes, illustrative extracts, outlines of the lectures, book references, a list of topics for study and discussion of each lecture, and a carefully selected bibliography. Students will find this Handbook a great aid.

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PLEISTOCENE CALIFORNIANS

What should certainly be one of the most fascinatingly interesting of the season's scientific lectures will be the discussion on Friday evening, October 23, by Dr. CHESTER STOCK, Professor of Geology at the California Institute of Technology, of "The Tar Traps of Rancho La Brea, California." Some fifty to a hundred thousand years ago—longer ago, according to some—these asphaltic pits formed a perfect natural trap for the wandering animals of the Ice Age. From an area of less than 38 acres on the Rancho La Brea, near Los Angeles, a vast number of bones have been recovered, yielding a remarkably complete record of the fauna of that period, extraordinarily well preserved. Among the more striking examples are the great wolves and sabre-tooth cats of which hundreds of complete individuals are recorded. Others on the list are the great lions, gigantic short-faced bears, extinct bison, camels, antelopes, horses, South American ground sloths, mastodons and Imperial mammoths. These will be amply illustrated in the lecture.

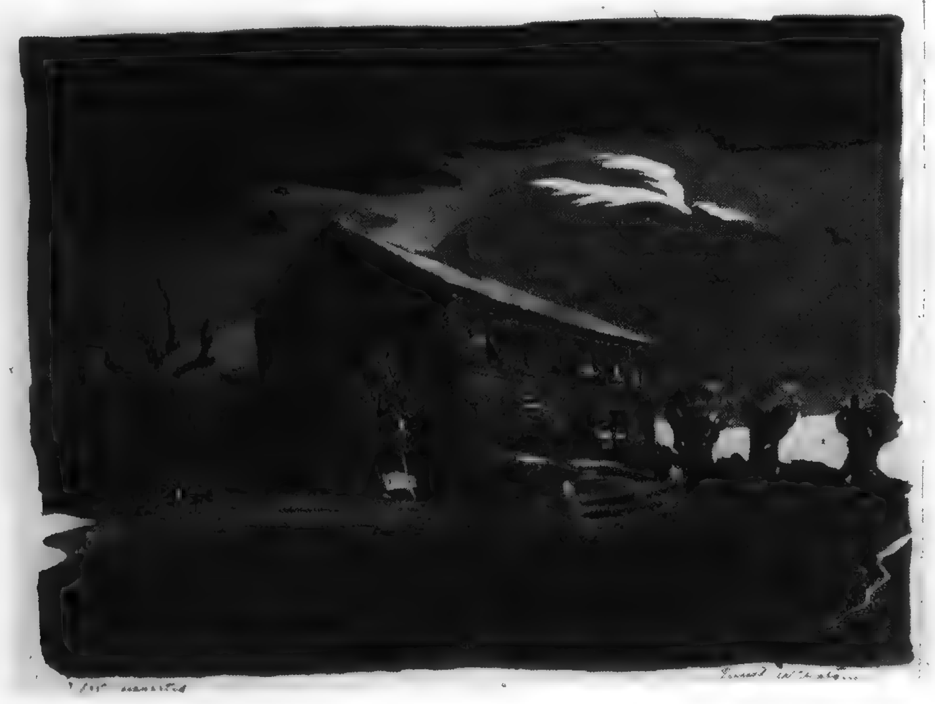
Professor STOCK has been called by no less an authority than Dr. ROBERT A. MILLIKAN "the foremost of the younger palæontologists of America." Born in San Francisco, 1892, he took his B.S. degree at the University of California in 1914; Ph.D., 1917. He held research appointments thereafter until he became an assistant professor in 1921, and professor in 1926. He has specialized in study of the Tertiary and Pleistocene vertebrates, and in comparative anatomy and historical geology.

"Often the best friend a man has," declares HARRY EMERSON FOSDICK, "is the stimulus and challenge of antagonistic environment to awaken the courageous resistance." When BEACONSFIELD first addressed Parliament, that body jeered him down. GOLDSMITH was a failure as a surgeon. Turning to letters he gave the world the "Deserted Village" and "The Vicar of Wakefield." COWPER started life as a lawyer. After repeated failures, he too turned to literature and became one of England's greatest poets.

ORIENTAL RELIGIONS

A formulated, organized religion is a crystallization of the prevailing beliefs, emotions, and customary behavior of a group of people, usually of a group large enough to constitute a society. Generally this crystallization is brought about by some prophet, seer, or inspired teacher, who acts as a catalytic agent—as by MUHAMMAD for Islam—but the stuff of which the religion is made must be "in the air," ready for such precipitation. It is essentially a creation of the society. Once formulated, organized, accepted, it reacts most powerfully upon its makers, and may hold them to its shape for centuries, as Islam has done for more than twelve hundred years, and Christianity from the time of AUGUSTINE to the present. The effective continuance of a religion depends upon this conservative power.

But when the beliefs and *mores* of a society change so that the traditional religion no longer fits, that religion either dies completely, or is so greatly changed as to become a different religion. Such changes may be slow, even unsuspected for a long time, or they may be painfully violent. Is such a change going on today among the followers of the Prophet? That problem will be the subject of the first of three lectures on "The Great Religions of the Orient" by Mr. CHARLES C. BATCHELDER. On Monday afternoon, October 19, he will discuss: "Can the Mohammedan Religion Be Modernized to Meet the Conditions of Today?" There are now about 250,000,000 Mohammedans. Changes among them are going on in India. In Turkey the religion has been disestablished, somewhat violently. On October 26, Mr. BATCHELDER will follow out the inquiry, asking "Is the Hindu Religion Responsible for the Present Poverty and Misery of India?" and, on November 2, "Is the Buddhist Religion the Cause of the Backwardness of China and Other Buddhist Countries?" It will be remembered that the religious questions are perhaps the largest element in the difficulties of India, as appeared at the London Conference. They are vitally important issues everywhere "east of Suez." Mr. BATCHELDER knows the Orient through long residence.



"DESERTED"
A Recent Block Print
By ERNEST W. WATSON

A Saturday Afternoon Course in this interesting process of Block Printing will be given by Mr. Watson, well-known exponent of the art, beginning October 17.

SOCIALISM

Socialism is a word of such protean variability in its uses that it has come to mean little unless coupled with some specific label. It is possible to define Marxian Socialism with precision, and half a dozen other historic varieties can be tagged. But it is often also used to mean little more than a belief in the need of greater cooperation in industrial and governmental functioning, and of a fairer apportionment of the fruits of human effort. In that broad sense perhaps most intelligent people today are "Socialists." The trouble arises when a definite program of action, of any sort, is offered. And there are still conservative souls who shudder at the very word, as at a bugaboo.

Speaking generally, however, the trend of current thought is toward greater socialization—which is a safer label—in the ordering of human life. Dr. JEROME DAVIS, who is Professor of Practical Philanthropy in the Yale Divinity School, and who is a very "live wire" person, will give a course of five Tuesday evening lectures, beginning October 20, on "Contemporary Social Movements: a Critical Review and Estimate." The topic for the first lecture is "Socialism." Professor DAVIS, who was born in Japan, of American parents, 1891, and who is a Columbia Ph.D., was secretary to Dr. WILLARD GRENFELL, in Labrador in 1915, going thence to Russian war relief work, 1916-18. Before going to Yale in 1924 he was assistant professor of Sociology at Dartmouth, 1921-24. He has conducted several important field investigations of social conditions in the United States and Russia.

"THE SECRET GARDEN"

The popular Clare Tree Major Company, which has filled the Opera House of the Academy of Music with delighted audiences of children again and again in other seasons, will make their first appearance this year on Saturday afternoon, November 7, in the dramatized version of that charming story by FRANCES HODGSON BURNETT, "The Secret Garden." This appealing play, touched as it is with the elements of suspense and humor, makes a strong appeal to children.

CAST
(In order of appearance)

Mary	June White
Mrs. Medlock, the housekeeper	Ann Sherman
The Station Master	John Barry
Martha, the maid	Norma Nelson
Jane, another maid	Helen Shea
Dickon	Sheldon Loomis
Dr. Craven	Wilkins Terry
Mr. Craven, Colin's Father	Wendall Whitten
Ben Weatherstaff	James Barrett
Mrs. Sowerby, Dickon's Mother	Clare Tree Major
Colin	Neel Heath

Act I.

Scene 1: A railway carriage in England, on a rainy evening in March.
Scene 2: The next morning, in Mary's sitting room.

Act. II.

Scene 1: Outside the secret garden, a month later.
Scene 2: Colin's bedroom, just before dawn.
Scene 3: The Secret Garden, the same afternoon.

Act III.

The Secret Garden, two months later.

SINCLAIR LEWIS

The award of the Nobel Prize to SINCLAIR LEWIS puts him, *ipso facto*, in a position of leadership among American men of letters, especially in the eyes of the rest of the world. There are other American novelists who have done, and are doing, work of possibly finer texture and perhaps greater subtlety than his but there is no one so widely representative and no one more distinctively American. There are important regions of American life which Mr. LEWIS has not as yet touched, but it may be plausibly argued that these regions are relatively less important—and certainly less distinctively American—than the life of the "average citizen" so excellently presented in his four chief books.

SINCLAIR LEWIS was born, 1885, at Sauk Center, Minnesota, the son of a physician. After graduation from Yale in 1907, he worked for some years as a reporter, in New Haven, in San Francisco, and for the Associated Press. He passed thence to minor editorial positions in New York, culminating in editorial work for one of the important publishing houses. During this period, up to 1920, he published five very respectable, even quite good novels, which had but moderate success, although none fell flat. Then came "Main Street" with which he finally got into his stride, and since then he has never been out of the limelight. He has not made the mistake of over-production, and has well sustained the level of attainment reached in "Babbitt." Mr. LEWIS will lecture at the Institute Wednesday evening, October 28, his topic being "A World on Fire." So great is the interest in this meeting, it has been transferred to the Opera House.

MR. AND MRS. SINCLAIR LEWIS (DOROTHY THOMPSON)

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 18 1931

KOUSSEVITZKY CAREER UNIQUE AND ROMANTIC

Boston Conductor Ran Away At 14, Became Bass Viol Virtuoso, Moderns' Friend

By DEEMS TAYLOR

CHAMPIONING MODERNISTS

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Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the nonmusical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

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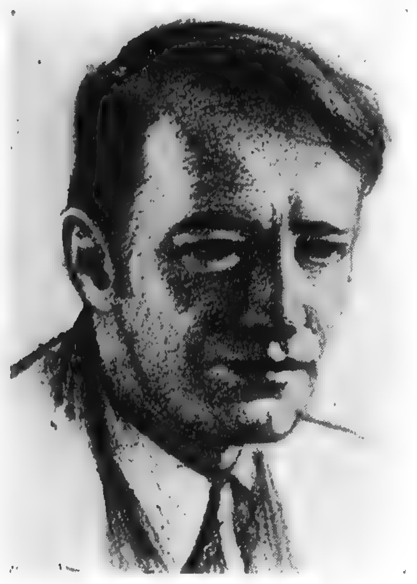
FLOYD DELL



FLOYD DELL, now one of the foremost members of the present literary generation, was born in Barry, Illinois, in 1887. He began his literary career as a poet and his economic career as a factory-hand, leaving school to go to work at sixteen. "It was made inevitable that I should become a writer," Mr. DELL has said, "by my gradual expulsion at a very early age from most of the other available ways of making a living." He made a start with journalism, and after several years as a reporter on small town papers he went to Chicago, where, at the age of twenty-three, he became literary editor of the *Chicago Evening Post*, building the book section of that paper into one of the livest and most stimulating that any Western newspaper has ever published. From Chicago he came to New York where he began writing for various papers, and in the meantime composing and producing one-act plays for little theatre organizations. His recent play, "Little Accident," had great success not only in New York but all over the country. The second lecture in the "Enjoyment of Literature" course will be given by FLOYD DELL on Thursday evening, October 22. His subject will be "Literature and Life."

ARCHÆOLOGICAL "PIECES OF EIGHT"

Captain KIDD's fabulous treasure pales into insignificance before such an archæological discovery as that recorded by Dr. RALPH V. D. MAGOFFIN, in a fascinating article on "Archæology Today" published in the *Mentor* magazine. Dr. MAGOFFIN says: "Who would not lose sleep, spend time and money, undergo hardships, to have a thrill like that felt by a monk some years ago, who found in West China, at the 'Cave of the Thousand Buddhas', a library that had been walled up in the tenth century, which when opened disclosed a solid mass of five hundred cubic feet of manuscripts of Tibetan, Chinese, Turkish, Sogdian and Sanskrit?" The Institute will welcome Dr. MAGOFFIN, lately President of the Archæological Institute of America, to its platform Friday evening, October 30, when he will present an illustrated lecture on recent excavations in the Near East.

> "Everyone now believes that there is in man an animating, ruling, characteristic essence, or spirit which is himself. This spirit, dull or bright, petty or grand, pure or foul, looks out of the eyes, sounds in the voice, and appears in the manners of each individual. It is what we call personality."
>
> —CHARLES W. ELIOT.

JAPANESE NŌ DRAMA

As with dramatic art forms elsewhere, the Japanese Nō plays arose from earlier religious observances—from the sacred dances which were pantomimes illustrative of Shinto legend and stories of the gods and heroes. As early as the 14th century, dialogue was added to these performances. They owed something also to the *Sara-guku* (literally "monkey-music") of Yamato province, which consisted of juggling and crude comedy, but that, too, was originally of a religious character. In the 15th century these old quasi-dramatic rituals were transformed by two truly great artists, KAN-NAMI KIYOTSUGU and his son, SE-AMI MOTOKIYO, who gave lasting shape and character to them, lifting them to a high artistic level. Under the patronage of the Shoguns the resulting Nō plays became the chief aristocratic entertainment for centuries, and they still hold a high place, although somewhat superseded by the modern Japanese drama. They made fine use of costume and of accessories such as masks and the fan.

The subject of the Nō plays consists chiefly of the doings of the Shinto and Buddhist gods and heroes, the ghosts of warriors, and with demons or goblins, but there are classes which deal with ordinary human affairs and passions, and comedy is not lacking. An unusually attractive illustrated lecture on "The Classical Nō Drama of Japan" will be given Thursday afternoon, October 22, by Mrs. W. C. HANDY, ethnologist, of Syracuse. It will be illustrated by lantern slides, by reading of "Hagoromo" (a short play of the Hosho school) and by dancing with phonographic accompaniment. Mrs. HANDY is a member of the staff of the Bishop Museum, Honolulu, and is now on a visit to the States. She is a trained ethnologist and has given much study to the cultural legacies of Oriental peoples. Several articles by her on this theme have been published in the *Yale Review*.

VICTOR CHENKIN

VICTOR CHENKIN, known as "the singing actor," offers an interesting program of characterizations from the dashing, mustachioed gypsy, to the lighthearted, voluble Italian. He sings in seven different languages, making each character the voice of the folklore of an ancient people, a study of their traits, habits, and customs. His Institute program Friday evening, November 7, reflects this versatility.

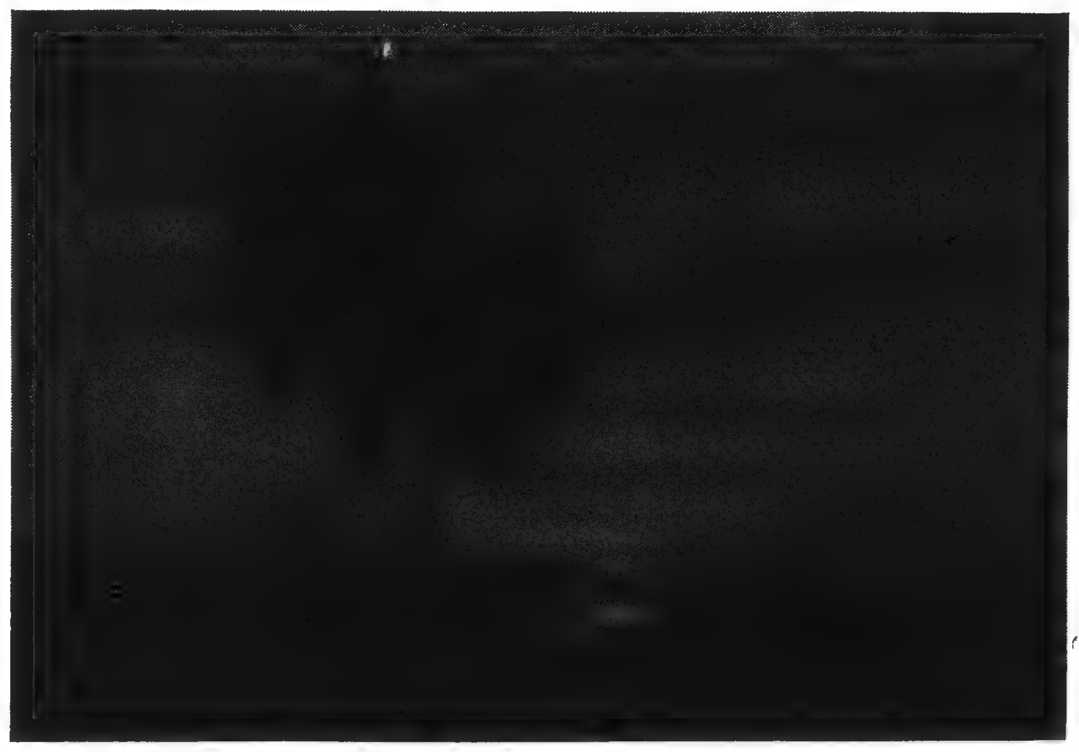
CHENKIN is, above all, an actor. Perhaps his most subtle effect is achieved by his strangely expressive hands. If it were possible to black out the entire stage, training lights only on his gesticulating hands, the audience would still see a dramatic performance. The hands seem to change in shape as well as gesture, thus fitting the personification of a young or old man, a scholar or a peasant. He gives a reality to each character which carries with it the illusion of setting and supporting cast. His singing voice is most flexible, changing at will from the requirements of the sonorous intonations of the Jewish rabbi to the liquid tones of the Italian boy.

In his two previous Brooklyn recitals his audiences have crowded the Music Hall.

Interesting Prints From the Permanent Collection of the Department of Photography of the Brooklyn Institute of Arts and Sciences

The Institute's Department of Photography began, in 1928, the formation of a Permanent Collection of the best Pictorial Photographs which can be acquired to use for study and reference by its Members, Teachers and Classes. The Collection is exhibited annually and the prints are available for reference at any time. Many interesting additions have been made to the Collection during the past season.

"THE LANDING"
By MARY E. CALLAGHAN



"SUNSET"
By CHRIS. HAMMERGAARD

Among the prints of special interest in this growing Collection are examples of the work of the following noted practitioners of the photographic art: Alfred Stieglitz, Dr. D. J. Ruzicka, José Ortiz Echagüe, Nicholas Haz, Dr. Max Thorek and the late Joseph Petrocelli.

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But Mr. Koussevitzky, his own ample array of novelties notwithstanding, [illegible]ably is the very different one that

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The INSTITUTE BULLETIN

PUBLISHED BY
THE DEPARTMENT OF EDUCATION

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"Time makes ancient good uncouth;
They must upward still, and onward, who would keep abreast of Truth."
—Lowell.

EVENTS FROM WEDNESDAY, NOVEMBER 4, TO WEDNESDAY, NOVEMBER 18, 1931

Wed., Nov. 4. **Department of Geography.** Fifth in a Course of five illustrated Travel Lectures, by Branson De Cou. Subject: *Sicily and Southern Italy* (illustrated by over 250 beautifully colored lantern views with musical settings). Music Hall, **4 p.m.** Weekly Ticket admits one. Tickets used for Mr. De Cou's Lecture this afternoon will not admit to the Lecture Wednesday evening, November 4.

Wed., Nov. 4. **Department of Geography.** Fifth in a Course of five illustrated Travel Lectures, by Branson De Cou. Subject: *Sicily and Southern Italy* (illustrated by over 250 beautifully colored lantern views with musical settings). Opera House, **8:15 p.m.** Weekly Ticket admits one. This Lecture is a repetition of the Lecture by Mr. De Cou on Wednesday afternoon, November 4. Tickets used for Wednesday afternoon will not admit to the Lecture Wednesday evening.

Thurs., Nov. 5. **Department of Home Economics.** First of two Lecture-Demonstrations on "Home Cookery," by Joan M. Rock, Director, Educational Department, Standard Brands Incorporated. Subject: *Cooking for Two or Two Hundred.* Lecture Hall, **4 p.m.**

Thurs., Nov. 5. **Department of Political Science.** Third in a Course of six Lectures on "Current History," by Dr. William Starr Myers, Professor of Politics, Princeton University. Music Hall, **8:15 p.m.**

Fri., Nov. 6. **Department of Philology.** Second in a Course of five Lectures on "Masterpieces of Literature," by Edgar White Burrill, of New York. Subject: *The Price of Liberty—Ibsen's "The Lady from the Sea."* Lecture Hall, **4 p.m.**

Fri., Nov. 6. **Department of Engineering. The Alfred Waters Proctor Foundation.** Lecture, by Arthur H. Diamant, Vice-President, Rosoff Subway Construction Company. Subject: *Subway Construction* (illustrated by lantern views and motion pictures). Lecture Hall, **8:15 p.m.**

Sat., Nov. 7. **Department of Political Science.** Third in a Course of ten Lectures on "Current History," by Dr. George Earle Raiguel, Publicist, of Philadelphia. Lecture Hall, **10:30 a.m.**

Sat., Nov. 7. **Chess Club.** Members of the Brooklyn Institute Chess Club will meet for play from **2 to 6 p.m.,** and from **8 to 11 p.m.** Art Room.

Sat., Nov. 7. **Department of Dramatic Art.** The Clare Tree Major Company in Frances Hodgson Burnett's "The Secret Garden," a Play in three Acts. Opera House, **3 p.m.** For conditions of admission, see Bulletin and Weekly Ticket.

Sat., Nov. 7. **Department of Dramatic Art.** All-Talking Motion Picture Program, including latest News Releases and "Rango." Music Hall, **8:15 p.m.** Weekly Ticket admits one.

Sat., Nov. 7. **Department of Astronomy.** The Observatory of the Department will be open to Institute Members who present Weekly Ticket for observation of *Stars in Andromeda and Cassiopeia.* William Henry, Secretary of Department, in charge. Academy of Music, **8 to 9:30 p.m.**

Sun., Nov. 8. **Department of Philology. The A. Augustus Healy Foundation.** Third in a Course of nine Lectures on "Contemporary Books Worth Reading," by William Lyon Phelps, Ph.D., Litt.D., Lampson Professor of English Literature, Yale University. Music Hall, **3 p.m.** Weekly Ticket admits one. Reserved Seat Tickets for front section of Parquet may be purchased by presenting Weekly Ticket and 50 cents at Institute Box Office. Guest Ticket, 50 cents.

Mon., Nov. 9. **Department of Philology.** First in a Course of three Lectures on "The Bible as Literature," by the Rev. Carroll Perry, Author of "A Professor of Life," of Ipswich, Mass. Subject: *The Book of Job: The Plea beyond the Reach of Time and Circumstance.* Lecture Hall, **4 p.m.**

Mon., Nov. 9. **Department of Photography.** Exhibition of Prints by L. H. Longwell, of Chicago. Open to Public. Department Studio, fourth floor, Academy of Music, **7:30 to 10 p.m.**

Mon., Nov. 9. **Department of Philosophy.** First in a Course of six Lectures on "Ways of Wisdom," by Professor H. A. Overstreet, Head of Department of Philosophy, College of the City of New York. Subject: *Accepting the Universe.* Music Hall, **8:15 p.m.** Weekly Ticket admits one.

Tues., Nov. 10. **Department of Geography.** First in a Series of twelve illustrated Travel Lectures, by H. C. Ostrander, Traveler. Subject: *New Journeys in Old Asia—Cambodia, Cochin-China, Annam, Tonkin.* Lecture Hall, **4 p.m.**

Tues., Nov. 10. **Department of Political Science.** Fourth in a Course of five Lectures on "Contemporary Social Movements: A Critical Review and Estimate," by Professor Jerome Davis, Sociologist, of Yale University. Subject: *The Cooperative Movement.* Lecture Hall, **8:15 p.m.**

Wed., Nov. 11. **Department of Dramatic Art.** All-Talking Motion Picture Program, including latest News Releases. Music Hall, **4 p.m.** Weekly Ticket admits one.

Wed., Nov. 11. **Department of Geography.** Second in a Series of twelve illustrated Travel Lectures, by H. C. Ostrander, Traveler. Subject: *East of Suez—India* (illustrated by lantern views in color and motion pictures). Opera House, **8:15 p.m.**

Thurs., Nov. 12. **Department of Home Economics.** Lecture-Demonstration, by Marjorie Kinney, of the School of Household Science and Arts, Pratt Institute. Subject: *Individuality and Fashions in the Season's Style.* Lecture Hall, **4 p.m.**

Thurs., Nov. 12. **Department of Ethnology.** Illustrated Lecture, by Dr. T. Leslie Shear, Professor of Classic Archæology, Princeton University; Field Director, American School of Classical Studies, Athens. Subject: *Excavating the Agora of Athens.* Lecture Hall, **8:15 p.m.**

Thurs., Nov. 12. **Department of Philology.** Lecture, by Rafael Sabatini, Author of "Scaramouche," "Captain Blood," "The Snare," "Sea-Hawk," and other popular books. Subject: *Fiction in History and History in Fiction.* Music Hall, **8:15 p.m.** For conditions of admission, see Bulletin and Weekly Ticket.

Thurs., Nov. 12. **Department of Philology. Section on French Language and Literature.** Conférence avec projections. Sujet: *La France au Maroc,* par M. L. A. Loiseaux, Professeur au Collège Barnard, Université Columbia. Art Room, **8:15 p.m.**

Fri., Nov. 13. **Department of Philology.** Third in a Course of five Lectures on "Masterpieces of Literature," by Edgar White Burrill, of New York. Subject: *The Patriotism for Peace—Remarque's "The Road Back."* Lecture Hall, **4 p.m.**

Fri., Nov. 13. **Department of Dramatic Art.** All-Talking Motion Picture Program, including latest News Releases. Music Hall, **8:15 p.m.** Weekly Ticket admits one.

Sat., Nov. 14. **Young Members' Course.** Motion Pictures. Illustrated Lecture, by Major Anthony Fiala, Arctic Explorer. Subject: *Arctic Ice and Polar Bears.* Music Hall, **2:15 p.m.**

Sat., Nov. 14. **Chess Club.** Members of the Brooklyn Institute Chess Club will meet for play from **2 to 6 p.m.** and from **8 to 11 p.m.** Art Room.

Sat., Nov. 14. **Department of Engineering. The Alfred Waters Proctor Foundation.** Illustrated Lecture, by Frederick K. Teichmann, Assistant Professor of Aeronautical Engineering, Daniel Guggenheim School of Aeronautics, New York University. Subject: *Aviation of the Past and Aviation of the Future.* Lecture Hall, **8:15 p.m.**

Sat., Nov. 14. **Department of Dramatic Art.** The National Junior Theatre Company in Sir James M. Barrie's "The Little Minister," a Play in four Acts. Opera House, **8:15 p.m.** For conditions of admission, see Bulletin and Weekly Ticket.

Sun., Nov. 15. **Department of Music.** Chamber Music Recital, by the Roth Quartet (Feri Roth, Violin; Albert Van Doorn, 'Cello; Jeno Antal, Violin; Ferenc Molnar, Viola). Lecture Hall, **3 p.m.** Weekly Ticket admits one.

Mon., Nov. 16. **Department of Philology.** Second in a Course of three Lectures on "The Bible as Literature," by the Rev. Carroll Perry, of Ipswich, Mass. Subject: *The Book Ecclesiastes: The Evil and Good in Pessimism.* Lecture Hall, **4 p.m.**

The Hare
and
Tortoise

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BRITISH AND FRENCH MORALITIES

The opening event of the series of meetings in French, under the auspices of the French Section of the Institute, will be a debate, Thursday evening, October 29, on a topic which may be labeled as *très intrigant:* Is the moral code of the French woman better than that of her English sister? One assumes that moral is here used in its most limited sense to mean loose behavior. The case for France will be presented by Mlle. Claire Sarment, and that of the English by M. Pierre Loving, of New York, a literary critic and translator of international experience.

One may, perhaps, wonder whether there is today any great difference between French and British in this respect, but a generation ago the contrast was obvious. The fundamental difference lay in the fact that the French are realists, and less given to sentimentalism than the British, and that French marriages were, and still are, largely arranged by the parents and families rather than by the parties themselves. One result was certainly a far greater honesty and recognition of facts in the French than in the British marriage. Perhaps one may be content with the famous summary of a debate that "much may be said on both sides."

The mail order, accompanied by stamped, addressed return envelope, and indicating a first and second choice of seat location, will be found the most convenient method to secure tickets for all special events.

Benito Mussolini and Ellery Walter, author of "High Hats and Low Bows," in the Palazzo Chigi in Rome. This picture is an illustration taken from "High Hats and Low Bows," published by G. P. Putnam's Sons.

CITIZENS' COMMITTEE

Organized to Promote Interest in
the Series of Concerts in Brooklyn
by

THE BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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Mr. Eugene A. Widmann
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Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

A NOTABLE ANNIVERSARY

(Reprint from *Brooklyn Daily Eagle,* October 5, 1931)

Last Thursday the Brooklyn Institute of Arts and Sciences began its 107th year of service to Brooklyn. It was in 1824 that Lafayette laid the cornerstone of the Apprentices Library at Henry and Cranberry Sts., out of which has grown the great Institute, with its world-famous Museum, Botanic Garden, Academy of Music, Children's Museum and Department of Education.

During the century no single institution has done more to enhance cultural interests in the community. Brooklyn Institute is unique among such agencies. It has many of the attributes and facilities of a great university, with some features that are quite beyond the scope of such an institution.

It serves children and adults, rich and poor, at almost all hours. It is a vital force in adult education, and is a rallying point for those concerned with art, history, music, botany, and all the other manifestations of culture.

Because of its diversity and long-established activities, Brooklynites often take the Institute as a matter of course. It is really a living vital force, something well worth getting excited about. It was never more needed and never more useful than it is today.

Always supreme—a final authority in the interpretation of the works of the masters.

"House and stage were packed, and the applause and encores—he was recalled a dozen times—indicated that for him, at least, there seems to be no bad season."—N.Y. *Times,* 10/6/31.

FRITZ KREISLER

Tuesday
Evening,
October 20
at
8:15 o'clock

May Moore
Sydney

Opera
House,
Academy
of
Music

VIOLIN RECITAL

TICKETS NOW ON SALE

To Members with Coupons	**$1.00, $1.50, $2.00, $2.50**
Boxes	**$1.50, $2.00, $2.50**
To Non-Members	**$1.50, $2.00, $2.50, $3.00**
Boxes	**$2.00, $2.50, $3.00**

Publishing House, for the exploitation of young Russian composers.

16

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PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 18 1931

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"He demonstrated that he was an artist to the tips of his fingers, an artist of fastidious taste and of keen understanding."
—New York *Sun.*

JOSÉ ITURBI

THE CELEBRATED SPANISH PIANIST

IN RECITAL

PROGRAM

I.

Variations on a theme by Händel	J. Brahms
Sonata in A-flat major, Opus 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo Fuga—Allegro ma non troppo	L. van Beethoven

II.

Three Etudes	Fr. Chopin
Jeu d'Eaux a la villa d'Este (Rome)	Fr. Liszt
La Campanella	Paganini-Liszt
Pavane	M. Ravel
Feux d'Artifice	C. Debussy
Danza ritual del fuego (from "El Amor Brujo")	M. de Falla

Tuesday Evening, October 27, at 8:15 o'clock

MUSIC HALL **ACADEMY OF MUSIC**

TICKETS NOW ON SALE

To Members	**50 cents, 75 cents, $1.00, $1.50**
To Non-Members	**$1.00, $1.25, $1.50, $2.00**

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SINCLAIR LEWIS

Will Lecture on

"A WORLD ON FIRE"

AUTHOR OF
"Babbitt"—"Arrowsmith"—"Main Street"—"Elmer Gantry," etc. Nobel Prize Winner in Literature, 1930

WEDNESDAY
EVENING,
OCTOBER 28
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WEEKLY TICKET NO. 5 ADMITS ONE. RESERVED SEAT, 50 CENTS.
GUEST TICKET, $1.00.
Admission to Non-Members .... $1.50 With Reserved Seat $2.00

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VICTOR CHENKIN

RUSSIAN BARITONE-DISEUR

Friday Evening, November 6,
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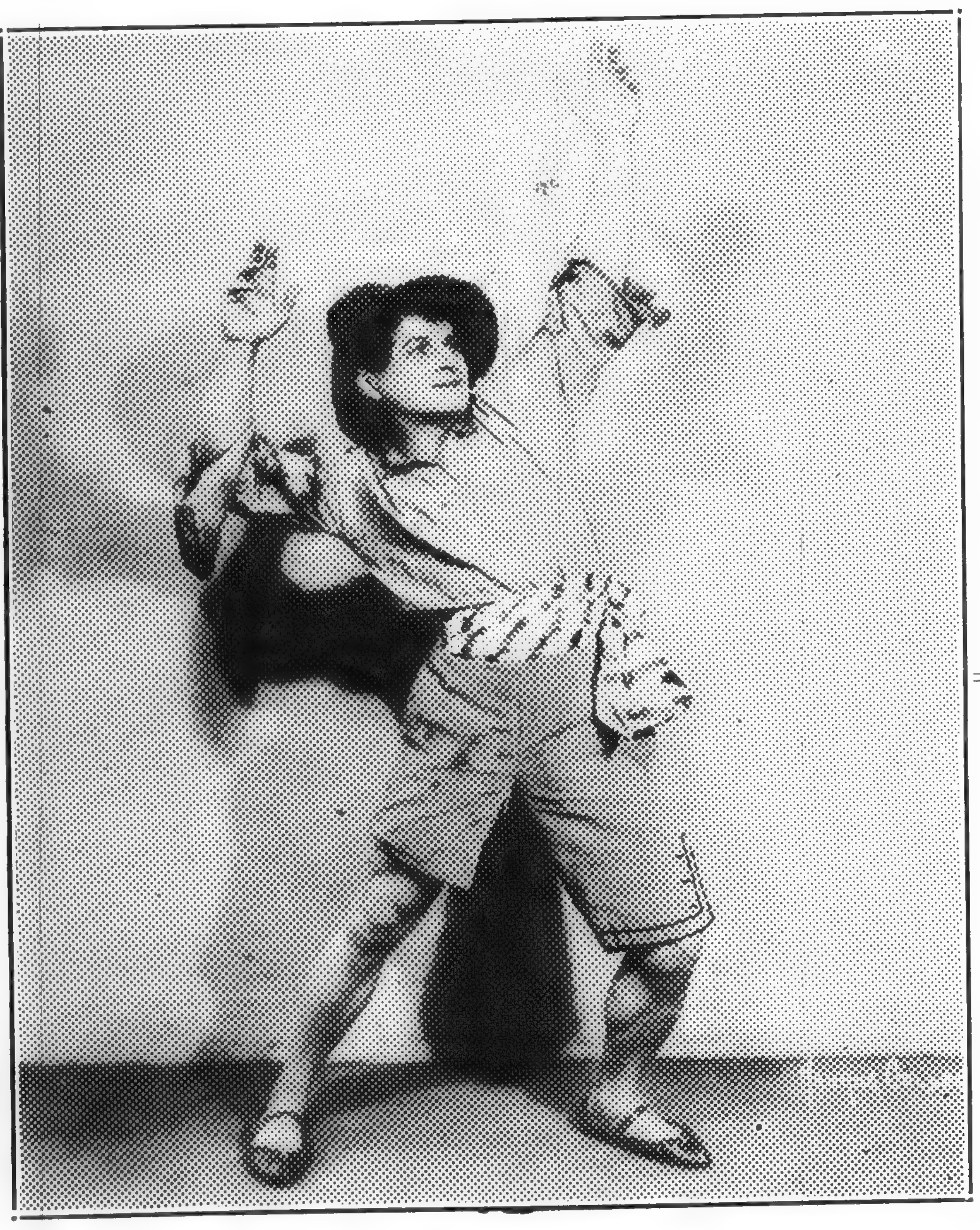

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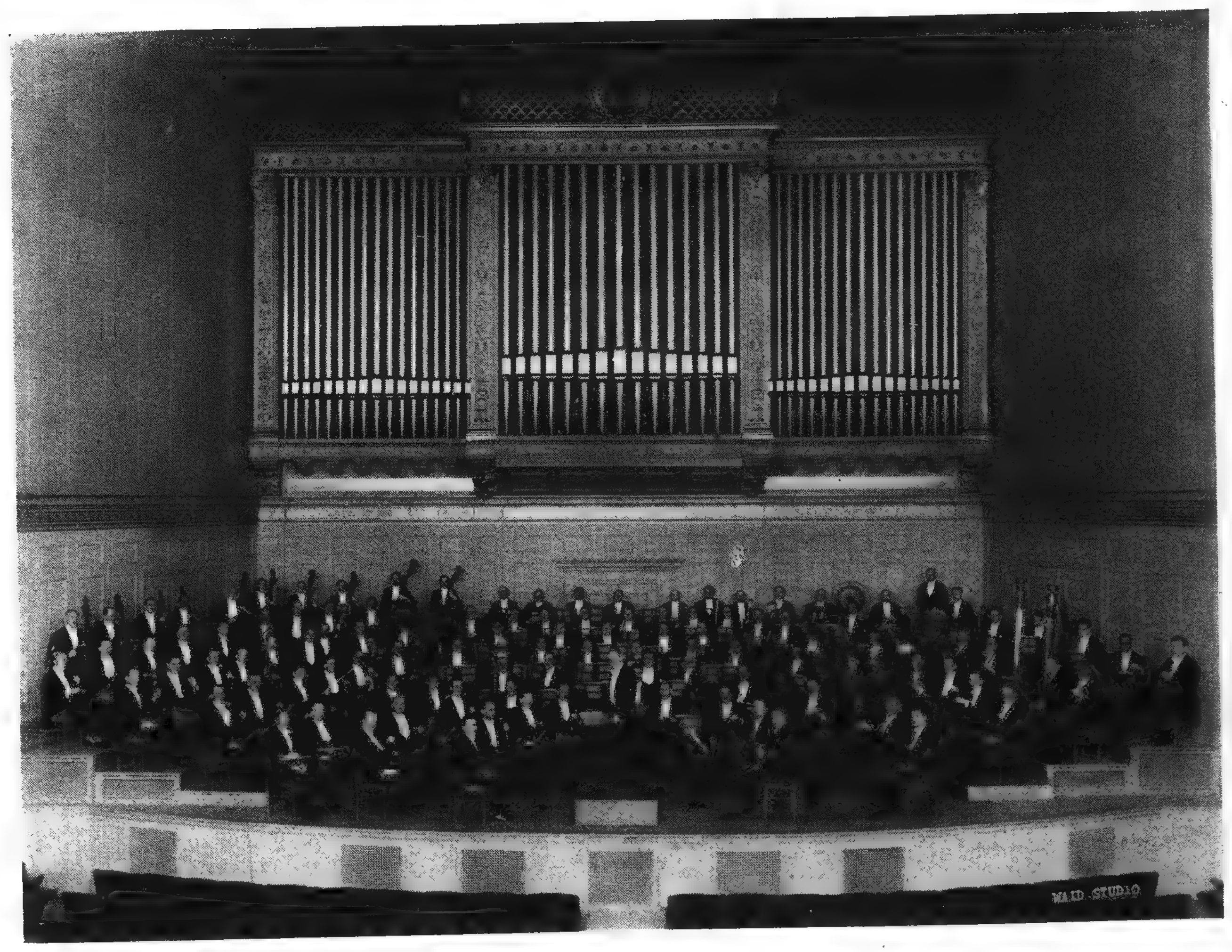
Opening Concert of the Season

THE BOSTON SYMPHONY ORCHESTRA



SERGE KOUSSEVITZKY, *Conductor*

FRIDAY EVENING

November 20

OPERA HOUSE **at 8:15 o'clock** **ACADEMY OF MUSIC**

REMAINING DATES

Friday Evening, January 8
Thursday Evening, February 4
Friday Evening, March 4
Friday Evening, April 8

SEASON TICKETS for the Series of Five Concerts: $12.50, $10.00, $8.00, $6.00; Boxes, $15.00, $12.50, $8.00.
SINGLE TICKETS for First Concert Only on Sale Monday, November 9, at 8:30 a.m., $2.75, $2.25, $1.75, $1.25. Boxes, $3.00, $2.50.

Publishing House, for the exploitation of young Russian composers.

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Flowers telegraphed or cabled to all parts of the World

"SKIDDING"

"Skidding," the initial production of the Institute Players this season on Thursday and Friday evenings, October 29 and 30, should afford Institute audiences much genuine entertainment. To be able to enjoy a good hearty laugh in this present depressed day is indeed a welcome boon and "Skidding" should succeed in exciting the risibilities of the most despondent. At the same time it is a play not without its serious and thoroughly wholesome appeal. The author, Miss ROUVEROL, is a keen observer of human nature and her characterizations reflect this quality, the Judge and Mrs. Hardy being particularly true to life.

The fact that "Skidding" broke all Box Office records at the Pasadena Community Theatre where it received its first production, and then enjoyed a highly successful run of over a year on Broadway speaks for its wide appeal.

THE INSTITUTE PLAYERS

in "SKIDDING", by Aurania Rouverol
Music Hall, Thursday and Friday evenings,
October 29 and 30, at 8:15 o'clock

CAST
(In order of appearance)

Aunt Milly	Mary Daniels Vosseler
Andy	Ray Harper
Mrs. Hardy	Edith Harcourt
Judge James Hardy	Frederick Macklyn
Grandpa Hardy	Lester Paul
Estelle Hardy Campbell	Jeanette Sweedler
Marion Hardy	Mary Noble
Wayne Trenton, III	Robert Shayne
Mr. Stubbins	William R. Harper
Myra Hardy Wilcox	Charlotte Turner

Form of Bequest to the Institute's Department of Education

Place .... Date.........

I Hereby Give and Bequeath to The Department of Education, THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES, Incorporated by the Laws of 1890, the Sum of.................. Dollars ($...........), the Same to be Held in Trust by said Institute and the Annual Interest or Income thereof only to be Expended in Providing..

Witnesses { ....
{ .... Signed ....

A roaring Box Office success.

THE INSTITUTE PLAYERS

In

Aurania Rouverol's

"SKIDDING"

A Genuinely Amusing Comedy in Three Acts

**Thursday and Friday Evenings,
October 29 and 30, at 8:15 o'clock**

MUSIC HALL **ACADEMY OF MUSIC**

Reserved Seat Tickets for Front Rows of Parquet and Balcony for each evening may now be obtained by presenting Weekly Ticket No. 1 or No. 2 and 25 or 50 cents at Institute Box Office.

A Member may obtain without charge a Reserved Seat Ticket for certain sections of Parquet and Balcony up to their capacity, for each performance, by presenting Weekly Ticket No. 1 at Box Office on or after Saturday, October 24. Additional seats for Rear Rows of Parquet or Balcony for each performance may be purchased by a Member at 25 cents.

Reserved Seat Tickets to Non-Members, $1.00, $1.25, $1.50.

THE CLARE TREE MAJOR COMPANY

Presents

Frances Hodgson Burnett's

"The Secret Garden"

A Delightful, Entertaining Play for Children in Three Acts

**Saturday Afternoon, November 7
at 3 o'clock**

OPERA HOUSE **ACADEMY OF MUSIC**

TICKETS NOW ON SALE

To Members	**25c, 50c, 75c, $1.00, $1.50**
Boxes	**$1.00, $1.50**
To Non-Members	**$1.00, $1.25, $1.50, $1.75, $2.00**
Boxes	**$1.75, $2.00**

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THIS CLIPPING FROM
N. Y. EVE. POST

OCT 17 1931

Music : By Oscar Thompson

Closing an Era and a Proposal That Second and Third Performances Now Are More Important Than First

THESE are not days when any conductor would feel secure in facing his audiences without a budget of novelties. This is true even though an accumulation of talk against contemporary music may seem to indicate that the time is at hand when the so-called modern composer will be the fellow most in need of a friend.

Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the nonmusical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

But Mr. Koussevitzky, his own ample array of novelties notwithstanding, has said something which may be prophetic of an end of the dosing, or at least of a different way of administering the pills, bitter or sugar-coated. On his return from Europe he was quoted as saying that the time of experimentation is over. An era has about reached its close. Conductors should give more heed to repetitions. Certain composers have established themselves and no longer are to be regarded primarily as innovators. It is time to review an epoch that is no longer a new day. Let us pick and choose from among the many works tried out on a docile public and thereby assist the fittest to survive. These are not the Boston conductor's words, but this, for us, is the burden of his message. The time has come when second and third performances would seem now to be of more importance than a premiere.

AT FIRST blush we agree. But we would much prefer that Mr. Koussevitzky should do the picking and the choosing of the works to be repeated. He names a number of composers as having settled into almost the status of classics. To grant some of these even a real importance in a day of change would be a strain on our generosity. But that is a detail and of little consequence as compared to the principle of more repetitions as against fewer first performances. This principle gives rise to these parallel questions:

Is it better to go on playing new works, even if they yield little promise of being any worthier than those already played, because of a forlorn hope of chancing eventually on something that may prove itself beyond a doubt at its first hearing?

Or is it better to disregard new works which obviously are no better than those that already have been played and repeat the latter because of an equally desperate hope that a second or third hearing will bring belated justice to something not fully grasped, understood or appreciated the first time?

THESE questions, it should be stated, are ours, not Mr. Koussevitzky's. His assumption may be, and presumably is, the very different one, that a certain number of composers and compositions of the post-war era have established themselves, and that the conductor who gives them further performances in some measure will be meeting a public demand. This we doubt. Conductors must create the demand. Unhappily, there may be more difficulty persuading audiences to listen with open mind a second time than a first.

It is one thing to admit a contemporary composer into the conducters' own gallery of "classics." It is quite another to convince the public that it enjoys what it does not enjoy. But who is to say what the public enjoys? Who really knows? What certain proofs are there with respect to the enjoyment of any first-time or second-time novelty not so fortunate or unfortunate as to be a transitory sensation like the Ravel Bolero? Does the applause in the concert hall begin to tell the story? Or a few subsequent letters of appreciation? Or a world-wide barrage of critical derogation?

Not to go farther back than many of our elder concert habitues can remember, we may ask what clear indications there were when the Strauss tone-poems were new that they would become almost indispensable to our symphonic programs during the next four decades. In the face of much sharp criticism, what clear evidence was conveyed to conductors that this was music that would grow in popularity with inevitable repetitions? They provoked no end of discussion. They led to widespread controversy. But discussion and controversy have raged about various works that in a relatively short time were relegated to the ash heap. Severe condemnation at the outset may be a great help, but it by no means insures the future success of a composition or composer, whatever the causes of the hostility thus evoked.

THE difficulty, as we see it, with respect to such recent music as the conscientious conductor may feel should be brought back now for further hearings, is not so much that of hostility as of weariness and indifference. Has Hindemith written anything that a first-class controversy could be built upon today? Or Honegger? Or Prokofieff?

Isn't Stravinsky a less controversial figure than he was?—his early works definitely accepted, his later works either as definitely rejected or clouded with an apathy the public never felt toward his "Petrushka," his "Fire Bird" or his "Sacre du Printemps"! However, to give Stravinsky the benefit of the doubt, let it be conceded that further performances of "The Symphony of the Psalms," "Apollon Musagete" and, perhaps, the piano Capriccio would fit reasonably into any review of the works of the post-war period. There would still rest on the conductor a problem of conversion no less difficult than confronted him at the first performances of these works. To offset the first curiosity, which may be summed up as an attitude of "What's Stravinsky up to now?" there has risen no such clamor for or against any of the later Stravinsky works as could create a situation at all analogous to that of the early days of the Strauss works; or, for that matter, Stravinsky's own "Sacre du Printemps."

SO FAR as any desire to hear these works manifests itself on the surface, we are inclined to believe that the conductor who repeats them or their like will have need to know more of the reactions of countless individuals than those individuals themselves know. This uncertainty of mind on the part of innumerable persons who are neither pro-modern nor the contrary may be of itself a strong argument for repetitions. But uncertainty does not make for enthusiasm; it does imply the need of conversion.

Some of the reaction that undoubtedly has set in against the experimental music of yesterday—a reaction none the less definite though against something never popularly embraced—has taken the form of such wholesale condemnation of composers, compositions, conductors and literary exegetes as to represent an almost fanatical intolerance. One way, perhaps, to maintain or restore a saner outlook is to refuse to limit "contemporary" music to the post-war period. This is, in practice, just what is done with respect to such composers as Stravinsky and Ravel. If the career of either had been cut short fifteen years ago, that would not have justified elimination of their earlier works as music not properly belonging to our era.

THIS may have some bearing on our outlook with respect to Debussy and Strauss. If Debussy had lived and preserved similarly his mental vigor, he would have been no more antiquated a figure than Strauss. They were within two years of an age, their creative gifts blossomed in the same decades.

Must either, or both, be eliminated from the contemporary scene—Debussy because he died some thirteen years ago; Strauss because his last significant work was written about the time of Debussy's death?

The longer view that takes in these men may be a logical safeguard against undue pessimism with respect to all so-called modern music. To sweep them out of the picture as not representative of the times is easy enough to do; but the reasonableness of doing so is not so unquestionable when attempt is made to reconcile the conflicting aims, means and styles of the composers who have reached the apogee of their careers in the last twenty years.

Ravel certainly is closer to Debussy than he is to Schoenberg, and there is less that is common to Hindemith and Respighi than there is to Alban Berg and Strauss. Sibelius, however solitary, is a definite tie with the past.

When we become less age-conscious, when we stop trying to draw a line as between what is modern and what is not, the task of settling contemporary composers in their places is going to be a much simpler one. If more repetitions of works of the last two decades will contribute to this end, the dread of an occasional rehearing of something that was tedious the first time and may be more so the second ought not to stand in the way. In the words of an ancient wheeze, faint heart never filled a spade flush.

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THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 18 1931

KOUSSEVITZKY CAREER UNIQUE AND ROMANTIC

Boston Conductor Ran Away At 14, Became Bass Viol Virtuoso, Moderns' Friend

By DEEMS TAYLOR
Famous Critic and Composer.

CHAMPIONING MODERNISTS

To save the firm from the dangers of one-man rule, even his own, Koussevitzky organized a jury to pass upon all submitted manuscripts. The jury promptly turned down Stravinsky's "Petrouchka" on the ground that it was "not music," and only accepted it after Koussevitzky had threatened to withdraw.

When they rejected Prokofieff's "Scythian Suite" he did not threaten; but he bought out another publishing house, made it a branch of the Russian Music Publishing House, and there published anything he happened to like, without consulting the jury.

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IPPING FROM
LANTA, GA.
GEORGIAN

OCT 20 1931

Words and Music

By DEEMS TAYLOR

A youngster of 14 ran away from his Russian home because he wanted to study music.

He wanted to be a real musician—a professional, in fact. What sort of professional didn't particularly matter.

So the lad departed, taking with him what clothes he had—they were not a heavy burden—and three rubles that he had saved. The three rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects and no acquaintances.

There were two training schools in Moscow, the Conservatory and the Philharmonic School. The boy, whose name was Serge Koussevitzky, went first to the Conservatory. Nothing. Examinations were over, the term had already begun, and no more pupils could be admitted. Come back next year.

So he went to the Philharmonic School, where he heard the same story. No more students; come back in the spring. Something in the boy's earnestness, his desperation, must have touched the heart of Shestakovsky, the director, for he suddenly relented and waived the rules. The boy should be allowed to take the entrance examinations at once.

He passed the examination with ease. He had a good ear, a good musical memory, and sufficient knowledge of the rudiments to make him a possible student. But a new difficulty arose. Since the boy was penniless and homeless, he would have to be given one of the free scholarships, which also carried with them a small stipend. It was late in the season, however, and there were only three left. Nobody had wanted them, Which would he choose to study: the French horn, the trombone or the double bass!

"I choose the double bass," he said.

There have been many rumors and conjectures as to how Koussevitzky came to choose the career that made him one of the three greatest double-bass virtuosi the world has ever seen (the other two were the Italians, Dragonetti and Bottesini). The one most often repeated is that Koussevitzky, determined to make [illegible] for himself, and seeing the ranks of the violinists, 'cellists and pianists already studded with great names, deliberately chose an exotic instrument in which he would have little competition.

This has always sounded stupid to me, as well as malicious; for it takes a good deal more than determination to become an outstanding performer on any instrument.

The true story sounds much more interesting and plausible. It is told in Arthur Lourie's new "Koussevitzky," a biography of the Russian conductor that has just been brought out by Alfred Knopf.

In the book you will read the romantic story of his marriage to Madame Koussevitzky, whom he saw first among the audience at one of his recitals in 1901.

That same year he dropped the double-bass almost entirely in order to realize his greatest ambition, to be an orchestral conductor. He had made a fortune as a virtuoso.

He went to Moscow in 1909 and organized a series of orchestral concerts in his own name. He also founded the Russian music publishing house for the exploitation of young Russian composers, with the particular aim of publishing scores that were too radical or too commercially unpromising for other publishers to venture.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

OCT 18 1931

Life of Serge Koussevitzky, Famous Russian Conductor, Reads Like True Romance

BY DEEMS TAYLOR.
(Famous Musical Critic and Opera Composer)

NEW YORK, Oct. 17.—A youngster of 14 ran away from his Russian home because he wanted to study music.

He wanted to be a real musician—a professional, in fact. What sort of professional didn't particularly matter. So the lad departed taking with him what clothes he had—they were not a heavy burden—and 3 rubles that he had saved. The 3 rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects and no acquaintances.

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Admitted.

He passed the examination with ease. He had a good ear, a good musical memory and sufficient knowledge of the rudiments to make him a possible student. But a new difficulty arose. Since the boy was penniless and homeless, he would have to be given one of the free scholarships, which also carried with them a small stipend. It was late in the season, however, and there were only three left. Nobody had wanted them. Which would he choose to study; the French horn, the trombone or the double bass!

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This has always sounded stupid to me, as well as malicious; for it takes a good deal more than determination to become an outstanding performer on any instrument. If the desire were enough, the subways would be jammed with Kreislers, Heifetzes, Zimbalists, Rachmaninoffs, Paderewskis, Casalses and Salmonds.

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Romance.

In the book you will read the romantic story of his marriage to Mme. Koussevitzky, whom he saw first among the audience at one of his recitals in 1901. It was two years before he even learned her name, and another year before he managed to meet her. They were married in 1905.

That same year he dropped the double-bass almost entirely in order to realize his greatest ambition, to be an orchestral conductor. He had made a fortune as a virtuoso. He went to Moscow in 1909 and organized a series of orchestral concerts in his own name. He also founded the Russian Music Publishing House, for the exploitation of young Russian composers, with the particular aim of publishing scores that were too radical, or too commercially unpromising, for other publishers to venture.

In order to save the firm from the dangers of one-man rule, even his own, Koussevitzky organized a jury to pass upon all submitted manuscripts. The jury promptly turned down Stravinsky's "Petrushka," on the ground that it was "not music," and only accepted it after Koussevitzky had threatened to withdraw. When they rejected Prokofieff's "Scythian Suite" he did not threaten; but he bought out another publishing house, made it a branch of the Russian Music Publishing House and there published anything he happened to like, without consulting the jury.

THIS CLIPPING FROM
N. Y. World-Telegram

OCT 22 1931

Kreinin, Ex-Concert Master for Koussevitsky, Is Dead

Left Moscow to Join Boston Symphony Orchestra—Succumbs to Injuries Received When Struck by an Automobile—Was Soloist in Opera Theatre in Petrograd.

By the Associated Press.

BOSTON, Oct. 22.—Boris Kreinin, 52, former concert master and soloist of Serge Koussevitsky's orchestra in Moscow, died today of injuries received when he was struck by an automobile several days ago.

He was once soloist and assistant conductor in the opera theatre in Petrograd and had been a member of the Boston Symphony Orchestra since 1925. When outdoor concerts were begun in 1929 he was made concert master. He leaves a widow and son.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 19 1931

The LISTENING POST by Vic

KOUSSEVITZKY RELENTS.

IT WAS a long, long battle with the Boston Symphony to get the program which is now announced for the coming concert in Columbus. Originally the Seventh of Beethoven and some other numbers were arranged. Then it became known that Mr. Koussevitzky wanted to do the "Eroica." Mrs. Maybel Huntington, negotiating for the Symphony club, refused to accept the change. She telephoned east and a New York manager ran down to a home on Long Island to discuss the matter with Koussevitzky. Finally it was decided that this program should be given, as you perhaps read in other journals last Friday: Concerto Grosso No. 12 for String Orchestras, by Mandel, a number that Koussevitzky urged; a prelude to Lohengrin, Wagner; La Valse, Ravel; Seventh Symphony, Beethoven. Only season tickets now on sale.

The Ohio State Journal
Published Every Morning in the Year by
THE OHIO STATE JOURNAL CO

Columbus Office. The Ohio State Journal Building.
Telephone: ADams 8151.
New York Office: New York Central Building.
Chicago Office: Room 1309, 75 E. Wacker Drive.
Philadelphia Office: Fidelity-Philadelphia Trust Bldg., 123 So. Broad St.
San Francisco Office: 501 Sharon Building.
Los Angeles Office: 117 W. Ninth St.

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Daily and Sunday, one month $1.05
Daily-Sunday, year $11.00 Daily only, year..... 6.00
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Entered at Postoffice, Columbus, as second-class matter.

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THURSDAY, OCTOBER 22, 1931.

--Here shall the Press
the people's right maintain

A Musical Treat.

LOVERS of music in Columbus and central Ohio have reason to rejoice over the appearance of the Boston Symphony Orchestra here on Oct. 29, when it will open a season of symphonic concerts arranged by the Central Ohio Symphony Club. For years the Boston orchestra has been acclaimed the greatest of its kind. It has been fortunate in having an abundance of wealthy friends, who pour millions into the treasury to maintain and improve it and the greatest living conductors have been employed to direct its programs. It was born under a lucky star and its career has been marked by steady progress in the direction of musical idealism. Its appearance in any city is a musical event of the first importance, and Columbus is fortunate in securing it for the first of the five programs of the season. For the present year its programs have been chosen by its patrons, a referendum request having been distributed last spring. Columbus will hear Beethoven's Seventh Symphony, one of the most popular offerings, and excerpts from the masterful Wagner, always welcomed by music lovers.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 18 1931

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OCT 2 1931

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San Francisco Office: 801 Sharon Building.
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Words and Music

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18 Boston Concerts
oct 9 - 10

SCIENCE MONITOR, BOSTON, SATURDAY, OCTOBER 10, 1931

the World—Theatrical News

Serge Koussevitzky, From a Bust by Guirdjan; Reproduced From Arthur Lourié's "Biographical Chronicle" of the Conductor.

Koussevitzky and the B. S. O.

By L. A. SLOPER

ON THE day (Oct. 9) that Dr. Serge Koussevitzky, entering upon the eighth year of his magistracy, opened in Symphony Hall, Boston, the fifty-first season of the Boston Symphony Orchestra, Alfred A. Knopf seasonably published Arthur Lourié's "Sergei Koussevitzky and His Epoch: a Biographical Chronicle."

In undertaking this service of love, Mr. Lourié labored under a triple handicap: he is a musician; he is a close friend of the subject of his book, and he is unfamiliar with the American musical situation. Musicians are notoriously unskillful with words; friends find it difficult to view each other objectively, and with an imperfect knowledge of American musical affairs, it is hardly possible to give a fair account of Dr. Koussevitzky since 1924.

Mr. Lourié's book, therefore, must be classed with Mrs. Sollitt's on Willem Mengelberg and Mr. Nicotra's on Arturo Toscanini. It is the product of a friend, a hero-worshiper and a rhapsodist. We must expect to find in it, then, a labored style, some interesting facts concerning the life of the hero, some critical opinions which require modification and a considerable amount of inaccuracy.

Koussevitzky in America

The inaccuracies cluster obviously round the chapters on Koussevitzky in America. Granting the Boston Orchestra "a glorious past," the author tells us that when Koussevitzky arrived he "found an abominable routine and a lack of discipline. The concerts had lost their former prestige, and subscriptions had almost ceased."

This information will be of peculiar interest to Bostonians, and particularly to symphony subscribers. It is quite true that the orchestra had had a glorious past, and that it had suffered a slump through the effects of the war and of the "strike" of 1920; but persons on the ground had been under the impression that between 1920 and 1924 it had regained much of the ground lost. That, indeed, was the general opinion of competent observers in Boston and New York. As for the subscriptions, the number of seats unsubscribed at the Friday and Saturday concerts in the spring of 1924 may have been 150 short of the hall's capacity of 2570.

Again: "Before his arrival the programs had been built up without system, impersonal and casual; they now acquired a freshness and were drawn up logically and with a sense of proportion and harmoniousness."

Yet Mr. Pierre Monteux was a conductor of some international note whose abilities as a program-maker had won approval in high quarters.

Once more: "During his (Koussevitzky's) first two years in America he gave 52 orchestral programs without repeating a single work."

Koussevitzky's first two seasons ran from October, 1924, to May, 1926. He directed Borodin's Polovtsian Dances, March 27 and May 1, 1925, and April 23, 1926; Brahms's Fourth Symphony, Oct. 24, 1924, and Jan. 22, 1926; Strauss's "Don Juan," Feb. 6, 1925, and Feb. 26, 1926; Stravinsky's "Pétrouchka" Suite, Jan. 23, 1925, and April 30, 1926; Tchaikovsky's B flat minor Piano Concerto, Dec. 12, 1924, and April, 16, 1926.

And finally: "He introduced Brahms to Boston, where he had been respected but very little played."

Before Koussevitzky arrived in Boston, the Boston Symphony Orchestra had given 88 performances of the four Brahms symphonies, beginning in 1881; and had frequently played the overtures, concertos and miscellaneous items.

Glory Enough for All

Small matters, do you say? Very simple, then, to get them straight. It is not necessary to depreciate Monteux in order to glorify Koussevitzky. There is glory enough for both. Monteux, like Gericke, built and drilled an orchestra; Koussevitzky, like Nikisch, took over a fine instrument and played upon it. Furthermore, Koussevitzky, like any conductor of quality, has grown with the orchestra. It is no discredit to him to say that he has had a superb orchestra to work with, or that he is a much better conductor today than he was in 1924. If he had not had such an instrument provided him, he could hardly have achieved what he has achieved, especially in view of his technique of conducting, under which, as Lourié notes, "plastic gesticulation" is relied upon, rather than a clear beat. Mr. Lourié remarks, too, upor Koussevitzky's predilection for leaving no doubt that when he says slow, he means slow. Yet the conductor on several occasions has materially altered his tempi in Boston after adverse criticism.

We assume that Mr. Lourié is more familiar with his facts when he writes about European events. He tells an interesting story of Koussevitzky's necessitous childhood, youthful struggles, marriage, career as a double-bass virtuoso, voyages down the Volga with his own orchestra, publishing ventures, services under the Soviets and experiences as conductor in western Europe. He divides the conductor's career into three periods, that in which he introduced western music to Russia, that in which he introduced Russian music to the west and the present "international" period.

While denying ourselves the superlatives which Mr. Lourié, as an artist, may permit himself, we may still share his admiration for Koussevitzky as an original and exciting conductor.

The First Program

The first concert of the season gave reason for renewing this admiration. With an orchestra whose personnel remains identical with that of last season, Dr. Koussevitzky was able to offer a performance which would have been as acceptable in March as it was in October.

The Fourth Symphony of Brahms was the central item. It was then performed—as Mr. Lourié may be interested to learn—for the twenty-sixth time at these concerts. It received the usual highly dramatized Koussevitzkyan reading, with superb climaxes in the first movement and in the Chaconne with variations.

The program opened with those translucent orchestral settings by Schönberg of two Bach Choral Preludes—"Schmücke Dich, O Liebe Seele" and "Komm, Gott, Schöpfer, Heiliger Geist"—which Dr. Koussevitzky really did introduce to Boston in 1927.

In the second half of the program Dr. Koussevitzky made a genuflection toward his adoptive country by publishing César Franck's symphonic poem, "Les Éolides," and the Second Suite of excerpts from Ravel's Ballet, "Daphnis et Chloé."

So far as the Franck item was concerned, the tribute was not perhaps quite so warm as the conductor intended—through no fault of his. He and the orchestra did all they could for this music, whose day, however, seems to be definitely past. The Ravel Suite was a different matter. The performance matched the score for brilliance.

The conductor was warmly welcomed by the Friday audience, and the applause after the Brahms and the Ravel compositions was sufficiently prolonged to justify his calling the men to their feet. An auspicious beginning of the season

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Symphony and Kreisler Usher in Music Season

Globe Oct 11

By Morris Hastings

THE music season is on. It was ushered in last Friday by the first Boston Symphony concert. Fritz Kreisler, as is his custom, opens the recital season this afternoon in Symphony Hall.

Mr. Kreisler begins his concert with two Bach compositions, first the E-minor Suite, and then, a Sarabande and Gigue for violin alone.

There are but few violinists who care to attempt in public concert a Bach work for unaccompanied violin. But Kreisler, with his mastery over technique so great that one forgets that what he is doing is difficult, brings to this music a luminous understanding and profound musicianship.

Bach emerges from this great violinist's hands and imagination as a figure of almost romantic charm, an abidingly friendly and compassionate spirit.

In the last two seasons there has been an absence of "gumdrops" from Kreisler's printed programs. Today, in addition to the Bach, he is scheduled to play Mozart's lovely G-major Concerto, Ravel's brilliant "Habanera," an ancient minuet by Porpora and a Rimsky Korsakoff "Fantasy"—all of which are musical treats.

The place of honor on next Friday's and Saturday's Symphony program is given to Gustav Mahler's Ninth Symphony. This composer, once a conductor of the New York Philharmonic, has been for the most part neglected in this country. An unbridled and rather diffuse romanticism led him to compose music on such a large scale that its performance has been judged unfeasible.

The Ninth Symphony, however, Groves reassures us, is a serene and fine work, one of his most important.

However one may feel about Mahler as a composer, it appears that there were no two ways of considering him as a conductor. Brahms heard Mahler conduct a performance of Mozart's "Don Giovanni" in Budapest and pronounced him "a devil of a fellow."

Mahler's musical talents displayed themselves early in his life. He was peculiarly sensative, it is said, to the folktunes of his native Bohemia, and he played everything that he heard, particularly brass band marches, when he was only four years old, on his accordion.

As companions to the symphony on this week's program, Dr. Koussevitzky will present Wagner's marvelous "Siegfried Idyll" and the stirring overture

play.

Big Ovation for Dr. Koussevitzky

Oct 10

Dr. Koussevitzky was given a tremendously friendly welcome back to the Hub when he stepped out on Symphony Hall stage to conduct the first concert of the Symphony Orchestra's 51st season. No conductor in the history of the orchestra has won popularity so rapidly and kept it so firmly. Under his leadership the orchestra has fully recovered the dazzling heights it reached during the Muck regime. The Russian leader himself has at the same time gained power and asurance.

The hall was crowded, as usual, at this first matinee and there was the warm enthusiasm nearly always to be found at Boston Symphony concerts. Brahms' fourth symphony, Cesar Franck's tone poem, "Les Eolides," Ravel's "Daphnis and Chloe" suite and the modern arrangement of two of Bach's choral preludes were the numbers shrewdly chosen and spiritedly performed.

Mahler's ninth symphony will be an outstanding novelty at next week's concerts. Wagner's "Siegfried Idyll" and "Tannhaeuser" overture are also to be played.

SYMPHONY OPENS 51ST MUSIC YEAR

New Policy in Making Lists Decidedly Conservative

Post Oct 10

BY WARREN STOREY SMITH

The keynote of a symphony season that promises to be relatively classical and conservative rather than modernistic and experimental was sounded at Symphony Hall yesterday afternoon when Dr. Serge Koussevitzky began his eighth year as conductor of the Boston Symphony Orchestra.

A NEW RESTRAINT

There was a hint of this new restraint even in the conductor's attitude toward the applauding orchestra and audience that simultaneously rose in greeting as he came upon the platform. For a moment only he graciously accepted these plaudits, then with a double wave of the hand he made both companies be seated and turned directly to the task before him.

More specifically did the pieces of the afternoon bespeak the new policy in programme-making. On this list was no name more strange than that of Maurice Ravel who in his 57th year finds his music firmly fixed in the repertoire, while before it came three names already hallowed Bach, Brahms and Franck.

Bach in Modern Orchestra

From Bach the chosen pieces were the two chorale-preludes, "Schmuecke Dich, O Liebe Seele" and "Komm, Gott, Schoepfer, Heiliger Geist" as orchestrated by Arnold Schoenberg, originally made known to us some four seasons ago. The first of the two is Bach at his raptest. The second is at once a more concise and a more externalized music, and Schoenberg has seen fit to lend it the sonorities of the full modern orchestra. His treatment of the companion piece is, however, more discreet, and only those who have an organist's conscience toward this music will question the fittingness of the programme's opening.

Surely the performance of the "Schmuecke Dich" was duly reverent, and the second prelude made a brave sound.

Brahms' Fourth

Brahms was the symphonist of the day and the conductor's choice fixed upon the ripest and mellowest, the most Brahmsian of them all, the autumnal Fourth, unplayed in Symphony Hall since the Brahms Festival of two springs ago. That previous performance was memorably eloquent; that of yesterday was no less so. Some will have this symphony bardic, vigorous, even a bit strident of voice. Some have read into it crabbedness and pessimism and a dread of the unknown. Dr. Koussevitzky quite evidently finds it warm, human and tender, as though it were a tonal endorsement of Browning's "The last of life for which the first was made" and the listener shares that faith with him.

Franck, a master, did not always write masterpieces. "Les Eolides," played yesterday for the first time in many seasons, is not of the enduring stuff, say, of the symphony, the string quartet and the organ chorales. It is graceful; it is also tenuous and a little cloying. Even the caressing hand which Dr. Koussevitzky laid upon it yesterday could not redeem it from occasional dullness.

Orchestra of Dazzling Color

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18 Boston Concerts
oct 9 - 10

Serge Koussevitzky, From a Bust by Guirdjan; Reproduced From Arthur Lourié's "Biographical Chronicle" of the Conductor.

Koussevitzky and the B. S. O.

By L. A. SLOPER

ON THE day (Oct. 9) that Dr. Serge Koussevitzky, entering upon the eighth year of his magistracy, opened in Symphony Hall, Boston, the fifty-first season of the Boston Symphony Orchestra, Alfred A. Knopf seasonably published Arthur Lourié's "Sergei Koussevitzky and His Epoch: a Biographical Chronicle."

In undertaking this service of love, Mr. Lourié labored under a triple handicap: he is a musician; he is a close friend of the subject of his book, and he is unfamiliar with the American musical situation. Musicians are notoriously unskillful with words; friends find it difficult to view each other objectively, and with an imperfect knowledge of American musical affairs, it is hardly possible to give a fair account of Dr. Koussevitzky since 1924.

Mr. Lourié's book, therefore, must be classed with Mrs. Sollitt's on Willem Mengelberg and Mr. Nicotra's on Arturo Toscanini. It is the product of a friend, a hero-worshiper and a rhapsodist. We must expect to find in it, then, a labored style, some interesting facts concerning the life of the hero, some critical opinions which require modification and a considerable amount of inaccuracy.

Koussevitzky in America

The inaccuracies cluster obviously round the chapters on Koussevitzky in America. Granting the Boston Orchestra "a glorious past," the author tells us that when Koussevitzky arrived he "found an abominable routine and a lack of discipline. The concerts had lost their former prestige, and subscriptions had almost ceased."

This information will be of peculiar interest to Bostonians, and particularly to symphony subscribers. It is quite true that the orchestra had had a glorious past, and that it had suffered a slump through the effects of the war and of the "strike" of 1920; but persons on the ground had been under the impression that between 1920 and 1924 it had regained much of the ground lost. That, indeed, was the general opinion of competent observers in Boston and New York. As for the subscriptions, the number of seats unsubscribed at the Friday and Saturday concerts in the spring of 1924 may have been 150 short of the hall's capacity of 2570.

Again: "Before his arrival the programs had been built up without system, impersonal and casual; they now acquired a freshness and were drawn up logically and with a sense of proportion and harmoniousness."

Yet Mr. Pierre Monteux was a conductor of some international note whose abilities as a program-maker had won approval in high quarters.

Once more: "During his (Koussevitzky's) first two years in America he gave 52 orchestral programs without repeating a single work."

Koussevitzky's first two seasons ran from October, 1924, to May, 1926. He directed Borodin's Polovtsian Dances, March 27 and May 1, 1925, and April 23, 1926; Brahms's Fourth Symphony, Oct. 24, 1924, and Jan. 22, 1926; Strauss's "Don Juan," Feb. 6, 1925, and Feb. 26, 1926; Stravinsky's "Pétrouchka" Suite, Jan. 23, 1925, and April 30, 1926; Tchaikovsky's B flat minor Piano Concerto, Dec. 12, 1924, and April, 16, 1926.

And finally: "He introduced Brahms to Boston, where he had been respected but very little played."

Before Koussevitzky arrived in Boston, the Boston Symphony Orchestra had given 88 performances of the four Brahms symphonies, beginning in 1881; and had frequently played the overtures, concertos and miscellaneous items.

Glory Enough for All

Small matters, do you say? Very simple, then, to get them straight. It is not necessary to depreciate Monteux in order to glorify Koussevitzky. There is glory enough for both. Monteux, like Gericke, built and drilled an orchestra; Koussevitzky, like Nikisch, took over a fine instrument and played upon it. Furthermore, Koussevitzky, like any conductor of quality, has grown with the orchestra. It is no discredit to him to say that he has had a superb orchestra to work with, or that he is a much better conductor today than he was in 1924. If he had not had such an instrument provided him, he could hardly have achieved what he has achieved, especially in view of his technique of conducting, under which, as Lourié notes, "plastic gesticulation" is relied upon, rather than a clear beat. Mr. Lourié remarks, too, upor Koussevitzky's predilection for leaving no doubt that when he says slow, he means slow. Yet the conductor on several occasions has materially altered his tempi in Boston after adverse criticism.

We assume that Mr. Lourié is more familiar with his facts when he writes about European events. He tells an interesting story of Koussevitzky's necessitous childhood, youthful struggles, marriage, career as a double-bass virtuoso, voyages down the Volga with his own orchestra, publishing ventures, services under the Soviets and experiences as conductor in western Europe. He divides the conductor's career into three periods, that in which he introduced western music to Russia, that in which he introduced Russian music to the west and the present "international" period.

While denying ourselves the superlatives which Mr. Lourié, as an artist, may permit himself, we may still share his admiration for Koussevitzky as an original and exciting conductor.

The First Program

The first concert of the season gave reason for renewing this admiration. With an orchestra whose personnel remains identical with that of last season, Dr. Koussevitzky was able to offer a performance which would have been as acceptable in March as it was in October.

The Fourth Symphony of Brahms was the central item. It was then performed—as Mr. Lourié may be interested to learn—for the twenty-sixth time at these concerts. It received the usual highly dramatized Koussevitzkyan reading, with superb climaxes in the first movement and in the Chaconne with variations.

The program opened with those translucent orchestral settings by Schönberg of two Bach Choral Preludes—"Schmücke Dich, O Liebe Seele" and "Komm, Gott, Schöpfer, Heiliger Geist"—which Dr. Koussevitzky really did introduce to Boston in 1927.

In the second half of the program Dr. Koussevitzky made a genuflection toward his adoptive country by publishing César Franck's symphonic poem, "Les Éolides," and the Second Suite of excerpts from Ravel's Ballet, "Daphnis et Chloé."

So far as the Franck item was concerned, the tribute was not perhaps quite so warm as the conductor intended—through no fault of his. He and the orchestra did all they could for this music, whose day, however, seems to be definitely past. The Ravel Suite was a different matter. The performance matched the score for brilliance.

The conductor was warmly welcomed by the Friday audience, and the applause after the Brahms and the Ravel compositions was sufficiently prolonged to justify his calling the men to their feet. An auspicious beginning of the season

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Symphony and Kreisler Usher in Music Season

Adv Oct 11

By Morris Hastings

THE music season is on. It was ushered in last Friday by the first Boston Symphony concert. Fritz Kreisler, as is his custom, opens the recital season this afternoon in Symphony Hall.

Mr. Kreisler begins his concert with two Bach compositions, first the E-minor Suite, and then, a Sarabande and Gigue for violin alone.

There are but few violinists who care to attempt in public concert a Bach work for unaccompanied violin. But Kreisler, with his mastery over technique so great that one forgets that what he is doing is difficult, brings to this music a luminous understanding and profound musicianship.

Bach emerges from this great violinist's hands and imagination as a figure of almost romantic charm, an abidingly friendly and compassionate spirit.

In the last two seasons there has been an absence of "gumdrops" from Kreisler's printed programs. Today, in addition to the Bach, he is scheduled to play Mozart's lovely G-major Concerto, Ravel's brilliant "Habanera," an ancient minuet by Porpora and a Rimsky Korsakoff "Fantasy"—all of which are musical treats.

The place of honor on next Friday's and Saturday's Symphony program is given to Gustav Mahler's Ninth Symphony. This composer, once a conductor of the New York Philharmonic, has been for the most part neglected in this country. An unbridled and rather diffuse romanticism led him to compose music on such a large scale that its performance has been judged unfeasible.

The Ninth Symphony, however, Groves reassures us, is a serene and fine work, one of his most important.

However one may feel about Mahler as a composer, it appears that there were no two ways of considering him as a conductor. Brahms heard Mahler conduct a performance of Mozart's "Don Giovanni" in Budapest and pronounced him "a devil of a fellow."

Mahler's musical talents displayed themselves early in his life. He was peculiarly sensative, it is said, to the folktunes of his native Bohemia, and he played everything that he heard, particularly brass band marches, when he was only four years old, on his accordion.

As companions to the symphony on this week's program, Dr. Koussevitzky will present Wagner's marvelous "Siegfried Idyll" and the stirring overture

play.

Rec Oct 10

Big Ovation for Dr. Koussevitzky

Dr. Koussevitzky was given a tremendously friendly welcome back to the Hub when he stepped out on Symphony Hall stage to conduct the first concert of the Symphony Orchestra's 51st season. No conductor in the history of the orchestra has won popularity so rapidly and kept it so firmly. Under his leadership the orchestra has fully recovered the dazzling heights it reached during the Muck regime. The Russian leader himself has at the same time gained power and asurance.

The hall was crowded, as usual, at this first matinee and there was the warm enthusiasm nearly always to be found at Boston Symphony concerts. Brahms' fourth symphony, Cesar Franck's tone poem, "Les Eolides," Ravel's "Daphnis and Chloe" suite and the modern arrangement of two of Bach's choral preludes were the numbers shrewdly chosen and spiritedly performed.

Mahler's ninth symphony will be an outstanding novelty at next week's concerts. Wagner's "Siegfried Idyll" and "Tannhaeuser" overture are also to be played.

SYMPHONY OPENS 51ST MUSIC YEAR

New Policy in Making Lists Decidedly Conservative

Post — Oct 10

BY WARREN STOREY SMITH

The keynote of a symphony season that promises to be relatively classical and conservative rather than modernistic and experimental was sounded at Symphony Hall yesterday afternoon when Dr. Serge Koussevitzky began his eighth year as conductor of the Boston Symphony Orchestra.

A NEW RESTRAINT

There was a hint of this new restraint even in the conductor's attitude toward the applauding orchestra and audience that simultaneously rose in greeting as he came upon the platform. For a moment only he graciously accepted these plaudits, then with a double wave of the hand he made both companies be seated and turned directly to the task before him.

More specifically did the pieces of the afternoon bespeak the new policy in programme-making. On this list was no name more strange than that of Maurice Ravel who in his 57th year finds his music firmly fixed in the repertoire, while before it came three names already hallowed Bach, Brahms and Franck.

Bach in Modern Orchestra

From Bach the chosen pieces were the two chorale-preludes, "Schmuecke Dich, O Liebe Seele" and "Komm, Gott, Schoepfer, Heiliger Geist" as orchestrated by Arnold Schoenberg, originally made known to us some four seasons ago. The first of the two is Bach at his raptest. The second is at once a more concise and a more externalized music, and Schoenberg has seen fit to lend it the sonorities of the full modern orchestra. His treatment of the companion piece is, however, more discreet, and only those who have an organist's conscience toward this music will question the fittingness of the programme's opening.

Surely the performance of the "Schmuecke Dich" was duly reverent, and the second prelude made a brave sound.

Brahms' Fourth

Brahms was the symphonist of the day and the conductor's choice fixed upon the ripest and mellowest, the most Brahmsian of them all, the autumnal Fourth, unplayed in Symphony Hall since the Brahms Festival of two springs ago. That previous performance was memorably eloquent; that of yesterday was no less so. Some will have this symphony bardic, vigorous, even a bit strident of voice. Some have read into it crabbedness and pessimism and a dread of the unknown. Dr. Koussevitzky quite evidently finds it warm, human and tender, as though it were a tonal endorsement of Browning's "The last of life for which the first was made" and the listener shares that faith with him.

Franck, a master, did not always write masterpieces. "Les Eolides," played yesterday for the first time in many seasons, is not of the enduring stuff, say, of the symphony, the string quartet and the organ chorales. It is graceful; it is also tenuous and a little cloying. Even the caressing hand which Dr. Koussevitzky laid upon it yesterday could not redeem it from occasional dullness.

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The Conductor, The Orchestra And a Program

The Symphony Concerts Begin A Second Half-Century Auspiciously

TRANS — OCT 10

THE DAUGHTERS of light who, interspersed by a few of its sons, have filled Symphony Hall these many years on Friday afternoons in season," take all things for granted. esterday, at the first concert of the fty-first series, they seemed as numerous as ever and no less confirmed in heir ways. At the appointed moment r. Koussevitzky re-entered to begin an ighth year as conductor. Orchestra and udience rose to greet him—the latter vith a unanimity in this conventional "homage" that it does not always display. The exception noted, all things proceeded in what the venerable editor of the program-book would call "an accustomed manner." The welcoming applause was warm but brief. With a deprecating gesture the conductor quickly subdued it; so passed, with an impatient glance at the usual late-comers, to the music of the day. None of it provoked any fervors of applause. Not once was the orchestra called to its feet. At the end a waiting door was more to be desired than a waiting conductor. . . .

All of which record signifies nothing beyond the lines of type that here contain it. The public of Friday afternoon still holds conductor and orchestra in lively interest and warm regard. It has not waxed indifferent to Bach, Brahms or Ravel. But why worry—or rather why "manifest"—over the regular thing in the regular way? Let the more ardent audience of Saturday evening do the job —and better. There are so many other things—personal things—to think about on the first Friday afternoon. . . .

The program also bore witness to the occasion. It contained no novel number, unless Franck's revived tone-poem, "The Daughter of Æolus," unheard at Symphony Hall through nine years, be counted such. An homage to Bach—in transcriptions of two horal Preludes via Schönberg—becomingly began a concert, a series and a second half-century. The presence of Brahms's Symphony in E minor affirmed that he may now stand unquestioned in the place once reserved for Beethoven. The Second Suite from the ballet of "Daphnis and Chloë," bore renewed witness to the virtuosity of composer, conductor and orchestra. Two numbers speaking German; two more speaking French. The Bach of pious ecstasies weaving a masterful counterpoint; the Brahms who could release grave imagining in austere splendor; Ravel working on his largest scale to coruscating outcome; Franck, for most, the light pleasure of the day. The all-father of music; Brahms at his place "in the great line"; a high-ranked modern; the Franck whom audiences now hear gladly. Three dead and, to count in Schönberg, two living composers. Once again there is no more to be said.

In turn conductor and orchestra renewed familiar, rather than disclosed unexpected, qualities. As the one willed, so the other accomplished until this reciprocation seemed not only instantaneous, but intuitional. The sensibility, flexibility, balance and range of the orchestra are undiminished. Its performance of Ravel's virtuoso-suite, to the last exaction and with the utmost freedom, was the proof. There are few secrets of tone that it has not learned and put to practice—yesterday from the dusky Brahms to the shimmering Franck. Composer and conductor set sparks to it; from man to man passes as well the kindling fire—and the raptures of Bach, contemplative or joyous, sing through Schönberg's new-found vesture.

A week hence, when the string choir has mastered the closing movement—for it alone—of Mahler's Ninth Symphony, will be time to sing its praises. Yesterday it outdid itself in the full-voiced, firm-set plucking of the instruments through the first division of Brahms's Symphony —a veritable pizzicato drammatico. How light, bright and soft-voiced were the woodwinds in Franck's zephyrs from the alabaster maids! Yet they also sang clear, full and deep in the slow movement of Brahms. The brass choir has gained discrimination — mellowed voice for Brahms, high voice and piercing for Ravel.

Throughout the concert, Dr. Koussevitzky was many-sided conductor. As virtuoso he led orchestra and audience through the Suite from Ravel's ballet, He missed no jewelling in the orchestral or the harmonic color; was equally alert to the pictorial Ravel who finds a new evocation for the stir of dawn and the wakening of life; the classic Ravel who carves in tonal relief the loves of Pan and Syrinx; the theater-Ravel who whirls through the final dance, rhythm crossing rhythm. And with what impact upon ear and imagination the conductor drove the whole forward! . . . Recall again the sensitive hand and ear, the cool, adjusting mind, with which he kept Frank's wisps of tone, meeting, parting, floating above, winding below, the phrase that is center. . . . He failed not a whit at the triple task of Bach's luminous counterpoint, Bach's meditative or aspiring moods, Schönberg's organ-like voices in the orchestral version of the Choral Preludes.

Last and best the Koussevitzky who feels Brahms no less, and probably more, than he thinks him; so sets the first movement of this Fourth Symphony rising sheer before us, sequence upon sequence, in mass and motion, fervent with beauty, strong with power; draws close the brooding pathos of the grayed slow movement; sends across it, as in the lyrical measures, gleams of light; evokes the robust heartening of the scherzo; attains the full-voiced splendor of the finale —a miracle of mastered technique achieving an equal miracle of embodied and exalted emotion. When these are the ends, there is not to question means or method.

The music of the day, as such, may be left with little further comment. It is the working of human nature that at the first concert of a new year, orchestra, conductor and audience should more invite reviewer and reader. . . . There is always beginning, and usually no ending, of the debate over Bach transcribed from organ to orchestra. We cry in these days for more symphonic Bach. The orchestral suites and concertos are soon exhausted. If we would have more, we must gain it by transcription. The organ-pieces are a closed book to most frequenters of symphony concerts. When they hear them there, they rejoice in the book opened, with little or no thought of the arranging hand between. That hand, moreover, as in this instance of Schönberg's, may be remarkably sensitive, subtle, sympathetic. The orchestral setting of the first Choral Prelude—"Schmücke dich"—follows form; reproduces substance; regains mood; is curiously organ-like in the distribution of the parts. The transcript of the second, "Komm, Gott, Schöpfer," simpler and homelier, is as fortunate in escape from distortion and elaboration.

Franck's tone-poem of the wind-god's virgin daughters gave obvious pleasure to most within sound of it; added one more item to the scanty list of his orchestral pieces. The dissident minority may withdraw into their cave to waggle heads and tongues. There they will be saying to each other that the maturer and more diversified "Psyche" were better worth revival; that in spite of surface graces, "The Daughters of Æolus" is prettyfied and monotonous; that symphonic poems, unless they are rare masterpieces, have become old nineteenth-century hat to the twentieth, whether or not the twenty-first vitalizes the form again. Hush, hush! upon these disturbers of peace in the concert-room. . . .

Within memory the Symphony in E minor passed for least of the four Symphonies of Brahms. Now a more enlightened generation sets it beside or on par with the first. The music in itself and in just performance gives reason. The grave beauty that pervades it, the somber power that begins it, the mounting splendor that ends it, the compassionate, the songful, the resolute measures between—darksome or lightening—what are these but the attributes of a masterpiece? Or where else, in the four symphonies, has Brahms's speech ran so clear, full and unmistakably his own?

H.T.P.

SYMPHONY IN OPENING CONCERT

Koussevitsky Is Welcomed By Enthusiastic Audience

Tran Oct 10

The first concert audience of the new season thronged Symphony Hall yesterday afternoon for the first program of the Boston Symphony Orchestra's 51st year. There was of course a cordial welcome for Dr. Serge Koussevitzky, who has returned from his summer in Europe with portfolios bulging with new music material for the forthcoming winter. The personnel of the orchestra remains the same to a man, and Boston may have every assurance of another series of brilliant programs.

Yesterday's concert drew its material from Bach, Brahms, Franck and Ravel, a diversified selection. Perhaps the most enthusiastic plaudits were reserved for the forceful and dramatic Fourth Symphony of Brahms, brought to a performance of transcendent loveliness. The unclouded beauty of the entire work, from the sombre severity of the first movement to the genial radiance of the jovial Allegro, were given a superb and sympathetic reading.

Two Choral Preludes of Bach, in the Schonberg arrangement, the one of subdued richness, the second stunning in its vigorous brasses with Luther's Whitsuntide Hymn providing the melody, opened the afternoon's program. After the intermision came the exquisite and delicately spun "Les Eolides," by Cesar Franck, with Ravel's Second Suite from the ballet "Daphnis et Chloe" to close the program. The opulence and brilliant rhythms of the Ballet, the sweeping chromatic crescendoes, brought the audience to the highest pitch of enthusiasm.

Next week's concert holds a new Mahler Symphony for its first performance and Wagner's "A Siegfried Idyll" and Overture to "Tannhauser."

J. D.

MUSIC

Globe Oct 10

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra's first concert yesterday afternoon brought Dr Koussevitzky and the players the customary warm welcome from the Friday subscribers. Orchestra and audience stood to greet the conductor at his first appearance. At every break in the program there was cordial applause. The hall was completely filled. Every season ticket for both the Friday and Saturday series has been sold. Symphony concerts are obviously not one of the things people who economize find they can do without.

There are no notable changes in the membership of the orchestra this season. Dr Koussevitzky, having in recent seasons remade it to his taste, wisely remains satisfied with his handiwork. The best orchestral performances are possible only when conductor and players have grown accustomed to working together.

This concert marks the beginning of the second half-century of the Boston Symphony. Yesterday's concert, played by an orchestra very lately assembled after a long vacation, would suffice to show that the Boston Symphony is unsurpassed by any of its rivals either in America or Europe.

There are, indeed, qualified judges outside of Boston who say, as M Prunieres of the Paris "Revue Musicale" said last season, that the Boston Symphony is the best orchestra in the world.

Its position is a proud one, difficult to maintain. Only the untiring zeal of the conductor, the unflagging support of the trustees and guarantors, and the eagerness of the public to buy season tickets have made its present renewed eminence possible. Should any one of these elements in the orchestra's success diminsh, it would surely be outstripped by rival organizations. Its very continuance, indeed, depends on the support of the public.

An annual deficit of many thousands of dollars must be made up by donations.

Yesterday's program, as is usual at the opening of the season, contained no new music. Two organ chorales of Bach, arranged by Schoenberg, Brahms' E minor Symphony, Cesar Franck's tone poem "Les Eolides," and the second suite of excerpts from Ravel's ballet "Daphnis et Chloe" were the chosen numbers. One hopes that newspaper reports that Dr Koussevitzky means to give little new and modernistic music this season are erroneous. He has in the past done this city a great service by his insistence on performing the music of our own day as well as the classics.

The immediate reaction of the audience to new and strange music does not matter. Brahms and Franck, whose music was so warmly received yesterday, in the 1890s used to send horrified subscribers rushing from the old music hall with fingers stuffed hastily in their ears—if tales of the elder generation may be believed. Even a younger listener well remembers when Ravel's music was anathema to all but a few bold spirits. Now it is universally acclaimed. But had the conductors of the Boston Symphony bowed to public taste, we should still be listening to Grieg, Raff, and Rubinstein at these concerts, instead of Brahms, Franck, and Ravel.

It would be unkind to stress the defects in yesterday's performance, in so far as these were due to inadequate rehearsal. The Franck and Ravel, and some of the Brahms went very well. The qualities and defects of Dr Koussevitzky's conducting were shown very clearly if one noted in turn his interpretation of the Bach chorales and of the passacaglia finale of the Brahms. Each needs no interpretive dramatising. His music is eloquent in its nobility and its seeming simplicity. Any touch of the theatrical, and its power vanishes.

The performers should appear devoutly to praise God, not to display their talent. But Brahms' music, left to itself, is dry, overscholarly, lacking in vitality. Dr Koussevitzky vitalised Brahms splendidly, but his Bach was interpretively a failure, conceived in quite the wrong spirit.

Next week's program includes Mahler's Ninth Symphony, and the "Siegfried Idyll" and "Tannhauser" overture of Wagner. P. R.

Boston Symphony Begins New Year in Mid-Season Form

Amer. Oct 10

By MOSES SMITH

The musical season began, nominally as well as in fact, with the first concert of the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. Serge Koussevitzky, Russian eminence now in his eighth season as conductor of a great orchestra, was cordially greeted by an audience which—depression or not—apparently took every seat.

Moses Smith

The most significant aspect of the concert was that the performance, in its virtues and in its faults, was typical of mid-season. It was not apparent to these unsharpened ears that the orchestra had appreciably changed from its playing form of last May. It was as if the men had continued to play together all summer under the same leader. As a matter of actuality, the personnel of the orchestra has undergone no change; there is no new face, nor have any of the old ones disappeared. Here again were about 100 men playing substantially as one, and that one in the image of Mr. Koussevitzky. Here were the glow and color which we associate with the Boston orchestra; the sonority and brilliance (occasionally excessive); the capacity for wondrous expressiveness and the tendency of the conductor to overdo this expressiveness.

The program opened with two Choral Preludes of Bach, orchestrated by Arnold Shonberg, and traversed Brahms' Fourth Symphony, the occasionally played "Eolides" of Cesar Franck, and the Second Suite of orchestral fragments drawn from Ravel's Ballet, "Daphnis and Chloe." Needless to say the performance of the Ravel music was brilliant and kaleidoscopic, for it is one of Mr. Koussevitzky's outstanding tours de force. The woodwind section of the orchestra was here a source of pride for any conductor. The symphonic poem of Franck passed off pleasingly and charmingly, but offered the listener little of importance that Franck did not say with much greater effectiveness in the later Symphony, or in the Sonata for violin and piano, or the Piano Quintette in F minor.

We were disappointed in the performance of the Brahms Symphony, for despite the alternately sensitive and stirringly dramatic touches of the interpreter, the work almost fell to pieces from abrupt changes of tempi. This was exasperatingly true in the slow movement. In fact, only the extraordinary genius of the composer saved the continuity of the movements and the unity of the symphony as a whole.

The temper of the audience was, as we have said, cordial. It applauded the performance of the symphony with sufficient insistence to cause the conductor to bring his men to their feet.

MUSIC

Oct 10 Her

Symphony Concert

By PHILIP HALE

The concert of the Boston Symphony Orchestra yesterday afternoon was the first of the orchestra's 51st season. Dr. Koussevitzky was welcomed warmly. He had arranged this program: Bach, two chorales, "Schmuecke Dich, O Liebe Seele" and "Komm Gott Schoepfer" orchestrated by Schoenberg; Brahms, Symphony No. 4, E minor; Cesar Franck, Les Eolides; Ravel, suite No. 2 from the ballet "Daphnis and Chloe."

An excellent concert, auspicious for the season which it began; an interesting, well-balanced program—the music by Franck and Ravel in strong contrast to Schoenberg's experiment in giving "color" to Bach, and the prevailing austerity of the symphony.

Cesar Franck's "Eolides" had not been heard for so long a time at these concerts that to the younger members of the audience it was unfamiliar. It was in Leconte de Lisle's poem of the same name that Franck found inspiration. So the story goes, but the score has no allusion to the poem. Franck had little or no literary taste, as is shown by the texts he accepted for his two operas, "The Beatitudes" and the majority of his songs. Some one must have called h' attention to Leconte de Lisle. It was a curious union: The poet, a magnificent pagan in belief and in expression; the composer, a man of child-like faith, naively spiritual, with a streak of mysticism, one who could not treat in music the story of Psyche without Christianizing it, as worthy fathers and commentators found in the erotic Song of Songs which is Solomon's, the love of Christ for his church. The "Eolides" is early Franck. There are charming effects of color, there is suavity with now and then the amiable zephyrs blowing as they would blow their last. Evidently the poets lines about their singing the hymns of Venus, "divine joys of the senses," did not appeal to "Pere" Franck; "repose and love, grace and harmony" were more to his taste. As in some other works by Franck, there is undue repetition.

Ravel's Second Suite from "Daphnis and Chloe" has been played here many times. It serves an opportunity for the orchestra to display its astonishing virtuosity. The first suite is not so well known. If there is to be a "Ravel program" later in the season it might be well to put the two suites together and then lay them on the shelf for a season or two. Beautiful music—but there are so many compositions that call for a hearing.

Koussevitzky gave a poetically impressive performance of the symphony, not dwelling too sentimentally on the lyric episodes that grow and bloom on the granitic structures, as the roses on the rocks of Marblehead. The granite was there, the firm foundation for the sombre thought. One seldom hears so eloquent an interpretation of the Finale, so diversified in moods; at the same time the realization of the inevitable continuity that was in the composer's mind. The audience was justly enthusiastic throughout the concert.

The concert will be repeated tonight. The program of next week will comprise Mahler's Symphony No. 9, first time in the United States; Wagner's Siegfried Idyl and the overture to "Tannaehauser."

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Oct 16-17

Plays and Players --- Music and Musicians

The Occasion, The Composer, The Symphony

Dr. Koussevitzky Again Finds Room for the Music Of Mahler

Oct. 15 Trans.

FOR the second time Dr. Koussevitzky turns for one of his novelties to a composer dead now a score of years and finds among his works one that has not yet been heard in Boston, or so far as local records give information, in all America—to Gustav Mahler. To "The Song of the Earth" which the conductor has twice performed, he now adds the companion-piece, the Ninth Symphony. For this Ninth Symphony is the symphonic counterpart to the six songs of the earlier work.

Unto this Last

Commentators divide Mahler's symphonic work into four periods. The four earliest symphonies comprise the first period; numbers 5, 6, 7, the second; the eighth stands by itself; "The Song of the Earth" the ninth, and the incomplete sketch of the Tenth form the fourth and last period. Mahler's biographer, Paul Stefan, writes, " 'The Song of the Earth' would have been the Ninth Symphony. But Mahler held back from a 'Ninth,' which seemed to lead the musical world to new expectations and at the same time to be fatal to the composer. Since the great 'Ninths,' no composer had yet completed a Tenth. That is why the 'Chinese Songs' do not bear this title. The next work was, in spite of all, called so, and, curiously enough, Mahler has not finished his Tenth either."

Each of the four groups has emotional source in certain of Mahler's songs. The symphonies of the first group are based on songs that are related in degree to folk-style—the cycles "Lieder eines fahrenden Gesellen" and "Des Knaben Wunderhorn." The next three symphonies correspond again in degree to Mahler's "Kindertotenlieder." The eighth combines the old Latin hymn "Veni creator spiritus" with the final scenes from the Second Part of Gœthe's "Faust." The ninth is fulfillment, in an expanded medium, of sentiments first expressed in the six Chinese poem's of "The Song of the Earth," and these last form, according to Bekker, a final "circle, the most poetical, the most 'inwardly' directed of them all." On this point the writer in Grove's Dictionary also bears witness, when he says, "The change from the blustering of the Eighth Symphony to the fine perceptions of this set of songs ('The Song of the Earth') is noteworthy. The scoring has often an almost Latin delicacy. Mahler's position as a composer will rest more certainly on these songs and on the Ninth Symphony than on all the remainder of his work."

This final "circle" of symphonies is definitely concerned with the idea of farewell. But preoccupation with death and a future life was not new to him as composer. In his second symphony he "stood face to face with Death and the last things of this life," even though he "returned to things human in the third" (Bekker). The "Kindertotenlieder" and their relation to the fifth, sixth and seventh symphonies continues the thread. It is not surprising, then, that this last group should treat such a theme in increasing scale. Stefan finds excellent reason: "Mahler's grief at the death of his eldest daughter (1907); the knowledge of his heart-disease; a new and overpowering revelation of nature; these are the springs from which (1908) 'The Song of the Earth' [and a year later the Ninth Symphony] sprang."

Backgrounds

During his lifetime Mahler was esteemed chiefly for the authority, the sense of conviction, that came from his conducting. He began his conductorship of the badly disorganized Budapest Opera by saying, "I will do everything with enthusiasm." Enthusiasm, intensity, an insistence on the utmost clarity, a magnetic power which gave the feeling that he was more creator than interpreter of the music in hand—these were the earmarks of his conducting. For sheer genius of insight he has often been compared with none other than Wagner himself. Says Decsey: "It was not possible to remain a single hour beside him without witnessing something being hurled out from his innermost nature, without definitely receiving something from him."

As to his worth as a composer there is less unanimity of opinion. Judgments range from those of Paul Rosenfeld, who finds in him "only the intention, rarely the achievement," and counts "the living stuff" as "lost in the great unfilled voids of the canvasses" of his symphonies, to those of Cecil Gray (supported by such Germans as Stefan, Bekker and Weissmann), who calls the symphonies "the last supremely great works of this class given to the world." Possibly the quality of the performance has much to do with the judgment of them. Mr. Gray underscores heavily his premise that the greatness of the symphonies can only be perceived if the performance is sufficiently sympathetic and understanding. They would not be the first works to wait long upon performance for full release.

Ways and Means

In orchestration and in form particularly, Mahler made tremendous forward strides. His orchestra does not indulge in the riot of color characterizing the German school at the end of the last century. Melodic contours matter more to him than orchestral colors. For him the orchestra is a single, sounding unit, a cosmos alive with a host of embryonic or evolutional possibilities; always a far more closely welded unity than a mere sum of various coloristic parts. But in this cosmos the various sonorous elements often assume huge proportions. Voices in massed choral bodies are often an integral part. The various choirs of the orchestra are frequently expanded when need arises. New brass instruments occasionally find a natural place. The percussion section is in many cases hugely enlarged. Strings are sometimes required to make strange tunings in order to secure unusual effects.

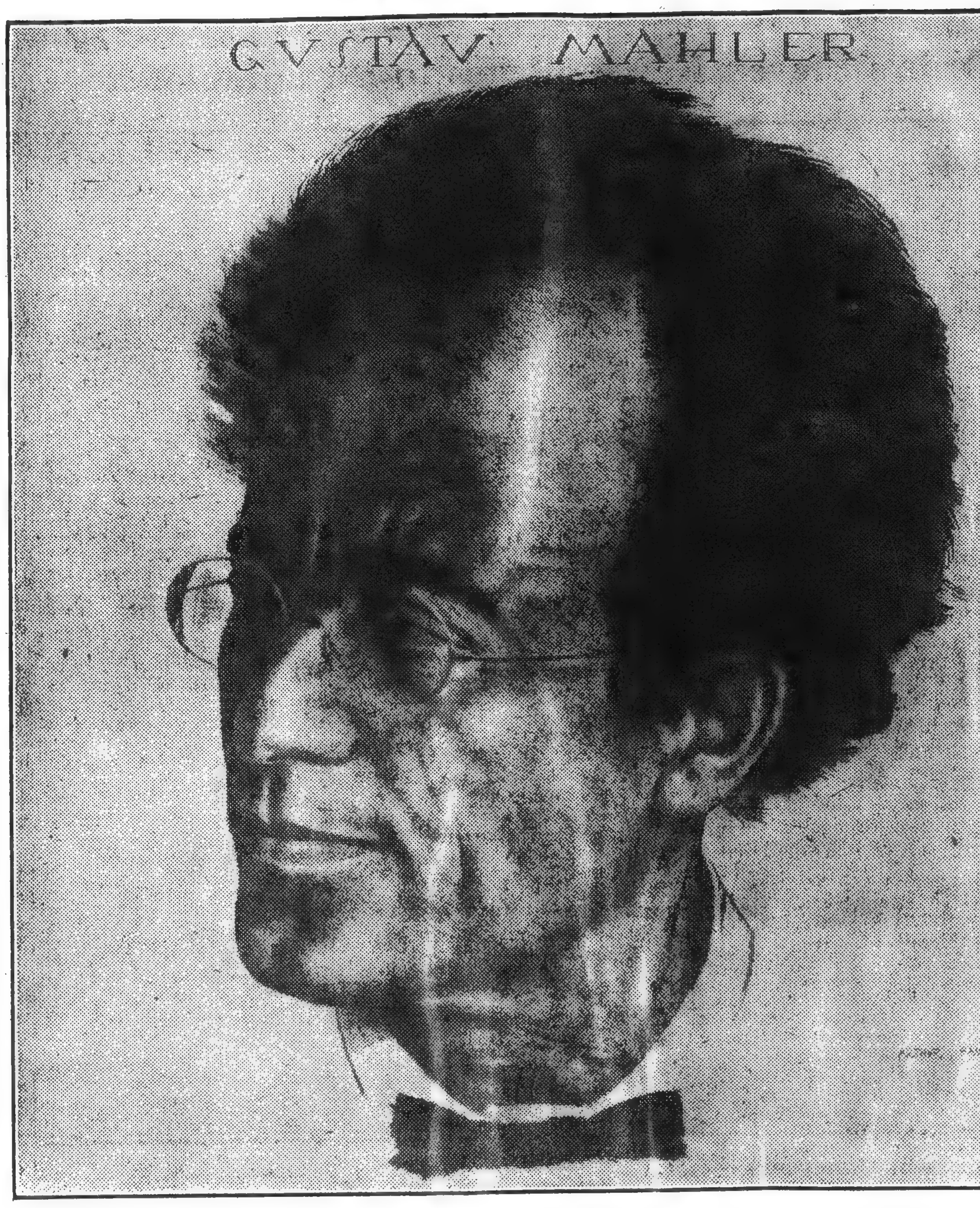
But seldom is an instrument used merely for "filling-in." It must always have something vital to say. If there is nothing vital for it to speak, it remains mute. Mahler, who can write a symphony for a thousand performers, is never afraid of an economy of instruments which in many of his contemporaries would have produced an effect of pathetic thinness. Nor does he shrink from sparse groups in widely separated spacings. He never miscalculates. No matter how great his economies, no matter how distant his spacings, his scores always "sound." For Mahler knows his instruments. The vital things he gives them to say spring out of the penetrated characters of the instruments themselves as much as from the fulness of his own musical heart.

In form his admirers hail him as the ultimate "perfecter," the ultimate solver of all problems connected with the structure of the symphony. His symphonies are all "finale-symphonies." That is to say, in them the final movement is in some way the key to the whole. Thus an effect of anti-climax becomes impossible. This type of symphony may rise, movement by movement, to the finale as climax of the whole. Or, the finale may be a central point toward which all the earlier sections converge from as many directions as there are movements. In this second type there are generally more than the conventional four movements. Or, thirdly, the finale may furnish a key or an answer to a sort of enigma proposed in the earlier movements. The key thought of the symphony in this case is contained in the finale, toward which all leads, as a novel or a play leads through its various courses to final solution or dénouement. It is to this third class that the Ninth and also the Fourth Symphony belong. In the Ninth, especially, the last movement, a heavenly Adagio, is a transfiguration that sheds light on all that has gone before.

These Final Pages

On Jan. 1, 1908, Mahler conducted for the first time at the Metropolitan Opera House in New York. He continued through the remainder of the season. In the summer of 1908 he wrote "The Song of the Earth." The following winter he was again at his post at the Metropoltan. In the summer of 1909 the Ninth Symphony appeared. No other two of Mahler's works were composed with so brief an interval. During the seasons of 1909-10 and 1910-11 he was conductor both at the Metropolitan and of the New York Philharmonic Orchestra. The season of 1910-11 he did not complete, but was forced to leave early for his home on account of bad health. He died on May 18, 1911, at Vienna, aged fifty-one. "The Song of the Earth" and the Ninth Symphony never came to performance during his lifetme. Both had premiéres under Bruno Walter, a former assistant, the first in November, 1911, at Munich, the latter in June, 1912, at Vienna.

"In His Habit as He Lived"



The Composer-Conductor as New York and Vienna Knew Him

It has been said that the music of "The Song of the Earth" and of the Ninth Symphony is music such as an old man might be expected to write—in spite of the fact that Mahler was only at the end of his forties when he composed both. But death was soon to come; and this music is full of the feeling that life is complete. Thus in "The Song of the Earth," he set "The Drinking Song of Earthly Woes," "One Lonesome in Autumn," "Of Youth," "Of Beauty," "One Drunken in Spring," "Farewell." Now in the Ninth Symphony he writes an opening Andante of peace and of passion in which death itself finds place; a Scherzo which looks back at life with irony and as a mockery and fantastic orgy; a third movement which continues the derision of this world in a "Rondo-Burlesque" that mounts to a tremendous climax; that is in many respects a larger counterpart of the "Drinking Song of Earthly Woes" from "The Song of the Earth," but that contains also a melody of transfiguring prophetic vision. This "Rondo-Burlesque" finally exhausts itself in its own fury. (Many a composer has deemed a similar content sufficient for a whole symphony.) A final Adagio ensues trying to pierce the veil, singing into the heart the message that (in Bekker's phrase) "Death is Godly Love."

More Particularly

The orchestra of the Ninth Symphony is modest—for Mahler. Woodwinds in threes, except that there are four flutes; four horns, three trumpets and the usual trombone-tuba quartet; the quintet of strings; for percussion only two kettledrums, triangle, glockenspiel. None of the four movements is in the traditional sonata-form. In all the preceding eight symphonies, whatever his structural experiments, Mahler had never abandoned this form. The first movement of the Ninth presents the duality of themes which lies at the basis of sonata-form. But, the two themes presented, he places them in opposition to each other and works them with improvisatory freedom. The first theme occurs in the sixth measure, D major; calm resignation, a dreamlike peace or hope. The opposing theme is heard about twenty measures later, D minor intense with passion, which comes to its highest point in sharp chords for trumpets.

Mahler soon reminds us of the significance of this symphony, when he introduces reminiscences of the "Death-Dance" scherzo of his Fourth Symphony. The original title of this scherzo was "Freund Hein spielt auf" and we are told that "Freund Hein" is not an "evil, terrifying god, but a friendly leader, fiddling his flock into the hereafter". No reference could be more suggestive of the mood of this first movement, indeed of the whole symphony. After much conflict in which the two opposing themes seem at times to devour each other Mahler introduces a solemn, march-like music over which he writes the direction, "Wie ein schwerer Kondukt." These words take on especial meaning when one recalls that "Kondukt" is the Austrian circumlocution for funeral procession. After more interplay of the two principal themes the movement ends on a new note, more quiet, more peaceful even than that of the principal theme, a note somehow prophetic of the final Adagio.

Introducing the Scherzo, Bekker writes, "As friend and redeeme, as gently lulling comforter, Death came in the first movement. As demon he rules over the two middle movements, Scherzo and Rondo. Not now as in the Fourth Symphony, in the mediævally mummified form of 'Freund Hein' with his Death's-fiddle. This time he exercises the powers of darkness, bids them dance to his tune. The dance-pictures of earlier works return, . . . clothed in a gruesome irony." After such illuminating remark, detailed analysis of the themes is superfluous. Suffice it to say that the principal theme is gawky and awkward, that the secondary themes cover a wide range of effect. The introduction of a motif from the first theme of the first movement in one of the waltzes must not be overlooked.

To ~~the End~~

Well does Mahler name his rondo a "Burlesque." Having found the pleasures of past life a mockery, he turns to more serious things to find them no better. The mood of irony continues, then rises as dance-music gives way to tones of more weighty character. Bekker may resume his description: "The artist mocks himself in a mockery which gives voice to the feelings of all those whose home is not in this world and its errors, who yearn for other shores. A movement of burning scorn . . . which nevertheless has roots in deep tragedy." Near the middle of the movement a chorale is token of the seriousness of the artist amid all these sarcasms. Toward the end, before the final self-consuming play of the initial mocking theme, comes a melody gently expressive, yet more prophetic of the final Adagio than the close of the first movement. X

X ~~Once more~~ Bekker ~~may speak~~ writes: "Was this life? Senseless confusion, with painful premonitions of a higher world forced down into the fury of aimless struggle?" Two measures of reminiscent agony introduce the movement. Then that wondrous Adagio which is solemn revelation of worlds to come. One need not write more. One dare not analyze where such a spell is wrought. But those who from two Koussevitzkian performances remember the infinities released in the final moments of "The Song of the Earth" have a foretaste of what will come to pass when these ineffable concluding measures sing their transfiguring song.

A. H. M.

Symphony

Mahler Makes Impression as Never Before

Oct. 17 Trans

In Masterly Performance His Ninth Symphony Seems New Revelation

FIRST, to clear the ground. . . . The performance of Mahler's Ninth Symphony filled sixty minutes, and a few more, at the Symphony Concert yesterday afternoon. Save in the third movement—the "Burlesque Rondo"—Dr. Koussevitzky made no noticeable cuts. Perhaps it would have been fairer to play the music note for note, in justice to a composer who took thought before he set one to paper; with the tacit consent of an audience that, having listened through sixty minutes, would hardly have rebelled at seventy or eighty. Perhaps, again, Mahler's ironies and mockeries are repetitious and ran sufficiently charactered through the version of Friday. On these points informed opinion may reasonably stand divided.

No one, accustomed to the performance of music in concert-halls, might doubt the tense absorption of the audience in this Ninth Symphony, even through a first movement twenty-five minutes long. As its listening was eloquent, so also was its final applause. Both testified to engrossed minds and stirred hearts; while the pause of silence, momentary though it was, between the sounding of the last note and the outpouring of the first plaudits, was as return from the vision by which most had been holden. Like the cities of Central Europe, Boston hears Mahler illuded and possessed.

Throughout the performance, the orchestra, subjected to six rehearsals, did prodigies of skill and sensibility. Mahler writes for a string choir that he believes capable of all things—long holding of high notes in difficult positions; insistent trilling without loss of line or rhythm. He inflects a fragile melody for woodwinds as though they were human voices; gives them no cover except string tone in thin texture. From his brass he asks often a sonorous vigor akin to that of no other composer. The orchestra answered yesterday to these exactions. Mahler does not stop there. As conductor of exhaustless pains and lifelong experience, he knows every instrument individually; throughout this Ninth Symphony puts that individuality to the test. Scoring, he spaces so widely, weaves so thinly, that often when he asks most of an instrument it is naked to every ear.

The Mahlerian orchestra must not only play the notes. It must play them also alert to the mood or the emotion in which the composer set them on the staves. It must not only "sing its heart out." It must also maintain a melodic line, incessantly and often subtly inflected. Furthermore: it must not only achieve a highly sensitive color. It must even vary that color within a single measure—and not let rhythm go hang. By many a sign Mahler would have written, preferentially, for an orchestra of Mahlers. He came as near to it at Symphony Hall as he is likely to come in this imperfect world. And not only the sound but the substance and the spirit of Mahler's music depend upon the playing.

To Dr. Koussevitzky, the leader in this deed, more than one leaf of laurel. He brought to first performance in America a Symphony that, with "The Song of the Earth," its companion-piece, is the distillation and sublimation of the eight that went before. In summer study he absorbed the music; in the rehearsals of autumn into the orchestra infused it. He was insistent upon the technical conquests already set down. He enjoined them upon the players, made play with them himself, for the full expression of Mahler in spirit, truth and power. His sympathy, his intuition, for the composer, and for this Ninth Symphony in particular, stood clear in the performance. Mahler often writes in an ecstasy of vision, and of emotion before it. Dr. Koussevitky responds, likewise out of full heart and quickened mind. In all sincerity, Mahler, so to say, strikes noble attitudes in tones. Dr. Koussevitzky perceives, feels, translates them. Mahler often writes simple-mindedly, simple-heartedly. The conductor knows the vein and can open it. The technical astuteness and felicity of this Ninth Symphony seemed to engross him as executive musician; while the vision, the ecstasies, the red or white fires within, kindled him as interpretive tone-poet. Mahler was dead before his final symphony was played. It was believable yesterday that we were hearing as he imagined and as he wrought.

To pass now to the Ninth Symphony itself in the impressions, almost always to be corrected afterwards, of a single hearing. Unmistakeably and from end to end it is a superb technical achievement. Enough has been said to give the casual reader hint of the precision and flexibility, the imagination and intuition, the subtleties masked in simplicity, of Mahler's writing for orchestra. A hundredfold more, in the actual hearing, they penetrated the casual listener. In the final Symphony of his nine, Mahler attained to a creative zenith — the possessed spirit, and the directing mind.

As remarkable throughout are the skill, resource, fertility and expressive significance of Mahler's polyphony, which is to say the drawing of the musical lines, the weaving of the tonal web. Often the germinating motivs are brief and simple. Soon they suggest intimate self-revelation. Gradually they take on a personality of their own; become Mahler's and none other's. Then his imagination, invention and resource begin to fertilize them. What does he not do with them, more particularly in the first and the second movements! The modernists are lions for counterpoint, expert practitioners withal. Yet the youngest of them sits in admiration and amaze before "old" Mahler's polyphony. He has outdone them all, and a generation ago.

Yet again: in this Ninth Symphony Mahler has shed his faults; conquered his infirmities. Nowhere in it, as it seemed yesterday, is he grandiloquent. The "Burlesque Rondo" is often tumultuous and perversely sonorous; but nowhere does it overpass the mark of a music that recalls the rack of misguided and mis-stressed days; pours scorn hot upon them. . . . There are pages of ineffable tenderness in this last symphony, most of all in the slow movement which is finale. Elsewhere they recur; but retrospect recalls none that lapsed into sentimentality, that shallowed a willed simplicity. Throughout the idea is poised; the emotion measured. The expression partakes of both qualities.

As in "The Song of the Earth," banalities have vanished. The motivs and the fructifying melodies strike a personal note. There is individuality upon every process and handling—"the Mahlerian touch." Whatever from other composers he has assimilated in opera house or concert hall or at study table, now becomes his own. Even the Viennese glamour that hangs momentarily about the dance-measures, as in the second movement, is but the aura of the most insinuating of cities, haunting him, as it haunted Schubert, to the end.

To crown the whole: in the Ninth Symphony Mahler has attained a consummate blending of substance and surface. As his motivs expand into melodies, as they are woven into counterpoint, the idea within, the tonal color without, are inextricably one. The whole symphony, moreover, outside a few relaxed passages inevitable in so long a music, achieves singular and sustained precision. It is not only structurally clear, It is mentally and emotionally articulate—almost "the word" become tones, as Mahler liked to dream. The communicating and expressional means—contour, motion, color—are at one with the thought, the feeling, the possession. In the other Symphonies of Mahler there are veils between, obstacles along the way, the tortured pursuit of an evasive goal. In the Ninth, the mists have lifted; the impediments are removed; the striving is calmed. In the crucible of the composer's mind and spirit—in these his final days—the transmuting of his thought and emotion into musical expression is at last complete. All three become one and indivisible. Creation in the arts then touches fulfillment.

It remains to inquire into the depth and vitality of the thought that sustains the Ninth Symphony; the ardor and the poignancy of the emotion that suffuses it. The presence of Death, the sense of immanent departure from this world, the renunciation of its stresses, tortures, futilities, the aspiration toward another and veiled shore where there shall be peace and illumination, haunt and inform the music. The embodied thought develops large and profound, individual to Mahler, wider-spreading, born of his mind and imagination to enter into ours.

A friendly, at moments almost a homely, Death traverses the first movement; stretches out his hand to Mahler. In resignation the composer grasps it. Prophetic vision of the peace into which it shall lead him swims before his passioned eyes. It possesses him that it may possess us.

But not yet the world forgotten. It sways through the scherzo-like second movement before a Mahler still remembering. Shadows cross it; harsh lights pierce it. There is no peace in it; only disillusion. Distortion and destruction as well, forever and a day. In tumult Mahler lets loose the ironies and scorns of the "Burlesque Rondo." . . . The beatific vision, the aspiration that subdues every other passion, return. By his Nirvana are Mahler's eyes now holden. The burned-out void of his living is filled anew. In the final Adagio he evokes a longing, craves a peace, outstretches toward a beauty ineffable:

> "Let me go home for ever; I shall have heard Death; I shall know that I have lived too long."

By such contents the Ninth Symphony of Mahler stands justified. It pre-empted the concert. Even the "Siegfried Idyl," almost forgotten, it had been so long absent, must wait another occasion.

H. T. P.

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1 Herald Oct 17

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The second concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. Mahler, Symphony No. 9, first time in the United States.) Wagner, "A Siegfried Idyl," and the overture to "Tannhaeuser."

Mahler began to write this symphony in 1906. He died in 1911. The symphony was not performed until June, 1912. The performance was at Vienna; Bruno Walter conductor.

It has been said that Mahler's farewell to the world and his creative work was his "Lied von der Erde," composed in 1908, and performed after his death at Munich in 1911. Yet there is the ninth symphony and there are fragments of a tenth. It has also been said that, a Jew by birth, he did not have the courage to find sources of composition in the history and characteristics of his race—thus he differed from Ernest Bloch—that he was unhappy in his environment, wishing but not willing to express himself musically as a Jew. Essays have been written in the effort to explain the strange contradictions to be found in his symphonies. Perhaps these essays are strained, or only fantastic.

No doubt he had a program for this symphony in his mind, but he kept this program to himself, for he hated "arguments," mottoes, analytical or descriptive notes set before the hearer that he might dilate with the proper emotion. In all his works he shows a love of nature and pleasant life. He once said to a friend who had commented on the mountains surrounding his country house: "I have set all that to music." He was passionately fond of folk life, folk songs and dances. The second movement of this symphony is a rough, lusty, heel-thumping peasant dance. He took many of his themes from folk songs, often without acknowledgment, as he helped himself freely from themes of preceding and contemporaneous composers. (His god among musicians was Beethoven.) Mahler, a man of wide reading, shows at times a lofty spirituality; there was a streak of mysticism in his nature. He was obsessed by the thought and mystery of death. Not that he dreaded it. He might have said with Henley:

"The ways of death are soothing and
serene,
And all the words of Death are grave
and sweet."

Hence the calm ending of the finale of this symphony, comparable with the last section of "Das Lied von der Erde." Music that is the expression of Nirvana. This finale as a whole is eloquent, yet even here there are contrasts rather than continuity and one wishes that the closing measures, beautiful as they are, were more concise.

As a round and complete work of art, the scherzo, of all the movements, would probably best win the favor of the purist, though it is the least characteristic expression of Mahler's musical nature. He was a composer of magnificent intentions which were seldom fully realized. He often failed by not having a firm grip on his subject. Take the hymn-like opening of the first movement. The attention of the hearer is at once arrested, but only the student is much interested in contrapuntal complexities that follow. Mahler is always appallingly long-winded. It was his belief that a symphony should be long; that as audiences expect a concert to last an hour and a half or even two hours, a symphony of conventionally reasonable length loses in effectiveness when it is associated with other works. His symphonies should each be the sole music for a concert. Mahler is not only long-winded, he is diffuse; and his material, not always worthy of treatment, seems as if it were introduced at random. It should be said to his credit that he was not afraid of tunes even when they were of the simplest, most naive nature, whether they were of his invention or borrowed with Olympian indifference. There is no denying the technical skill displayed in this symphony; alas, often with barren results. Nor is his instrumentation, in some respects peculiar to himself, as is his employment of the wood-wind and the brass, rich in color, of pleasing sensuousness, or sparkling piquancy. Too often his would-be impressive effects are only the result of a powerful, dynamic impact. As the symphony is played, one lost for the time in admiration, suddenly is disappointed. There are wearying, sandy stretches. Then as suddenly comes an oasis; then again turmoil and the writhing of the muse. As was the life of Mahler, so is his music; a personal document. He revered the classics; he was only half-heartedly a modernist. A strange figure in the symphonic field; not one to be slighted, much less wholly admired; not one to be ignored; a man of great moments, but, as Rossini said of Wagner's "Tannhaeuser," of dreadful half-hours. And how often is Mahler trivial when he thought he was important.

The performance was remarkable. The enthusiastic audience recalled Dr. Koussevitzky two or three times. The Siegfried Idyl, delicately performed, another work much too long for the contents, and the overture furnished the needed balance. The concert will be repeated tonight. The program of next week is as follows: Mozart, symphony in C major (K 388); Morris, concerto for piano (first time; Harold Morris of New York, pianist); Strauss, "Ein Heldenleben," tone poem, op. 40.

Globe MUSIC Oct 17

SYMPHONY HALL

Boston Symphony Orchestra

Gustav Mahler's Ninth Symphony, performed for the first time in the United States, was the chief item on the program of yesterday's Symphony concert. It impressed one hearing it for the first time as a masterpiece deserving a permanent place in the repertory, and frequent performance. What is more significant, the audience, few of whom can have heard it before, applauded with a warmth seldom bestowed here on unfamiliar music.

Dr Koussevitzky, thrice recalled, bade the orchestra rise and share in a tribute—well deserved by performance as well as by the music itself. Wagner's "Siegfried Idyll" and "Tannhauser" overture completed the program.

The four movements of this, Mahler's last completed symphony, are, 1, andante comodo; 2, In tempo eines Gemaechlichen Laendlers; 3, Rondo Burleske; 4, adagio. Since the score does not afford any other clew to what was in the composer's mind, the rhapsodic inventions of Teutonic commentators may be disregarded. Yet there is something more than the obvious similarity in the tempi and character of the four movements to recall Tchaikovsky's "Pathetique" in Mahler's Ninth.

One hastens to add that Mahler's music is neither hysterical nor banal, and that it is written with a command of polyphony, a sense of musical form and a consummate mastery of instrumentation quite alien to Tchaikovsky. If, however, that too-celebrated Russian had had taste as well as genius, he might have written a worthy companion piece to Mahler's profoundly original and deeply emotional, yet fluent and ingratiating Ninth Symphony.

The neglect of Mahler's music in America has been due to several factors unconnected with its musical value. The New York reviewers for 20 years have vented their grudges against Mahler the conductor, on Mahler the composer. In Boston, Dr Muck introduced us to the grandiose Fifth and Second symphonies rather than to the "Song of the Earth" and Ninth, thus leaving an impression, perhaps without warrant, that Mahler's works were distinguished chiefly for length and volume. And, finally, Mahler was far ahead of his time. His harmonies, his instrumentation, his essentially polyphonic idiom all belong to the past decade, not to his lifetime.

One can only repeat that yesterday's performance, an unusually eloquent and sympathetic one, proved that Mahler is a genius to be classed with Brahms, possibly in some ways above him.

It is really unfair to perform the "Siegfried Idyll" of Wagner with full orchestra in a great hall. It is chamber music, written for an occasion. Heard at the Symphony concerts, it always sounds thin and weak. Heard as it was on Christmas 1870 from a little band of friendly players seated on the stairs outside Cosima Wagner's door, it might yet seem vital.

Dr Koussevitzky may have put the "Tannhauser" overture at the end of this concert because the other numbers were unfamiliar. But he did not play it in perfunctory routine fashion, as many another conductor would under the circumstances have done. On the contrary he exerted to the utmost his daimonic power, his "personality," and whipped up the orchestra to white heat. It may not have been Wagner, but it was manificent, and quite bowled the audience over. One has never heard even from him a more eloquent, a more dramatic, a more personal reading of anything.

Next week's program includes an early Mozart symphony, in C major; a piano concerto by Harold Morris, with that young American as solo pianist in his own work; and Strauss' "Heldenleben."—P. R.

Music

Monitor Oct 17

Boston Symphony

Upon the second program of the Boston Symphony season, given Oct. 16 in Symphony Hall, Boston, Dr. Serge Koussevitzky set the Ninth Symphony of Gustav Mahler. According to the program, this was the first performance of the work in the United States. Of Mahler's symphonic pieces, the Boston orchestra had previously produced the first, second and fifth symphonies and "The Song of the Earth."

If the nineteenth century ended, as some insist, in 1914, this symphony may perhaps be described as the swan song of a period as well as of Mahler's completed symphonic writings. Although there is a twentieth century air about some of its gestures, its heart belongs to the neo-romantic age. It peers into a future of greater instrumental freedom and harmonic and contrapuntal transparency, but its feet are planted on ground that was first trod by Beethoven.

And if we choose to dub this symphony the "Austrian Pathetic," it is not merely because its final movement is an Adagio which closes on an acoustic fadeout. As you listen you hear many voices, from Beethoven's to Wagner's; but most characteristic of them all is Tchaikovsky's. Those of the themes which have the nearest approach to definition and finished form bear a close relation to his style. It is true that there is more restraint, more self-control in the Austrian than in the Russian, yet the atmosphere of the first movement, with its alternations of songful sentiment and horrid cries, and of the last, with its self-conscious sadness, is that of the Byronic era come to a protracted conclusion.

This fact should not blind us to the virtues of the composer. Few creative musicians have his mastery of instruments. Few can speak with such clarity through so large an orchestra, keeping clearly distinguishable a multitude of voices, never blurring the picture with too much color. There is mastery of form, too, and unquestionably a high purpose upheld by artistic integrity.

For one listener, on a first hearing, it was in the Scherzo (Im Tempo eines Gemächlichen Ländlers) that these virtues were most successfully disclosed. Here is a Scherzo in the very mood of Beethoven himself. And how delectable the invention, how adroit the handling of the instruments. Even the thematic material here takes on a salience that in the other movements is lacking. In the Rondo, for example, the material is so banal that even Mahler's orchestration cannot make it interesting. Much has been written of the sardonic quality of the humor in these two movements. This emphasis seems to us exaggerated. There is a rather heavy irony in the Rondo, but the Scherzo seems excellent sport.

To this hearer the most disappointing aspect of the symphony was the much-praised final Adagio. Here again the poverty of the thematic material was a severe handicap. The orchestral writing constitutes a superb piece of compositorial virtuosity, but its ultimate pianissimo left us cold. This effect may have been due in part to the playing in this movement. Dr. Koussevitzky's weakness—in both senses—is slow passages. This one was rather picked to pieces, and there was some raggedness as a result. The other movements were proclaimed with a virtuosity matching the composer's own.

The symphony had a popular success that was exceptional for a newly heard work. Wagner's "Siegfried Idyl" (unheard at these concerts for 12 years) and the "Tannhäuser" Overture completed the program.

L. A. S.

SYMPHONY IN MAHLER'S GREAT 9TH

First Performance of Long, Exacting Work in America

Post Oct. 17

BY WARREN STOREY SMITH

The experience of hearing novel music that is also great and moving music, rare indeed in these days, was afforded the audience at yesterday afternoon Symphony Concert when Dr. Koussevitzky introduced to Boston, and incidentally to America, the Ninth Symphony of Gustav Mahler.

IS 19 YEARS OLD

That this symphony, which was published in 1912, should have waited so long for the hearing freely granted to much that has proved trivial and worthless is not altogether surprising, despite the marked enthusiasm with which yesterday's audience received it. This symphony is long. Even with Dr. Koussevitzky's liberal cuts in the third movement it ran yesterday for five minutes over an hour.

And if its idiom seems transparent to listeners accustomed to the music of Stravinsky, Honegger, Hindemith and their fellows, it might easily have baffled the audiences of Dr. Muck's time who received cordially the more obvious Fifth Symphony, while it is inconceivable that Mr. Monteux, who did make known to us the charming First Symphony, would have risked this more complicated and subtlized ninth.

Debt to Dr. Koussevitzky

To Dr. Koussevitzky, then, our full gratitude for having given us, first in "The Song of the Earth" and now in the Ninth Symphony, the two works of Mahler's maturity and prime, in which he sounded a note unheard in music since Beethoven wrote his last sonatas and quartets. Like Beethoven, Mahler in his later years found in composition an escape from the world of reality, become increasingly distasteful to him. Like Beethoven he achieved at times a spiritual calm, a clarity of spiritual vision, beyond the usual human experience; like him could express it in terms of tone.

This mood of spiritual ecstacy, so different from the sensuous mysticism of Franck and of Wagner's "Parsifal," finds voice in the last division of "The Song of the Earth" and in the sublime Adagio that concludes the Ninth Symphony. Measured by this finale the preceding three movements are less notable.

Very Exacting Music

Employing an orchestra unusually large on the woodwind side although otherwise normal, Mahler scores this Symphony with consumate clarity and effectiveness and with none of the bombast that occasionally disfigures its predecessors. Yet it is an exceedingly exacting music, exacting of both conductor and players. Yesterday's performance, though the work is new to us, may unhesitatingly be set down as rarely sympathetic and eloquent, one that added new lustre to Dr. Koussevitzky's reputation.
ky's reputation.

An exquisitely proportioned performance of Wagner's "Siegfried Idyl" and a rousing one of his overture to "Tannhauser" made the rest of the concert.

Mahler's Ninth Symphony Wins Favor Under Koussevitzky

Amer. Oct 17 By MOSES SMITH

The second program of the Boston Symphony Orchestra concerts jumps immediately into the list of novelties promised by Serge Koussevitzky for the present season. For a solid hour and a few minutes besides, a Friday afternoon audience listened to the first performance of Mahler's Ninth Symphony in the United States. The symphony would have been even longer but for some cuts that Mr. Koussevitzky made in the score.

Moses Smith

Apparently these cuts were merited—if they ever are—for even as heard yesterday there are pages which induce an unedifying slumber. The first movement, beautiful as is the thematic material and ingeniously developed as it is, constitutes a severe tax on the patience of the listener—at least it did with this writer's patience, on first hearing. There are similar moments in the last movement; we found none in the second or third. The symphony is built on a grand scale, not only in elapsed time, but also in the size of the orchestra, though the latter does not reach the swollen dimensions of the orchestration of some of the other symphonies. And here the orchestration is exceedingly effective, without unnecessary duplication, with each instrument speaking in characteristic voice, and with the instrumental colors beautifully contrasted and beautifully blended. Parts of the first and last movements put Strauss to shame in this respect.

As was to be expected from advance report, we found the third movement, styled "Rondo: Burlesque," the finest of the work. Here is veritable diablerie, and a brilliant unexpected ending that foreshadows the ultra-moderns. The symphony as a whole was beautifully played by the orchestra.

The second half of the oddly-balanced program consisted of Wagner's "Siegfried Idyl" and his overture to "Tannhauser." Perhaps Mr. Koussevitzky had his tongue in his cheek when he set the lovely Idyl after the Mahler Symphony, for the last movement of the latter resembled in mood and expression Wagner's little masterpiece. Yet it was good to hear again the tender musing of Wagner's middle-age (some might call it old age). And Mr. Koussevitzky was more fortunate in his interpretation than has usually been the case in his Wagnerian experiments.

Trans. Oct 17

New Mahler Symphony Given

The first musical novelty of the orchestra season, the ninth Mahler Symphony, held the place of honor at the second concert of the Boston orchestra at Symphony Hall, yesterday afternoon.

No more severe test could perhaps be put to a comparatively untried musical work than to place it on the program with such staunch and standard fare as Wagner's "A Siegfried Idyll" and the overture to "Tannhauser." For Dr. Koussevitzky so excels at the unbelievable task of taking these all too hackneyed phrases, and lending to them a new vigor and inspiration, a color and a romance that they are brought to new levels of grandeur. The solid melodic substance, the sheer beauty of line and phrase, the smashing crescendos of the "Tannhauser" left yesterday's audience at the highest pitch of enthusiasm.

The Siegfried Idyll, too, composed by Wagner for his wife, Cosima, after the birth of his son, with the development of the folk-song theme, "Schlaf, mein Kind, schlaf ein" was given an exquisite performance.

The Mahler Symphony, first performed in Vienna in 1912, had its first performance in the United States yesterday. Mahler has been the butt of much unfavorable criticism, and yet each ensuing season finds new and admiring champions in his defence. The Ninth Symphony is a colossal work, long and scholarly in orchestration from its sombre introduction and the towering strength of the first movement, to the gayety of the rondo and the majestic adagio Mahler employs an unusually large orchestra, which permits highly effective use of the brass and percussion, enhanced by interesting modulation harmonic development.

Dr. Koussevitzky's interpretation yesterday was a masterly one and at the conclusion of the performance the conductor was recalled and the orchestra rose to acknowledge the acclaim of the audience.

Next week's concerts include the Mozart E Major Symphony, Strauss's "Ein Heldenblen" and present Harold Morris as pianist and composer. J. D.

Oct 23-24

TRANSCRIPT, THURSDAY, OCTOBER 22, 1931

usic and Musicians --- The Sc

The New Composer Of a New Concerto

Introducing Harold Morris To the Public of the Symphony Concerts

YET strictly speaking, Mr. Morris has already introduced himself to a Boston audience. Some years ago, as pianist, he played in Jordan Hall and was well received. Incidentally, in a number or two he may also have appeared as composer. Now, with the prestige of an invitation to the Symphony Concerts, he comes primarily as composer who is also practised pianist—as composer, in particular, of a Concerto to be heard on Friday and Saturday for the first times anywhere. It is middle piece in a program that begins with a Symphony of Mozart and ends with Strauss's "Ein Heldenleben."

Harold Morris was born in 1890 at San Antonio, in Texas, where he received his early education, musical and other. He is a graduate of the University of Texas, holding a Bachelor's degree from that institution. He continued his musical studies at the Cincinnati Conservatory of Music and in New York. He received no finishing in Europe and remains strictly an American product. His teachers were Thalberg and Godowsky for the piano; Edgar Stillman Kelley and Rosario Scalero for composition; Walter Henry Rothwell, the conductor. He is at present a member of the piano-faculty of the Juilliard School of Music in New York.

Mr. Morris's first work was a tone poem (1915) after Tagore's "Gitanjali." It was first heard from the Cincinnati Orchestra under Ysaye, in 1917. Stransky and Rothwell also played it. The composer still recounts with a glow of satisfaction how the old Ysaye said to him, "I'll play anything you ever write." Yet, until he undertook the concerto to be played in Symphony Hall, he wrote nothing further for full orchestra. As he explained yesterday: "I have been active as a composer chiefly in the field of chamber-music; for I believe that chamber-music affords the best outlet to the young composer in his effort to gain a hearing."

Mr. Morris has written a string-quartet, a piano-quintet, a sonata for violin and piano, a rhapsody for violin, 'cello and piano, a set of variations for chamber orchestra on a Negro Spiritual, "Dum-a-Lum." The present concerto was completed in 1926. The string quartet has been played variously by the Pro Arte Quartet. The trio, at a League of Composers' concert, by the author, Messrs. Stoessel and Salmond. Reviewers have been kind in their appraisal of these works. A single example will suffice. Writing of the trio, Mr. Gilman said in the Herald Tribune: "This is a superb piece of writing, and we know of no contemporary composer who would not be justified in patting himself on the back if he had written it."

Mr. Morris has ideas of his own concerning composition. As a composer he does not play the pleasant little game of "Follow my leader." Neither is he at all affected by mob-psychology among current composers. In other words, Mr. Morris raises questioning eyebrows at one of the principal tenets of most modernist composers, at their seeming passion for so-called originality at any and all costs. Natural expression of musical thought he sets higher than the ability to invent some new combination of tones, or of tone, rhythm and color, which no one else has devised before. As he talks, he appears more concerned with moods, with unities of mood, with coherence of expression, than with novel technical devices or with the exploration of the untried resources of music.

Said he to the inquirer: "Why should every composer try to invent a new musical language? Not every new poet tries to invent a new language of words. It would seem to be an error, then, for musicians to make such attempts." This does not mean that Mr. Morris's musical idiom reverts to the outworn formulas of the last century. Far from it. It does mean that his language is a far-ranging one, with sources in both past and present. It means further that Mr. Morris writes only in a language which he can use without producing effects of strain; which he can make to sound inevitable. It means, finally, that he uses only such language as is suited to the expression of his musical ideas; that he does not allow idiom to dictate subject-matter.

The composer-pianist began by telling the interviewer that he believed in folk-song as the chief fertilizing element in the art of music; affirmed that America possessed a rich store of folk-song; avowed his devotion to folk-music as a source of inspiration. To the questioner's hasty "What type of folk-music?" he replied: "Since I was born and brought up in the South, to Negro folk-music. That music I know extremely well. I was steeped in it through all the days of my youth. I do not mean to imply in any sense that it is the only American folk-music, but it is an important element in our musical heritage."

Characteristically, then, Mr. Morris took up his Concerto for exposition, beginning with the second movement rather than with the first. This second movement is a set of eight variations upon a little known Spiritual, the so-called "Negro Pilgrim Song." Mr. Morris pointed out how he had tried to find a background for the beautifully expressive melody which would be most in keeping with that melody; which would enhance it; which would seem to grow out of the melody itself. He went on to say that in all the variations he had made no attempt to juggle the melody or to play musical tricks with it; that he had refused to use the melody and the variation-form as a vehicle for the display of technical ingenuity and resource in composition. (Few forms lend themselves better to such display). He concluded with his main thesis—that he had tried to keep the variations in closely related moods, arising naturally out of the melody itself. The sixth variation, a noble Maestoso, mounting to a climax, furnishes the high point of the movement.

Turning to the first movement, Allegro Moderato, the composer reverted once again to the Spiritual. "The Spiritual," he said, "is the result of slavery in contact with civilization. It would not have arisen if the Negroes had not come in contact with civilization. Just as I have used this product of the Negro and his new environment in the second movement, so I base the first upon a music of the Negro in his native state. The first movement—in sonata-form—begins with an African Negro drum-beat as the principal motto of the symphony." The solo-piano announces it at the outset. Simultaneously with this announcement come rhythmic embellishments in the orchestra. By this sign the solo-piano is to be used frequently, in approved modern manner, as percussive instrument. The principal theme comes a little later, for solo-piano, in a full-voiced "Largamente." It is cast in ample mold. As secondary themes, there occur, first, an English-horn solo in the manner of a Spiritual, but original with the composer; later a broad Andante. All themes are conceived in a manner intended to cause the second movement to enter with the best possible effect.

The third and final movement is a Rondo—Allegro giusto. Though Mr. Morris announced no program, one can readily see that, while the first movement deals with the Negro in his aboriginal home, and the second with this Negro after making contact with civilization, the third may well be taken to be this same American Negro at play. It opens at once with the liveliest syncopated rhythms in piano and orchestra. It is obvious that these rhythms have their origin in jazz. But the composer happily avoids the triteness of manufactured, made-for-the moment, "best-seller" jazz. These rhythms and the harmonies that clothe them, the melodic contours that outline them, are of intriguing effect. They, together with frequent reference to the drum-beat motto, of the first movement, form the principal musical matter of the finale. As contrast there is another expressive Adagio which returns later as an Andante maestoso. Near the end the Spiritual of the second movement is introduced in changed rhythm. After which bravura passages bring the rondo to a spirited close.

A. H. M.

South to North

Harold Morris

Composer and Pianist at the Symphony Concerts of Friday and Saturday

Concert Chronicle

For Wellesley Hearing

THOUGH the season is still young, the course of the Wellesley Concert Fund proceeded to its second concert last evening at Alumnæ Hall. The program was given by the Boston Symphony Orchestra. On entering one passed long lines of individuals leading to the box office, in the hope that single tickets for this performance might be available. The program as announced included a Handel Concerto and Brahms's Fourth Symphony. But the idea of the Edison memorial intervened, and Wellesley last evening heard Beethoven's "Heroic" symphony even as Symphony Hall will hear it this afternoon. The rest of the program continued according to previous announcement—Franck's Symphonic poem, "Les Eolides," the second suite from Ravel's "Daphnis and Chloe."

Is it pertinent to record a memorial performance in terms of critical comment? Be it said parenthetically that to the young idea out at Wellesley joy in the performance of the symphony seemed far to outweigh any memorial considerations which the program sheet may have suggested; for spontaneous applause rose to great heights the moment the conductor released his baton, and the orchestra was soon on its feet in acknowledgment. To Dr. Koussevitzky this symphony is apparently the musical embodiment of all those things in life which we are accustomed to group together under the collective term heroism. And it is equally apparent that Dr. Koussevitzky's hero is the idealization of an exceedingly inclusive group of great and noble virtues. That hero is never a blusterer or a swaggerer or a swashbuckler. His heroism leaves such tell-tale signs of pettiness far, far behind. He has time for the refinements and the sensibilities of life. His heroism proceeds from an inner nobility of soul, is evidenced by the accomplishment of great things of lasting value to mankind. That Beethoven's hero is a composite idealization of the unselfish, altruistic, manly, dynamic forces in life, follows necessarily from the authenticated stories of the dedication of this symphony. It is evident then that the composer's hero and the conductor's hero are as nearly identical as the products of two minds can be. And where would one find a more perfect personification of this ideal than in the life of Thomas Alva Edison?

And what, may one ask, is the distinguishing feature of Dr. Koussevitzky's treatment of this symphony? From a complex of great qualities it is of course difficult to isolate one single one; but if an answer were attempted, it would probably deal with the conductor's rhythmic handling of this score. From these rhythms proceeds a satisfying completeness—does one "interpret" too much if one suggests a life filled completely full of great achievement? Again one could point a finger in the direction of Edison. And rhythm is the nervous system of music; as Edison's electricity may be likened unto the nervous system of this machine-world of the twentieth century. But one must resist the temptation to spin out further comparisons and analogies. It is sufficient that Beethoven's unknown ideal hero, made real in this present through Koussevitkian intuitions, can suggest such an one as the great man who has just passed from us.

Franck's "Les Eolides" and Ravel's "Daphnis and Chloe" have already been subject of comment twice or thrice in these columns within the last fortnight. The quality of performance has not changed in that interval. Further extensive comment is hardly in place. Franck's music with its pretty, graceful tunes, its curiously ingratiating harmonies, is in this early work already the music which we were to hear from him through the rest of his life, be that music "absolute," or "sacred," or "profane"; in late life it took on more substance and depth, but the essential Franck is already present in this symphonic poem. And Ravel's show-piece of suave melody, of glittering ornament, of limpid flute-tone, of engulfing rhythms, of music sophisticate and refined through all these, was heard once more last evening at Wellesley even as it had already been heard in Boston and in Cambridge.

A. H. M.

Revival from Sibelius

As the Symphony Orchestra goes on tour next week through New York and the Middle West, the fourth pair of concerts is a fortnight away. Then, on Nov. 6 and 7, Dr. Koussevitzky will produce Respighi's orchestral version of six of Rakhmaninov's piano-pieces, "Etudes-Tableaux." He will also revive the Fourth Symphony of Sibelius unheard "at these concerts" since 1917. It was a favorite with Dr. Muck who first introduced it to Boston. To many hearers, it is one of the strangest and most concentrated of symphonies. "Here is music as austere as it is economical and ungarnished in expression." . . . Rimsky-Korsakov's "Scheherazade," a bravura piece for orchestra, if there ever was one. will round out the program.

Repetition Rather Than Introduction

Roundabout Dr. Koussevitzky's Suggestion of a New Way With Living Composers

Trans. Oct 24

THESE are not days when any conductor would feel secure in facing his audiences without a budget of novelties. This is true even though an accumulation of talk against contemporary music may seem to indicate that the time is at hand when the so-called modern composer will be the fellow most in need of a friend.

Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the non-musical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

But Mr. Kousevitzky, his own ample array of novelties notwithstanding has said something which may be prophetic of an end of the dosing, or at least of a different way of administering the pills, bitter or sugar-coated. On his return from Europe he was quoted as saying that the time of experimentation is over. An era has about reached its close. Conductors should give more heed to repetitions. Certain composers have established themselves and no longer are to be regarded primarily as innovators. It is time to review an epoch that is no longer a new day. Let us pick and choose from among the many works tried out on a docile public and thereby assist the fittest to survive. These are not the Boston conductor's words, but this, for us, is the burden of his message. The time has come when second and third performances would seem now to be of more importance than a premiere.

* * *

At first blush we agree. But we would much prefer that Mr. Koussevitzky should do the picking and the choosing of the works to be repeated. He names a number of composers as having settled into almost the status of classics. To grant some of these even a real importance in a day of change would be a strain on our generosity. But that is a detail and of little consequence as compared to the principle of more repetitions as against fewer first performances. This principle gives rise to these parallel questions:

Is it better to go on playing new works, even if they yield little promise of being any worthier than those already played, because of a forlorn hope of chancing eventually on something that may prove itself beyond a doubt at its first hearing?

Or is it better to disregard new works which obviously are no better than those that already have been played and repeat the latter because of an equally desperate hope that a second or third hearing will bring belated justice to something not fully grasped, understood or appreciated the first time?

These questions, it should be stated, are ours, not Mr. Koussevitzky's. His assumption may be, and presumably is, the very different one, that a certain number of composers and compositions of the post-war era have established themselves, and that the conductor who gives them further performances in some measure will be meeting a public demand. This we doubt. Conductors must create the demand. Unhappily, there may be more difficulty persuading audiences to listen with open mind a second time than a first.

It is one thing to admit a contemporary composer into the conductor's own gallery of "classics." It is quite another to convince the public that it enjoys what it does not enjoy. But who is to say what the public enjoys? Who really knows? What certain proofs are there with respect to the enjoyment of any first-time or second-time novelty not so fortunate or unfortunate as to be a transitory sensation like the Ravel Bolero? Does the applause in the concert hall begin to tell the story? Or a few subsequent letters of appreciation? Or a world-wide barrage of critical derogation?

Not to go farther back than many of our elder concert habitues can remember, we may ask what clear indications there were when the Strauss tone-poems were new that they would become almost indispensable to our symphonic programs during the next four decades. In the face of much sharp criticism, what clear evidence was conveyed to conductors that this was music that would grow in popularity with inevitable repetitions? They provoked no end of discussion. They led to widespread controversy. But discussion and controversy have raged about various works that in a relatively short time were relegated to the ash heap. Severe condemnation at the outset may be a great help, but it by no means insures the future success of a composition or composer, whatever the causes of the hostility thus evoked.

he difficulty, as we see it, with pect to such recent music as the conentious conductor may feel should brought back now for further hears, is not so much that of hostility as weariness and indifference. Has ndemith written anything that a firstss controversy could be built upon lay? Or Honegger? Or Prokofieff? sn't Stravinsky a less controversial ure than he was?—his early works initely accepted, his later works either definitely rejected or clouded with an athy the public never felt toward his Petrushka," his "Fire Bird" or his acre du Printemps"! However, to give ravinsky the benefit of the doubt, let be conceded that further performances "The Symphony of the Psalms," "Apol Musagete" and, perhaps, the piano priccio would fit reasonably into any view of the works of the post-war riod. There would still rest on the nductor a problem of conversion no s difficult than confronted him at the st performances of these works. To set the first curiosity, which may be mmed up as an attitude of "What's ravinsky up to now?" there has risen such clamor for or against any of the ter Stravinsky works as could create situation at all analogous to that of e early days of the Strauss works; or, r that matter, Stravinsky's own "Sacre Printemps."

So far as any desire to hear these orks manifests itself on the surface, are inclined to believe that the conctor who repeats them or their like ll have need to know more of the retions of countless individuals than ose individauls themselves know. This certainty of mind on the part of inmerable persons who are neither prodern nor the contrary may be of itf a strong argument for repetitions.

Continued on Following Page

Koussevitzky

Continued from Preceding Page

But uncertainty does not make for enhusiasm; it does imply the need of conversion.

Some of the reaction that undoubtedly as set in against the experimental nusic of yesterday—a reaction none the less definite though against something never popularly embraced—has taken he form of such wholesale condemnation of composers, compositions, conductors and literary exegetes as to represent an almost fanatical intolerance. One way, perhaps, to maintain or restore a saner outlook is to refuse to limit "contemporary" music to the post-war period. This is, in practice, just what is done with respect to such composers as Stravinsky and Ravel. If the career of either had been cut short fifteen years go, that would not have justified elimnation of their earlier works as music ot properly belonging to our era.

This may have some bearing on our utlook with respect to Debussy and trauss. If Debussy had lived and preerved similarly his mental vigor, he ould have been no more antiquated a gure than Strauss. They were within o years of an age, their creative gifts ossomed in the same decades. Ravel certainly is closer to Debussy an he is to Schönberg, and there is s that is common to Hindemith and spighi than there is to Alban Berg d Strauss. Sibelius, however solitary, a definite tie with the past.

When we become less age-conscious, en we stop trying to draw a line as tween what is modern and what is not, task of settling contemporary comsers in their places is going to be a ich simpler one. If more repetitions of rks of the last two decades will conbute to this end, the dread of an occanal rehearing of something that was

ious the first time and may be more the second ought not to stand in the . In the words of an ancient wheeze, it heart never filled a spade flush.

OSCAR THOMPSON

printed from the New York Evening Post]

Oct 23-24

TRANSCRIPT, THURSDAY, OCTOBER 22, 1931

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Mr. Morris has ideas of his own concerning composition. As a composer he does not play the pleasant little game of "Follow my leader." Neither is he at all affected by mob-psychology among current composers. In other words, Mr. Morris raises questioning eyebrows at one of the principal tenets of most modernist composers, at their seeming passion for so-called originality at any and all costs. Natural expression of musical thought he sets higher than the ability to invent some new combination of tones, or of tone, rhythm and color, which no one else has devised before. As he talks, he appears more concerned with moods, with unities of mood, with coherence of expression, than with novel technical devices or with the exploration of the untried resources of music.

Said he to the inquirer: "Why should every composer try to invent a new musical language? Not every new poet tries to invent a new language of words. It would seem to be an error, then, for musicians to make such attempts." This does not mean that Mr. Morris's musical idiom reverts to the outworn formulas of the last century. Far from it. It does mean that his language is a far-ranging one, with sources in both past and present. It means further that Mr. Morris writes only in a language which he can use without producing effects of strain; which he can make to sound inevitable. It means, finally, that he uses only such language as is suited to the expression of his musical ideas; that he does not allow idiom to dictate subject-matter.

The composer-pianist began by telling the interviewer that he believed in folk-song as the chief fertilizing element in the art of music; affirmed that America possessed a rich store of folk-song; avowed his devotion to folk-music as a source of inspiration. To the questioner's hasty "What type of folk-music?" he replied: "Since I was born and brought up in the South, to Negro folk-music. That music I know extremely well. I was steeped in it through all the days of my youth. I do not mean to imply in any sense that it is the only American folk-music, but it is an important element in our musical heritage."

Characteristically, then, Mr. Morris took up his Concerto for exposition, beginning with the second movement rather than with the first. This second movement is a set of eight variations upon a little known Spiritual, the so-called "Negro Pilgrim Song." Mr. Morris pointed out how he had tried to find a background for the beautifully expressive melody which would be most in keeping with that melody; which would enhance it; which would seem to grow out of the melody itself. He went on to say that in all the variations he had made no attempt to juggle the melody or to play musical tricks with it; that he had refused to use the melody and the variation-form as a vehicle for the display of technical ingenuity and resource in composition. (Few forms lend themselves better to such display). He concluded with his main thesis—that he had tried to keep the variations in closely related moods, arising naturally out of the melody itself. The sixth variation, a noble Maestoso, mounting to a climax, furnishes the high point of the movement.

Turning to the first movement, Allegro Moderato, the composer reverted once again to the Spiritual. "The Spiritual," he said, "is the result of slavery in contact with civilization. It would not have arisen if the Negroes had not come in contact with civilization. Just as I have used this product of the Negro and his new environment in the second movement, so I base the first upon a music of the Negro in his native state. The first movement—in sonata-form—begins with an African Negro drum-beat as the principal motto of the symphony." The solo-piano announces it at the outset. Simultaneously with this announcement come rhythmic embellishments in the orchestra. By this sign the solo-piano is to be used frequently, in approved modern manner, as percussive instrument. The principal theme comes a little later, for solo-piano, in a full-voiced "Largamente." It is cast in ample mold. As secondary themes, there occur, first, an English-horn solo in the manner of a Spiritual, but original with the composer; later a broad Andante. All themes are conceived in a manner intended to cause the second movement to enter with the best possible effect.

The third and final movement is a Rondo—Allegro giusto. Though Mr. Morris announced no program, one can readily see that, while the first movement deals with the Negro in his aboriginal home, and the second with this Negro after making contact with civilization, the third may well be taken to be this same American Negro at play. It opens at once with the liveliest syncopated rhythms in piano and orchestra. It is obvious that these rhythms have their origin in jazz. But the composer happily avoids the triteness of manufactured, made-for-the moment, "best-seller" jazz. These rhythms and the harmonies that clothe them, the melodic contours that outline them, are of intriguing effect. They, together with frequent reference to the drum-beat motto, of the first movement, form the principal musical matter of the finale. As contrast there is another expressive Adagio which returns later as an Andante maestoso. Near the end the Spiritual of the second movement is introduced in changed rhythm. After which bravura passages bring the rondo to a spirited close.

A. H. M.

South to North

Harold Morris

Composer and Pianist at the Symphony Concerts of Friday and Saturday

Concert Chronicle

For Wellesley Hearing

THOUGH the season is still young, the course of the Wellesley Concert Fund proceeded to its second concert last evening at Alumnæ Hall. The program was given by the Boston Symphony Orchestra. On entering one passed long lines of individuals leading to the box office, in the hope that single tickets for this performance might be available. The program as announced included a Handel Concerto and Brahms's Fourth Symphony. But the idea of the Edison memorial intervened, and Wellesley last evening heard Beethoven's "Heroic" symphony even as Symphony Hall will hear it this afternoon. The rest of the program continued according to previous announcement—Franck's Symphonic poem, "Les Eolides," the second suite from Ravel's "Daphnis and Chloe."

Is it pertinent to record a memorial performance in terms of critical comment? Be it said parenthetically that to the young idea out at Wellesley joy in the performance of the symphony seemed far to outweigh any memorial considerations which the program sheet may have suggested; for spontaneous applause rose to great heights the moment the conductor released his baton, and the orchestra was soon on its feet in acknowledgment. To Dr. Koussevitzky this symphony is apparently the musical embodiment of all those things in life which we are accustomed to group together under the collective term heroism. And it is equally apparent that Dr. Koussevitzky's hero is the idealization of an exceedingly inclusive group of great and noble virtues. That hero is never a blusterer or a swaggerer or a swashbuckler. His heroism leaves such tell-tale signs of pettiness far, far behind. He has time for the refinements and the sensibilities of life. His heroism proceeds from an inner nobility of soul, is evidenced by the accomplishment of great things of lasting value to mankind. That Beethoven's hero is a composite idealization of the unselfish, altruistic, manly, dynamic forces in life, follows necessarily from the authenticated stories of the dedication of this symphony. It is evident then that the composer's hero and the conductor's hero are as nearly identical as the products of two minds can be. And where would one find a more perfect personification of this ideal than in the life of Thomas Alva Edison?

And what, may one ask, is the distinguishing feature of Dr. Koussevitzky's treatment of this symphony? From a complex of great qualities it is of course difficult to isolate one single one; but if an answer were attempted, it would probably deal with the conductor's rhythmic handling of this score. From these rhythms proceeds a satisfying completeness—does one "interpret" too much if one suggests a life filled completely ful of great achievement? Again one coul point a finger in the direction of Edison And rhythm is the nervous system o music; as Edison's electricity may b likened unto the nervous system of thi machine-world of the twentieth century But one must resist the temptation t spin out further comparisons and anal ogies. It is sufficient that Beethoven's unknown ideal hero, made real in this present through Koussevitkian intuitions, can suggest such an one as the great man who has just passed from us

Franck's "Les Eolides" and Ravel's "Daphnis and Chloe" have already been subject of comment twice or thrice in these columns within the last fortnight The quality of performance has no changed in that interval. Further extensive comment is hardly in place Franck's music with its pretty, graceful tunes, its curiously ingratiating harmonies, is in this early work already the music which we were to hear from him through the rest of his life, be that music "absolute," or "sacred," or "profane"; in late life it took on more substance and depth, but the essential Franck is already present in this symphonic poem. And Ravel's show-piece of suave melody, of glittering ornament, of limpid flute-tone, of engulfing rhythms, of music sophisticate and refined through all these, was heard once more last evening at Wellesley even as it had already been heard in Boston and in Cambridge.

A. H. M.

Revival from Sibelius

As the Symphony Orchestra goes on tour next week through New York and the Middle West, the fourth pair of concerts is a fortnight away. Then, on Nov. 6 and 7, Dr. Koussevitzky will produce Respighi's orchestral version of six of Rakhmaninov's piano-pieces, "Etudes-Tableaux." He will also revive the Fourth Symphony of Siberlius unheard "at these concerts" since 1917. It was a favorite with Dr. Muck who first introduced it to Boston. To many hearers, it is one of the strangest and most concentrated of symphonies. "Here is music as austere as it is economical and ungarnished in expression." . . . Rimsky-Korsakov's "Scheherazade," a bravura piece for orchestra, if there ever was one. will round out the program.

Repetition Rather Than Introduction

Roundabout Dr. Koussevitzky's Suggestion of a New Way With Living Composers

Trans. Oct 24

THESE are not days when any conductor would feel secure in facing his audiences without a budget of novelties. This is true even though an accumulation of talk against contemporary music may seem to indicate that the time is at hand when the so-called modern composer will be the fellow most in need of a friend.

Signs are multiplying that the musical public has a feeling that it has been dosed. There are similar signs that the non-musical public has an increasing fear of being dosed. Excessive zeal, therefore, on the part of conductors and special groups to make new music known as fast as it appears may be developing antagonisms quite as much through dread as disappointment. Meanwhile the dosing continues. Mr. Kleiber, with an energy his admirers will commend, has lost no time in piling more first performances upon us. Mr. Stokowski and Mr. Koussevitzky have announced the usual list of "first times." In the lack of any information to the contrary, it may be taken for granted that all-modernist programs of the type sponsored by the League of Composers, Copland-Sessions and Pro-Musica have not vanished from the earth.

But Mr. Kousevitzky, his own ample array of novelties notwithstanding has said something which may be prophetic of an end of the dosing, or at least of a different way of administering the pills, bitter or sugar-coated. On his return from Europe he was quoted as saying that the time of experimentation is over. An era has about reached its close. Conductors should give more heed to repetitions. Certain composers have established themselves and no longer are to be regarded primarily as innovators. It is time to review an epoch that is no longer a new day. Let us pick and choose from among the many works tried out on a docile public and thereby assist the fittest to survive. These are not the Boston conductor's words, but this, for us, is the burden of his message. The time has come when second and third performances would seem now to be of more importance than a premiere.

* * *

At first blush we agree. But we would much prefer that Mr. Koussevitzky should do the picking and the choosing of the works to be repeated. He names a number of composers as having settled into almost the status of classics. To grant some of these even a real importance in a day of change would be a strain on our generosity. But that is a detail and of little consequence as compared to the principle of more repetitions as against fewer first performances. This principle gives rise to these parallel questions:

Is it better to go on playing new works, even if they yield little promise of being any worthier than those already played, because of a forlorn hope of chancing eventually on something that may prove itself beyond a doubt at its first hearing?

Or is it better to disregard new works which obviously are no better than those that already have been played and repeat the latter because of an equally desperate hope that a second or third hearing will bring belated justice to something not fully grasped, understood or appreciated the first time?

These questions, it should be stated, are ours, not Mr. Koussevitzky's. His assumption may be, and presumably is, the very different one, that a certain number of composers and compositions of the post-war era have established themselves, and that the conductor who gives them further performances in some measure will be meeting a public demand. This we doubt. Conductors must create the demand. Unhappily, there may be more difficulty persuading audiences to listen with open mind a second time than a first.

It is one thing to admit a contemporary composer into the conductor's own gallery of "classics." It is quite another to convince the public that it enjoys what it does not enjoy. But who is to say what the public enjoys? Who really knows? What certain proofs are there with respect to the enjoyment of any first-time or second-time novelty not so fortunate or unfortunate as to be a transitory sensation like the Ravel Bolero? Does the applause in the concert hall begin to tell the story? Or a ew subsequent letters of appreciation? r a world-wide barrage of critical erogation?

Not to go farther back than many of ur elder concert habitues can remember, we may ask what clear indications here were when the Strauss tone-poems ere new that they would become almost ndispensable to our symphonic programs during the next four decades. In the face of much sharp criticism, what clear evidence was conveyed to conductors that this was music that would grow in popularity with inevitable repetitions? They provoked no end of discussion. They led to widespread controversy. But discussion and controversy have raged about various works that in a relatively short time were relegated to the ash heap. Severe condemnation at the outset may be a great help, but it by no means insures the future success of a composition or composer, whatever the causes of the hostility thus evoked.

he difficulty, as we see it, with pect to such recent music as the conentious conductor may feel should brought back now for further hears, is not so much that of hostility as weariness and indifference. Has ndemith written anything that a firstss controversy could be built upon lay? Or Honegger? Or Prokofieff? sn't Stravinsky a less controversial ure than he was?—his early works finitely accepted, his later works either definitely rejected or clouded with an athy the public never felt toward his Petrushka," his "Fire Bird" or his acre du Printemps"! However, to give ravinsky the benefit of the doubt, let be conceded that further performances "The Symphony of the Psalms," "Apol- Musagete" and, perhaps, the piano priccio would fit reasonably into any view of the works of the post-war riod. There would still rest on the nductor a problem of conversion no s difficult than confronted him at the st performances of these works. To set the first curiosity, which may be mmed up as an attitude of "What's ravinsky up to now?" there has risen such clamor for or against any of the ter Stravinsky works as could create situation at all analogous to that of e early days of the Strauss works; or, r that matter, Stravinsky's own "Sacre Printemps."

So far as any desire to hear these orks manifests itself on the surface, e are inclined to believe that the conctor who repeats them or their like ll have need to know more of the retions of countless individuals than ose individauls themselves know. This certainty of mind on the part of inmerable persons who are neither proodern nor the contrary may be of itlf a strong argument for repetitions.

Continued on Following Page

Koussevitzky

Continued from Preceding Page

But uncertainty does not make for en- husiasm; it does imply the need of con- ersion.

Some of the reaction that undoubtedly as set in against the experimental nusic of yesterday—a reaction none the less definite though against something never popularly embraced—has taken he form of such wholesale condemnation of composers, compositions, conductors nd literary exegetes as to represent an lmost fanatical intolerance. One way, perhaps, to maintain or restore a saner outlook is to refuse to limit "contemporary" music to the post-war period. This is, in practice, just what is done with respect to such composers as Stravinsky and Ravel. If the career of ither had been cut short fifteen years go, that would not have justified elimnation of their earlier works as music ot properly belonging to our era.

This may have some bearing on our utlook with respect to Debussy and trauss. If Debussy had lived and preerved similarly his mental vigor, he ould have been no more antiquated a gure than Strauss. They were within o years of an age, their creative gifts ossomed in the same decades.

Ravel certainly is closer to Debussy an he is to Schönberg, and there is s that is common to Hindemith and spighi than there is to Alban Berg d Strauss. Sibelius, however solitary, a definite tie with the past.

When we become less age-conscious, en we stop trying to draw a line as ween what is modern and what is not, task of settling contemporary comsers in their places is going to be a ch simpler one. If more repetitions of rks of the last two decades will conbute to this end, the dread of an occanal rehearing of something that was ious the first time and may be more the second ought not to stand in the y. In the words of an ancient wheeze, t heart never filled a spade flush.

OSCAR THOMPSON

printed from the New York Evening Post]

Oct 23-24

TRANSCRIPT, THURSDAY, OCTOBER 22, 1931

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The New Composer Of a New Concerto

Introducing Harold Morris To the Public of the Symphony Concerts

YET strictly speaking, Mr. Morris has already introduced himself to a Boston audience. Some years ago, as pianist, he played in Jordan Hall and was well received. Incidentally, in a number or two he may also have appeared as composer. Now, with the prestige of an invitation to the Symphony Concerts, he comes primarily as composer who is also practised pianist—as composer, in particular, of a Concerto to be heard on Friday and Saturday for the first times anywhere. It is middle piece in a program that begins with a Symphony of Mozart and ends with Strauss's "Ein Heldenleben."

Harold Morris was born in 1890 at San Antonio, in Texas, where he received his early education, musical and other. He is a graduate of the University of Texas, holding a Bachelor's degree from that institution. He continued his musical studies at the Cincinnati Conservatory of Music and in New York. He received no finishing in Europe and remains strictly an American product. His teachers were Thalberg and Godowsky for the piano; Edgar Stillman Kelley and Rosario Scalero for composition; Walter Henry Rothwell, the conductor. He is at present a member of the piano-faculty of the Juilliard School of Music in New York.

Mr. Morris's first work was a tone poem (1915) after Tagore's "Gitanjali." It was first heard from the Cincinnati Orchestra under Ysaye, in 1917. Stransky and Rothwell also played it. The composer still recounts with a glow of satisfaction how the old Ysaye said to him, "I'll play anything you ever write." Yet, until he undertook the concerto to be played in Symphony Hall, he wrote nothing further for full orchestra. As he explained yesterday: "I have been active as a composer chiefly in the field of chamber-music; for I believe that chamber-music affords the best outlet to the young composer in his effort to gain a hearing."

Mr. Morris has written a string-quartet, a piano-quintet, a sonata for violin and piano, a rhapsody for violin, 'cello and piano, a set of variations for chamber orchestra on a Negro Spiritual, "Dum-a-Lum." The present concerto was completed in 1926. The string quartet has been played variously by the Pro Arte Quartet. The trio, at a League of Composers' concert, by the author, Messrs. Stoessel and Salmond. Reviewers have been kind in their appraisal of these works. A single example will suffice. Writing of the trio, Mr. Gilman said in the Herald Tribune: "This is a superb piece of writing, and we know of no contemporary composer who would not be justified in patting himself on the back if he had written it."

Mr. Morris has ideas of his own concerning composition. As a composer he does not play the pleasant little game of "Follow my leader." Neither is he at all affected by mob-psychology among current composers. In other words, Mr. Morris raises questioning eyebrows at one of the principal tenets of most modernist composers, at their seeming passion for so-called originality at any and all costs. Natural expression of musical thought he sets higher than the ability to invent some new combination of tones, or of tone, rhythm and color, which no one else has devised before. As he talks, he appears more concerned with moods, with unities of mood, with coherence of expression, than with novel technical devices or with the exploration of the untried resources of music.

Said he to the inquirer: "Why should every composer try to invent a new musical language? Not every new poet tries to invent a new language of words. It would seem to be an error, then, for musicians to make such attempts." This does not mean that Mr. Morris's musical idiom reverts to the outworn formulas of the last century. Far from it. It does mean that his language is a far-ranging one, with sources in both past and present. It means further that Mr. Morris writes only in a language which he can use without producing effects of strain; which he can make to sound inevitable. It means, finally, that he uses only such language as is suited to the expression of his musical ideas; that he does not allow idiom to dictate subject-matter.

The composer-pianist began by telling the interviewer that he believed in folk-song as the chief fertilizing element in the art of music; affirmed that America possessed a rich store of folk-song; avowed his devotion to folk-music as a source of inspiration. To the questioner's hasty "What type of folk-music?" he replied: "Since I was born and brought up in the South, to Negro folk-music. That music I know extremely well. I was steeped in it through all the days of my youth. I do not mean to imply in any sense that it is the only American folk-music, but it is an important element in our musical heritage."

Characteristically, then, Mr. Morris took up his Concerto for exposition, beginning with the second movement rather than with the first. This second movement is a set of eight variations upon a little known Spiritual, the so-called "Negro Pilgrim Song." Mr. Morris pointed out how he had tried to find a background for the beautifully expressive melody which would be most in keeping with that melody; which would enhance it; which would seem to grow out of the melody itself. He went on to say that in all the variations he had made no attempt to juggle the melody or to play musical tricks with it; that he had refused to use the melody and the variation-form as a vehicle for the display of technical ingenuity and resource in composition. (Few forms lend themselves better to such display). He concluded with his main thesis—that he had tried to keep the variations in closely related moods, arising naturally out of the melody itself. The sixth variation, a noble Maestoso, mounting to a climax, furnishes the high point of the movement.

Turning to the first movement, Allegro Moderato, the composer reverted once again to the Spiritual. "The Spiritual," he said, "is the result of slavery in contact with civilization. It would not have arisen if the Negroes had not come in contact with civilization. Just as I have used this product of the Negro and his new environment in the second movement, so I base the first upon a music of the Negro in his native state. The first movement—in sonata-form—begins with an African Negro drum-beat as the principal motto of the symphony." The solo-piano announces it at the outset. Simultaneously with this announcement come rhythmic embellishments in the orchestra. By this sign the solo-piano is to be used frequently, in approved modern manner, as percussive instrument. The principal theme comes a little later, for solo-piano, in a full-voiced "Largamente." It is cast in ample mold. As secondary themes, there occur, first, an English-horn solo in the manner of a Spiritual, but original with the composer; later a broad Andante. All themes are conceived in a manner intended to cause the second movement to enter with the best possible effect.

The third and final movement is a Rondo—Allegro giusto. Though Mr. Morris announced no program, one can readily see that, while the first movement deals with the Negro in his aboriginal home, and the second with this Negro after making contact with civilization, the third may well be taken to be this same American Negro at play. It opens at once with the liveliest syncopated rhythms in piano and orchestra. It is obvious that these rhythms have their origin in jazz. But the composer happily avoids the triteness of manufactured, made-for-the moment, "best-seller" jazz. These rhythms and the harmonies that clothe them, the melodic contours that outline them, are of intriguing effect. They, together with frequent reference to the drum-beat motto, of the first movement, form the principal musical matter of the finale. As contrast there is another expressive Adagio which returns later as an Andante maestoso. Near the end the Spiritual of the second movement is introduced in changed rhythm. After which bravura passages bring the rondo to a spirited close.

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THOUGH the season is still young, the course of the Wellesley Concert Fund proceeded to its second concert last evening at Alumnæ Hall. The program was given by the Boston Symphony Orchestra. On entering one passed long lines of individuals leading to the box office, in the hope that single tickets for this performance might be available. The program as announced included a Handel Concerto and Brahms's Fourth Symphony. But the idea of the Edison memorial intervened, and Wellesley last evening heard Beethoven's "Heroic" symphony even as Symphony Hall will hear it this afternoon. The rest of the program continued according to previous announcement—Franck's Symphonic poem, "Les Eolides," the second suite from Ravel's "Daphnis and Chloe."

Is it pertinent to record a memorial performance in terms of critical comment? Be it said parenthetically that to the young idea out at Wellesley joy in the performance of the symphony seemed far to outweigh any memorial considerations which the program sheet may have suggested; for spontaneous applause rose to great heights the moment the conductor released his baton, and the orchestra was soon on its feet in acknowledgment. To Dr. Koussevitzky this symphony is apparently the musical embodiment of all those things in life which we are accustomed to group together under the collective term heroism. And it is equally apparent that Dr. Koussevitzky's hero is the idealization of an exceedingly inclusive group of great and noble virtues. That hero is never a blusterer or a swaggerer or a swashbuckler. His heroism leaves such tell-tale signs of pettiness far, far behind. He has time for the refinements and the sensibilities of life. His heroism proceeds from an inner nobility of soul, is evidenced by the accomplishment of great things of lasting value to mankind. That Beethoven's hero is a composite idealization of the unselfish, altruistic, manly, dynamic forces in life, follows necessarily from the authenticated stories of the dedication of this symphony. It is evident then that the composer's hero and the conductor's hero are as nearly identical as the products of two minds can be. And where would one find a more perfect personification of this ideal than in the life of Thomas Alva Edison?

And what, may one ask, is the distinguishing feature of Dr. Koussevitzky's treatment of this symphony? From a complex of great qualities it is of course difficult to isolate one single one; but if an answer were attempted, it would probably deal with the conductor's rhythmic handling of this score. From these rhythms proceeds a satisfying completeness—does one "interpret" too much if one suggests a life filled completely full of great achievement? Again one could point a finger in the direction of Edison. And rhythm is the nervous system of music; as Edison's electricity may be likened unto the nervous system of this machine-world of the twentieth century. But one must resist the temptation to spin out further comparisons and analogies. It is sufficient that Beethoven's unknown ideal hero, made real in this present through Koussevitkian intuitions, can suggest such an one as the great man who has just passed from us.

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Not to go farther back th our elder concert habitues ber, we may ask what clear here were when the Strauss vere new that they would be ndispensable to our symp grams during the next four de the face of much sharp critic clear evidence was conveyed tors that this was music t grow in popularity with inevit titions? They provoked no e cussion. They led to widesprea versy. But discussion and co have raged about various work a relatively short time were to the ash heap. Severe cond at the outset may be a great it by no means insures the fu cess of a composition or composer, whatever the causes of the hostility thus evoked.

The difficulty, as we see it, with respect to such recent music as the conscientious conductor may feel should be brought back now for further hearings, is not so much that of hostility as of weariness and indifference. Has Hindemith written anything that a first-class controversy could be built upon today? Or Honegger? Or Prokofieff?

Isn't Stravinsky a less controversial figure than he was?—his early works definitely accepted, his later works either as definitely rejected or clouded with an apathy the public never felt toward his "Petrushka," his "Fire Bird" or his "Sacre du Printemps"! However, to give Stravinsky the benefit of the doubt, let it be conceded that further performances of "The Symphony of the Psalms," "Apollon Musagete" and, perhaps, the piano Capriccio would fit reasonably into any review of the works of the post-war period. There would still rest on the conductor a problem of conversion no less difficult than confronted him at the first performances of these works. To offset the first curiosity, which may be summed up as an attitude of "What's Stravinsky up to now?" there has risen no such clamor for or against any of the later Stravinsky works as could create a situation at all analogous to that of the early days of the Strauss works; or, for that matter, Stravinsky's own "Sacre du Printemps."

So far as any desire to hear these works manifests itself on the surface, we are inclined to believe that the conductor who repeats them or their like will have need to know more of the reactions of countless individuals than those individauls themselves know. This uncertainty of mind on the part of innumerable persons who are neither pro-modern nor the contrary may be of itself a strong argument for repetitions.

Continued on Following Page

Koussevitzky

Continued from Preceding Page

But uncertainty does not make for enthusiasm; it does imply the need of conversion.

Some of the reaction that undoubtedly has set in against the experimental music of yesterday—a reaction none the less definite though against something never popularly embraced—has taken the form of such wholesale condemnation of composers, compositions, conductors and literary exegetes as to represent an almost fanatical intolerance. One way, perhaps, to maintain or restore a saner outlook is to refuse to limit "contemporary" music to the post-war period. This is, in practice, just what is done with respect to such composers as Stravinsky and Ravel. If the career of either had been cut short fifteen years ago, that would not have justified elimination of their earlier works as music not properly belonging to our era.

This may have some bearing on our outlook with respect to Debussy and Strauss. If Debussy had lived and preserved similarly his mental vigor, he would have been no more antiquated a figure than Strauss. They were within two years of an age, their creative gifts blossomed in the same decades.

Ravel certainly is closer to Debussy than he is to Schönberg, and there is less that is common to Hindemith and Respighi than there is to Alban Berg and Strauss. Sibelius, however solitary, is a definite tie with the past.

When we become less age-conscious, when we stop trying to draw a line as between what is modern and what is not, the task of settling contemporary composers in their places is going to be a much simpler one. If more repetitions of works of the last two decades will contribute to this end, the dread of an occasional rehearing of something that was tedious the first time and may be more so the second ought not to stand in the way. In the words of an ancient wheeze, faint heart never filled a spade flush.

OSCAR THOMPSON

[Reprinted from the New York Evening Post]

24

Symphony Oct 24 Concert

New Concerto Enlarges the Symphonic Day

From Harold Morris, American, Fresh Blood Into Old Form, Mozart and Strauss

NOWADAYS piano-concertos are out of fashion. Patient and polite Bostonians do not hiss them at Symphony Hall as mannerless young Parisians used to do at the Colonne Concerts. Form and contents, they explained, were moribund; performance was time wasted. More charitably and less openly, we count these concertos as part of the baggage that illustrious pianists carry about; as decorative appendages to the work of eminent composers. Besides, they are, almost always, classics or semi-classics, giving the learned "programists" opportunity to string together page after page of rambling notes. In these times, we say to ourselves, who writes a piano-concerto, unless it be a young Parisian composer minded to better his fortunes by an American tour; or, say, Monsieur Ravel remembering, on the edge of his sixties, that he has not written such a piece and hastening to repair the oversight? It is easy to imagine composers setting to symphonies, overtures, tone-poems, unlabelled compositions for orchestra, from inner and irresistible urge. In this twentieth century, if and when they put a piano-concerto to music-paper, most do it to mark their place in the world, as the haute bourgeoisie sooner or later buy top-hats.

Into the Symphony Concert yesterday, out of Texas by way of New York, came Mr. Harold Morris, in the forty-first year of his age, to upset all these notions. He was modestly placed at the middle of the program with no more than a slender line to signal him: "Concerto for Piano . . . Morris . . . First Performances." As modestly he preceded Dr. Koussevitzky to the pianoforte, tall, seemly, self-possessed, uncommonly youthful. But it was to be observed that at the end of piece and performance there were tossed locks for him to smooth and a morning coat to set right at the shoulders. He was not too warmly received, since next to no one remembered that he had given a rather notable recital in Boston six years ago. Before he and the orchestra had proceeded through a hundred measures he was in full possession of the audience.

And with reason. For here was no piano-concerto written because the pianist-composer wished to groom and ride his own battle-horse. No more was he adding an opus 36, for example, to the lengthening catalogue of his works. Mr. Morris had something to say musically and individually; knew how to say it in such fashion; chose the form because it suited his purpose, bent it to his ends; said his saying with communicating ardor and impetus. The Concerto is rooted in Negro folk-melody. From his Southern youth Mr. Morris has answered to it; studied, cultivated, absorbed it. His second movement is a set of variations on a Negro spiritual. An African drum-beat is percussive motiv through the first. There are syncopations of unmistakable origin through the final Rondo. There, however, as oftenest elsewhere, Mr. Morris does not transliterate. He transfuses his folk-material into himself; from him it emerges in the shape, substance, color and character he would impose upon it; becomes matter for his imagination, means for his skill.

That skill is considerable and eminently plastic. Mr. Morris does not depart from orthodox form—sonata-like in the first movement, variations in the second, rondo in the third—but he molds it with modern freedoms, lets his matter and expression condition it. Though along the way, he tests his own, or any other player's powers, the bravura measures are neither frequent, overt nor manufactured. They spring naturally from the course, the motion, the mood. In modern fashion, likewise, he writes symphonically for the orchestra, or for piano and orchestra joined, rather than treats the one as solo, the other as accompanying instrument. Throughout, he is more sensitive, inventive and expert with the timbre of the piano—as in the first movement—than with the timbres of the orchestra. None the less he handles the various instrumental groups ably, warmly, with a will of his own. The orchestral turn, the orchestral background, are seldom obvious or expected. Throughout, again, the Concerto is unified not merely by the recurrence or the interlocking of motivs, but as a music upspringing from itself, with a ferment and a rhythmic motion of its own, flowing—not conducted—from mood to mood, proceeding from an ordered beginning to a foreseen end. As ripe and ready composer, Mr. Morris writes, master of himself and of his design, yet possessed for the passing instant by sudden improvisational flashes.

By these qualities alone a composer-pianist does not prevail as Mr. Morris prevailed yesterday. Propulsive energy first served him. The first movement of the Concerto had body and abundance, motion and élan. It swung into the course; mounted along it; upswelled into larger and warmer voice; so gained final amplitude. The pianistic drum-beat gave it a tang of wildness; creative ardor deepened it; rhythmic vigors pulsed through it; at the end came full-rounded whole—as though the tonal stage were full-set for the variations that were to be focus and heart of the music. They rose, as though a brooding mood, and not technical contemplation, had called them into being. One or another struck a plaintive, half-exotic, note. Again a native wildness struggled through, only to subdue itself, restless, regretful. Upon one more a great peace descended. All were emanations of the "Pilgrim Song" from a touched imagination. All were music in which the piano had characterizing part yet was woven into the unfolding symphonic texture.

The Rondo escaped the repetition of the obvious which is familiar bane to such finales. Again the pianistic drum-beat whipped acridly in. The motion of the music was incessant and exhilarating, the more for its ever-changing density. There were returns to the rapt mood of the variations; upleaping rhythms or jetting bravura brushed it away. . . . In 1931 concertos are still written, even born alive. No thin blood runs in Mr. Morris; none of the hesitating, refuge-seeking temperament that too often dulls American music-making. He speaks out. Yesterday his audience could not choose but hear. Some of us made bold to fancy that we were "sitting in" at an event.

Mozart began the concert briefly; Strauss ended it more lengthily. The symphony out of Salzburg was the little and early Symphony in C major, sans minuet, with a slow movement for strings and bassoons only, that Sir T. Beecham introduced into these concerts. Dr. Koussevitzky and a lightened string choir played it with flawless tone, transparent texture, phrasing that was both chiselled and pliant. Yet short as the Symphony is, felicitously as it was made to sound, it ran thin before any movement was ended. No doubt in these latter days we take the symphonic label over-seriously. From a symphony, we expect instinctively something large-scaled, pitched high, generally and particularly significant. We do not naturally hear it as light, agreeable entertainment. Yet Mozart and his time so wrote, listened, applauded — probably chatted while the music was proceeding, if the concert-room happened also to be salon. Unmistakably this Symphony in C major is such a piece. Yet the bright vigor of the first movement wanes before full close comes; the moodless second movement runs dry; only the lively rhythmed finale prattles and smiles and races, returning and repeating to the end.

As often as Dr. Koussevitzky plays "Ein Heldenleben"—and he, his orchestra and his Bostonian public rise to the tone-poem—he does Strauss loyal service. For he preserves, projects, intensifies a music — and not a program. "A Hero-Life" was thirty-two years old last March. The time is well past for debating the minutiæ, except in "programists'" footnotes. Let the Hero's adversaries cheep and snarl; let the battle rage. (In point of fact, after an atonal and a polytonal day, it rages rather tamely.) All these, like the rococo ornament of violin-figures around the Hero's helpmeet, are but details along the way. There remains a tonal narrative hardly surpassed in symphonic music for sustained and diversified progress, at every turn graphic, swift, impinging upon every listening faculty. There remains also a masterly music of characterization vivid, various, dynamic, astringent. Thereby, as in "Don Juan," "Don Quixote" and "Till," Strauss widened the scope and deepened the potency of musical expression; reflected the temper of his time; set his mark upon it.

There remain, finally, such sequences as the proclamation of the Hero's pride and will, the interweaving of the love music, the ascent of the Hero's motiv above the battle, the meditation upon his works of peace, the grave exaltation of his end. There and elsewhere, page after page teems with thought and feeling, fire, power, wisdom, beauty, illumination; runs copious and beats high with intellectual and emotional energy. Dr. Koussevitzky is all understanding when he plays "Ein Heldenleben" as a music self-contained and self-expressed.

H. T. P.

Programs to Hand

Trans Oct 24

At last, in deference to many requests from the public of the Cambridge concerts of the Symphony Orchestra, Dr. Koussevitzky will venture one of Strauss's longer and larger tone-poems in Sanders Theater. Hitherto the stage has been counted too small for the requisite number of players. The program for the concert on Thursday of next week stands:

Overture to Collin's Tragedy, "Coriolanus" Beethoven
Concerto, No. 3, in C minor for Piano and Orchestra .... Beethoven
(Pianist: Eleanor Packard)
Tone-Poem, "Ein Heldenleben" ...... Strauss

[illegible] be heard at Sym-

Incidents and Prospects

Two notable "assisting artists" are engaged for the supplementary series of Symphony Concerts on Monday evenings: Miss d' Aranyi, the violinist, as yet unheard in Boston with orchestra; Mr. Robert Goldsand, the young Viennese pianist, praised on all sides in New York a year or two ago.

A setting for unaccompanied chorus of

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31 Herald

MUSIC

Oct 24

MORRIS'S CONCERTO

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky conductor, gave the third concert of its 51st season yesterday afternoon in Symphony hall. Mozart, Symphony in C Major (without minuet, K. No. 338). Morris, Concerto for Piano (first performance). Strauss, "Ein Heldenleben."

Mr. Harold Morris, born at San Antonio, Tex., in 1890, knowing well the Negroes, their songs and their rhythms, as a composer was naturally led to utilize this knowledge. Not, however, as an abject folk-lorist of the North who believes that all music by Americans should be based on Negro tunes and rhythms, for Mr. Morris has found orchestral inspiration in poems by Tagore, and written much chamber music of an "absolute" nature. In this concerto he uses a Negro spiritual, "Pilgrim Song" as a theme for variations which are of a decidedly modern character; he uses in the other movements the "African Negro drumbeat," which has fascinated travellers on that continent from Winwood Reade to Andre Gide; but this rhythmic beat might have been employed by other composers without thought of Africa and its natives. The beautiful "Pilgrim Song" is without doubt a Negro spiritual, but as Mr. Morris says, it shows the effect—he probably means the effect musically—"of civilization on the slaves of the southern states." It is highly improbable that the tune as it now appears was brought to this country by African slaves; many so-called spirituals were shaped by plantation Negroes who heard their mistresses singing European ballads, or American sentimental ditties. To call this concerto a "Negro Concerto" would be to wrong Mr. Morris, for the best portions of the work are of his own invention; nor is there outside of the spiritual hardly a page that has a specific Negro character.

The set of variations —though variations, no matter how the laborer in this field is named, are as a rule to be avoided—this set of variations is to us the most interesting, the most musical portion of the work. They are more than ingenious; they display more than technical skill; they show imagination, poetic thought and expression. And in this movement the instrumentation is more conspicuous for variety, color, fancy than in the other movements, in which it is at times thick, often depending for a desired effect on merely vigorous impact.

The first movement might be shortened to advantage. There are too many elaborate preparations for too many climaxes, so that the hearer is often led to anticipate what should be the crowning climax, the "apotheosis." Few of the themes and their derivatives have a sufficiently salient character. No one expects in these days a decidedly sensuous element in orchestral music. That element, we are assured, is old-fashioned, shop-worn. Patterns, rhythms and cross-rhythms, in them lies beauty. And so the simple pathos of the Pilgrim Song came as a relief. There are some stirring passages in the first movement as in the Finale, which has the more continuous pace and is more compact, but there are other passages, yes, pages that are little more than sound and fury.

Dr. Koussevitzky had given great attention to the preparation for performance. He showed practically his interest in the concerto, for everything was done by him and the orchestra to present the music in its strength, while the contrasting measures, the harmonic inventions and the more delicate details were played with full appreciation. Mr. Morris played the piano part often with gusto, but for a considerable number of measures in the first movement, the piano part was not sufficiently prominent, although in them the piano was not merely an orchestral instrument. Nor was this lack of proportion due to the over-bearing orchestra, for Dr. Koussevitzky preserved proportion when it was possible.

The concerto—especially the variation section—was well received by the audience—and the orchestra joined in the applause at the end; well-merited, for while exceptions may be noted, the concerto deserves thoughtful attention and gives promise for Mr. Morris in the future.

The symphony was beautifully played. Dr. Koussevitzky is always happy in his interpretation of Mozart's music. It is never stale to him; he could not endure a perfunctory performance.

Strauss's "Heldenleben"—that composer's self-glorification—brought the close. It is fortunate that the most eloquent, the least sensational, theatrical pages are those of the conclusion. A German analyst has given to this ending a title: "The hero's escape from the world." One does not easily see Strauss wishing or willing to escape from the world even to the accompaniment of solemn strains. Some of the sections are now outworn. There is much that is bombastic. One is not interested today in the snarling and sneering of the hero's antagonists, who because they did not like Strauss's music had of course, an "earthly, sluggish nature." But the opening portrayal of the hero, the amorous episode—in which Mr. Burgin played delightfully the violin solo with the requisite capriciousness, and the conclusion are still worth hearing, when they are performed as they were yesterday.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Nov. 6-7 comprises Respighi's arrangement of five piano pieces by Rachmaninoff (first performances). Sibelius, Symphony No. 4, A minor. Rimsky-Korsakov, "Scheherazade."

American Composer Soloist in New Concerto at Symphony

Amer

By MOSES SMITH

Oct 24

Serge Koussevitzky, conducting this week's concerts of the Boston Symphony Orchestra, has double cause for pride and joy in presenting the Piano Concerto of Harold Morris, American composer from Texas, now living in New York City.

Not only is the work being given a world premiere, which is one of Mr. Koussevitzky's specialties, but it is by an American—and the Russian conductor has a notable, perhaps unique, record among conductors in this country in his persistent sponsorship of rising talent. Mr. Morris plays the solo part in his own work. By all the evidence of yesterday's program, the work was carefully rehearsed. And so we may assume that the sounds we heard are those Mr. Morris intended.

At first hearing it seemed to us that the first movement contained the most interesting material, but that it was too long for this subject matter or for the listener's attention. The second and third movements were less weighty in substance, though equally serious

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky chose a curiously varied program for yesterday's Symphony concert. Its three numbers were a Mozart symphony, in C major, the one conducted here a few years ago by Sir Thomas Beecham, No. 338 in Koechel's thematic catalogue of the composer's works; a new piano concerto by Harold Morris, with Mr Morris as pianist; and Strauss' "Ein Heldenleben." Those who like to find some sort of unity underlying a program must have been baffled to find any imaginative congruity in these three works.

Harold Morris is an American, born at San Antonio, Tex, in 1890, now living in New York. He has studied piano and composition in this country, under musicians of the conservative elder school. In a program note Mr Morris states that although he does not believe in leaning entirely on folk music, or that it should "in any way hamper our modern musical expression," nevertheless folk music "should be the basis, as it was with composers of the past." He subscribes to the dictum of the late H. E. Krehbiel that the only place in America where true folk song could possibly be found is on the old-time Southern plantation, among the Negroes.

Morris' Concerto

Accordingly, the thematic material of Mr Morris' concerto is derived from "Spirituals," especially from the "Pilgrim's Song," which is its principal melody. He has scored it for a moderate modern orchestra, except that there is an array of percussion instruments.

The important point about a new piece of music is not the theories of its composer, but its effect on an audience. One's first impression of this concerto, possibly an unfair one, was that it is dull, lacking in emotional vitality, and rather clumsily written. Neither in style nor in substance does it show distinct individuality or power. It is certainly no worse than some of the European novelties of recent seasons at Symphony Hall. One prefers the music of Mr Morris to that of Lourie or Janin, for instance. But it is no better. The performance was politely applauded, without any evidence that the audience was emotionally stirred.

Mozart's symphony has an originality, a daring in style, a depth of feeling that would belie those who write patronizingly of his work as merely graceful and fluent. It deserved a more incisive, a more brilliant, a more accurate performance than it received. Dr Koussevitzky cannot be expected to show equal imaginative understanding of the work of all composers, and Mozart is notoriously his worst "blind spot." But he could and should see that the orchestra plays the right note at the exact right moment. Perhaps the attacks would be more invariably unanimous if the conductor's beat always gave a clear signal for beginning.

Strauss' "Heldenleben"

Strauss' "Heldenleben" is to be ranked with his "Alpine Symphony" among his failures rather than with "Till" and "Don Juan" among his triumphs, a judgment of which repeated hearings make one the surer. This music sounds magnificently, but has almost nothing new or vital to say. It was painstakingly and eloquently performed.

Although no attention was called to it, many in the audience must have been struck at the opening of the concert yesterday by the mute eloquence of the vacant chair at the second desk among the first violins. Boris Kreinen, whose place it was, died this week as the result of injuries received in an accident. An excellent musician, he will be missed by his colleagues. The admirable choir of first violins has lost one of its best voices.

P. R.

Herald Oct 22

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MUSIC

MORRIS'S CONCERTO

By PHILIP HALE

Harold Morris's piano concerto will have its first performance tomorrow afternoon at the concert of the Boston Symphony orchestra. He will play the piano part.

He was born at San Antonio, Tex., in 1890. His teachers have been Edgar Stillman Kelley, Godowsky, Rothwell, Scalero and Thalberg. The concerto was begun about three years ago. The slow movement is a set of variations on the spiritual "Pilgrim's Song."

"I'm a poor wayfarin' stranger
While journeyin' thro' this land of woe,
Yet there's no sickness, toil and danger,
In that bright world to which I go."

This song, Mr. Morris says, shows the effect of civilization on the slaves of the southern states, and is in strong contrast to the rugged rhythmic character of the African Negro drum beat with which the first movement opens and is used throughout the movement and momentarily in the last as a binding link between the movements. "The other material is, I hope, the natural and logical result of growing up with, and studying folk music as we have it in the South. But I do not mean this to imply that I believe in leaning entirely on folk music or that I should in any way limit or hamper our modern musical expression, but rather that it should be the basis as it was with composers of the past."

The score calls for the orthodox orchestra with these percussion instruments: kettle drums, snare drum, bass drum, cymbals, triangle, tambourine, wooden block, glockenspiel, xylophone.

The list of Mr. Morris's compositions includes "Poem" for orchestra after Tagore's "Gitanjali," symphony for large orchestra, violin and piano sonata, piano trio, piano quintet, string quartet. Variations for chamber orchestra on the spiritual, "I was way down yonder, dum-a-lum," three piano sonatas, songs. Music by him has been performed by the N. Y. Philharmonic Society, Cincinnati Symphony orchestra, Los Angeles Symphony orchestra, Rochester Symphony orchestra, Pro Arte Quartet, N. Y. String Quartet, Hans Lange Quartet, Felix Salmond, 'cellist; Albert Stossel, violinist and conductor.

The other compositions to be played under Dr. Koussevitzky's direction this week are Mozart's Symphony in C major (K. 338)—without a minuet — and Strauss's "Ein Heldenleben." These two works were on Sir Thomas Beecham's program when he led the orchestra as a guest conductor.

Morris as Soloist With Symphony

Trav Oct 24

Harold Morris, the first soloist of
concert season, appeared
afternoon at Symphony hall
dual role of composer and pia
the Boston Symphony orchest

The youthful Mr. Morris ha
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its first performance yesterday, h
his inspiration from a Negro fol
of the southern plantations. a
melodic strain, somewhat elab
embroidered with orchestral and
nical embellishments. It is in th
ond movement, variations on
Negro "Pilgrim Song," that Mr.
found his best medium, and to a
what lesser extent in the fascina
and exciting rondo which followed it.

The opening allegro and an
seem, from the listener's viewpoin
in a maze of harsh dissonances.
only fleeting and occasional glin
of beauty in brief melodic passage
appraisal of Mr. Morris's promisin
ent must rest on future perform
of this strange and somewhat di
ing concerto. He displayed a vigor
sympathetic musicianship at the p

The symphony was Mozart's crown
ing creation, in C major, familiarly
known as the Jupiter symphony. The
scholarly masterpiece was played with
the usual Koussevitzky perfection of
detail—a glorious performance. So, too,
was the closing Strauss tone poem "Ein
Heldenleben," picturesque and heroic
measures of one of Dr. Koussevitzky's
perennial favorites.

Post

AY, OCTOBER 24, 19

YOUTH AND MASTERS BY SYMPHONY

Morris' Piano Concerto, Mozart and Strauss Played

BY WARREN STOREY SMITH

The first piece of strictly contemporaneous music in three pairs of Symphony Concerts came yesterday in the Pianoforte Concerto of Harold Morris, played for the first time and with the composer as soloist.

SPIRITUAL BASIS FOR THEME

Mr. Morris was born in Texas 41 years ago; he has appeared as pianist in Jordan Hall but his name was unknown to the Symphony Concerts until yesterday. Like other composers of Southern extraction, John Powell for example, he has turned in this concerto and in other works to the music of the Negro for thematic material and suggestions. The Spiritual known as the Pilgrim Song bulks large in his Concerto. In the slow movement it forms the basis of the theme and variations, and the final statement of it here by the English horn, with piano and four violins accompanying, is one of the most felicitous touches in a work that seems on the whole episodic rather than well sustained.

Mr. Morris' is a concerto of moments. There are pages of fine rhythmic energy and large orchestral sonorities that sweep all before them. There are passages of pleasing richness. Possibly the nostalgic lyricism of the Spiritual colors the concerto over-much; certain it is that yesterday it seemed long and diffuse, neither sufficiently direct nor sufficiently cohesive, and without marked originality. The orchestral part is effectively made; the piano is treated idiomatically. Dr. Koussevitzky led a sympathetic performance, and Mr. Morris played his solo part brilliantly. He was cordially applauded.

Dr. Koussevitzky cannot be accused of malice towards a young composer whose work he is said to admire, but it was hardly kind of him to place this Concerto between Mozart's Symphony in C major, number 34, and Strauss' "Ein Heldenleben." The Mozart of this Symphony of 1780 and the Strauss who wrote "A Hero's Life" at the fullness of his powers wrote each of them with superb assurance and certainty of touch, and in neither case could their music be mistaken for that of any other.

Indeed, the Mozart of this delightful little Symphony in C seems more truly himself than the composer of the E-flat major and "Jupiter" Symphonies who looked forward to the Beethoven that he might not become. For it Dr. Koussevitzky found yesterday the ideal voice. His orchestra played as a Mozart orchestra, calling to mind that Mozart orchestra par excellence, the Vienna Philharmonic.

The performance of Strauss' tone-poem is describable only in superlatives. It is a promising beginning to a Symphony season to have heard in the first three concerts in such masterly and glamorous performance three such mighty works as Brahms' Fourth Symphony, Mahler's Ninth and now "Ein Heldenleben."

CARDS AVAILABLE TODAY FOR SYMPHONY MEMORIAL

Admission cards will be distributed today at Symphony Hall, free of charge, for the concert which the Boston Symphony Orchestra, Dr Serge Koussevitzky, conductor, will give in memory of Thomas A. Edison in Symphony Hall tomorrow afternoon at o'clock.

The cards of admission, although unreserved, correspond in number to the seats in Symphony Hall. They will be presented on request at the box office, beginning at 9 this morning until all have been taken.

The concert will consist of Beethoven's "Eroica" Symphony, famous for the funeral march which constitutes its slow movement. The concert will last for one hour, and will be broadcast to the entire Nation through station WEEI, which bears Edison name, and a national network.

Globe Oct 2

Memorial Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give a special concert in memory of Thomas A. Edison on Thursday at 4 p. m., in Symphony Hall. Tickets, for which there will be no charge, may be obtained at Symphony Hall on Wednesday.

Monitor Oct 19

Harold Morris's Piano Concerto

~~Monitor Oct 24~~

Harold Morris's Piano Concerto was played for the first time anywhere at the third Friday afternoon concert of the Boston Symphony Orchestra's season, in Symphony Hall, Boston, on Oct. 23. The composer was at the piano. Thus Dr. Koussevitsky again manifested his hospitality to works by American composers; for Mr. Morris is a native of Texas and received his musical education entirely in the United States.

Although this concerto is only Mr. Morris's second composition for full orchestra, he has won a considerable reputation as a composer of chamber music. This latest work, which might be called the "Negro" Concerto, carries out the composer's theory that native song should be the basis of American music. For motto of the whole, he has used an African Negro drumbeat; a Negro spiritual, "Pilgrim's Song," is the theme of the slow movement, and the final Rondo freely employs rhythms and tonal effects which are associated with Negro music.

On a first hearing the concerto left a good impression. Structurally it is sound, consisting of a first movement in sonata form, an Andante made up of a theme with eight variations, and a concluding Rondo. The composer has said that he intends to represent the Negro in the first movement in his primitive condition, in the second as affected by civilization. To the listener the second movement seems to reflect chiefly the religious element of civilization, while the Finale appears to express some of its less restful aspects.

An encouraging feature of the work is its freedom from effects designed to shock the listener to attention. The less agreeable devices of the modernist are used sparingly, and evidently only for specific purposes. The composer proves that he is not fearful of melody by writing a pleasant tune for the second theme of his first movement. There is no attempt to overwhelm us by volume of sound; indeed, the author's experience with the composition of chamber music is reflected in his scoring, which is remarkably transparent, and often he is satisfied to use but a few instruments—as violin, English horn, piano—for considerable passages. The solo instrument is used for the most part in embellishment and is given few measures to itself. As a whole the work, if not strikingly original, is workmanlike and musicianly.

The concert opened with a meticulous performance of Mozart's Symphony in C major No. 34 (K. 338) and closed with a relation of Strauss's "Heldenleben," which could not by its eloquence conceal the tediousness of the tale. L. A. S.

SYMPHONY TO HONOR MEMORY OF EDISON

Concert Thursday to Go Over Radio to Nation

~~Globe Oct 20~~

Two memorial services here and others throughout the world were planned yesterday as science joined Governments in mourning the death of Thomas A. Edison.

The Edison Electric Illuminating Company of Boston announced that during the hour of the funeral service tomorrow a 15-minute memorial program, with organ music and singing by a chorus of men employes, will be broadcast from the company's station, WEEI. Substations and departments of the company will receive the program by radio. Pres Charles L. Edgar of the company, Mrs Edgar and their son, Leavitt L. Edgar, will attend the funeral services at West Orange, N J.

Symphony Plans Concert

The Boston Symphony Orchestra will depart from tradition to present a memorial concert in honor of Edison in Symphony Hall Thursday afternoon from 4 to 5 o'clock. Dr Serge Koussevitzky will conduct. Tickets will be given free to applicants at Symphony Hall Wednesday.

It will be the first Symphony memorial concert ever given in honor of a man outside the world of music. The only earlier memorial concert honored Wilhelm Gericke, a former conductor, about 10 years ago. This concert will be broadcast locally by Station WEEI and will be carried to the Nation over networks of the National Broadcasting Company.

Beethoven's "Eroica" and an address by Judge Frederick P. Cabot, president of the board of trustees, are listed on the program.

The Massachusetts House of Representatives paused for a moment in its business yesterday to honor the inventor's memory in silence. Rev Abbot Peterson of Brookline, House chaplain, mentioned the inventor's death in his opening prayer.

SYMPHONY TO MEMORY OF EDISON

~~Post Oct 23~~

Plays the "Eroica" With Public as Its Guests

BY WARREN STOREY SMITH

Dr. Koussevitzky and the Boston Symphony Orchestra paid yesterday their tribute to the late Thomas A. Edison. In times past the orchestra has more than once honored the memory of the departed, most frequently, of course, when they have been of the world of music. The conventional procedure has been to play at the beginning of one of the regular concerts appropriate solemn music, as, for example, the Funeral March from Beethoven's "Eroica" Symphony.

PUBLIC GUEST OF ORCHESTRA

Yesterday it was different. Not merely the Funeral March was played, but the entire Symphony. It was not a regular concert of the orchestra. No other music stood upon the programme. And the public, or as much of it as Symphony Hall would hold, was guest of the orchestra.

At 8:30 Wednesday morning the cards of admission were issued to any who chose to ask for them, and at the end of two hours no more were to be had. Yesterday's performance of Beethoven's Symphony, which was nationally broadcast, was scheduled for 4 o'clock. Ten minutes before the hour only a few balcony seats were available. By the time the second movement was reached only a scattered two or three remained unoccupied. To look over this audience was to observe many faces not commonly seen of a Friday or a Tuesday afternoon or of a Saturday or a Monday evening. No doubt yesterday many were hearing a great orchestra for the first time. Yet a more attentive, a more devotedly absorbed company is seldom seen in Symphony Hall.

Dr. Koussevitzky had requested that there be no applause and, happily, this request was respected. After a brief interval, during which the announcer from the broadcasting station, WEEI, explained the nature and purpose of the concert, the conductor came upon the stage. The lights were lowered and, in obedience to a further request, orchestra and audience stood for a time in tribute to the dead. When the last chord had sounded, Dr. Koussevitzky kept the orchestra for a moment or two at attention. Then, as he laid down his baton, band and audience filed quietly from the hall.

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Beethoven's "Eroica" Symphony No. 3 will be played. Judge Frederick P. Cabot, president of the Board of Trustees, will make a brief introductory address. The performance will be broadcast to the nation through Station WEEI. It will last an hour.

~~Trans. Oct 19~~

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Koussevitzky to Lead Eroica Symphony for Edison on Thursday Afternoon

A memorial concert to Thomas A. Edison, will be given by Dr. Koussevitzky and the Boston Symphony Orchestra at Symphony Hall, Thursday afternoon at four o'clock. Beethoven's Eroica Symphony will be the only piece on the program. Tickets for seats will be distributed gratis as long as they last, to those who apply at Symphony Hall on Wednesday.

SYMPHONY CONCERT PAYS EDISON HONOR

Eroica Played for Nation Over Two Radio Chains

~~Globe Oct 23~~

Tribute to Thomas A. Edison was paid yesterday afternoon at 4 o'clock over the red and blue networks of the National Broadcasting Company in a program through WEEI, owned and operated by a company named after the inventor. The Boston Symphony Orchestra in Symphony Hall played Beethoven's Eroica, a composition which Edison always enjoyed.

Arthur F. Edes, WEEI program director, announced the program.

"When word of the great inventor's death reached Dr Serge Koussevitsky, the leader of the orchestra," said Mr Edes, "he suggested to the trustees that something be done to mark the passing of humanity's greatest benefactor in recent years, and with the permission of the trustees and the orchestra it was arranged to present Beethoven's Eroica Symphony in Symphony Hall, and to invite those music lovers who wished to pay tribute to him. Admission was free.

"It was then suggested that a greater audience be invited by means of radio and Station WEEI of Boston, the only station named after the inventor in the world, made arrangements for the broadcast with the National Broadcasting Company, and gave the tribute to the entire Nation.

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At the conclusion of the announcement the 50-minute symphony was played.

Edison, Beethoven, and Koussevitzky

~~Trans. Oct. 23~~

THE death of Edison touched Dr. Koussevitzky's imagination. As it seemed to him, it was occasion for the Symphony Orchestra to enter the common life traversed by a common emotion. To the powers that be he suggested Beethoven's "Eroica" Symphony as a memorial music to be twice played—first at Wellesley College last Wednesday in a concert in regular course; second in Symphony Hall yesterday afternoon under exceptional conditions. No other number was to precede or follow it. The public was to be admitted without money and without price. A moment of ritual silence, with lowered lights, should be all the ceremony. The powers agreed; the tickets to the last seat were distributed widely; a broadcasting station, WEEI, undertook to sound the Symphony over the land, even through fifty minutes.

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Distinctly it was not the usual subscription audience at Symphony Hall. It was younger, more diversified, more akin to the listeners at the supplementary concerts of Monday evenings or Tuesday afternoons. It had come in its daily dress, to withdraw for an hour from the day's work or the day's pastime. It had come also to listen intently and for an occasion. Nowhere were those who make a habit of free entertainment to be readily discovered. It was an audience to gratify Dr. Koussevitzky's expectations, though probably it hardly noticed the vacant chair behind Mr. Burgin and Mr. Theodorowicz, where the late Boris Kreinin had sat among the first violins as lately as last Saturday.

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Ourselves and Others

Here in Boston, Dr. Koussevitzky and the Symphony Orchestra are playing today and tomorrow:

Symphony in C major, No. 34..........Mozar
Concerto for Piano and Orchestra.......Morri
(Pianist: the Composer)
Tone-Poem, "Ein Heldenleben"........Straus

In the concert of the Symphony Orchestra at Wellesley tomorrow evening Dr. Koussevitzky will substitute Beethoven's "Eroica" Symphony—in memory of Edison—for Brahms's in E minor and for Handel's Concerto Grosso. The memorial performance of the "Eroica" at Symphony Hall on Thursday afternoon will be broadcast—nationally.

Trans Oct. 20

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The Hollis Street Theater Asso-

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~~Herald Oct 20~~

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Dr. Koussevitzky will give his services and the public will be admitted without charge. Beethoven's Eroica symphon will be played as a tribute to the great inventor.

Judge Frederick P. Cabot will make a brief introductory address. He is president of the board of trustees of the orchestra.

WEEI, the only broadcasting station with which the name of Edison is associated, will put the program on the air locally, and it will also go on the National Broadcasting Company's red and blue networks throughout the country. Arthur F. Edes will be at the microphone.

SYMPHONY IN EDISON HONOR

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~~Post Oct 21~~

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The cards of admission, although unreserved, correspond in number to the seats in Symphony Hall. They will be presented on request at the box office, beginning at 9 this morning, until all have been taken.

The concert will consist of Beethoven's "Eroica" Symphony, famous for the funeral march, which constitutes its slow movement. The concert will last for one hour, and will be broadcast to the entire nation through Station WEEI.

The distribution of admission cards, without money and without price, for the performance of Beethoven's "Eroica" Symphony in memory of Edison, began at 8.30 this morning at Symphony Hall. At 10.30, the 2600 disposable places were exhausted. Station WEEI will broadcast from Dr. Koussevitzky and the Symphony Orchestra, beginning at four o'clock tomorrow afternoon, and continuing through fifty minutes.

Trans Oct 21

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THOMAS A. EDISON'S last wish in music will be realized in a nationwide radio requiem for the great inventor today when his favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over WBZ and WEEI. Dr. Serge Koussevitzky will conduct the orchestra. Dr. Koussevitzky has magnanimously donated his services, with the members of the orchestra, so that the public, who will be admitted free of charge, can hear Beethoven's Eroica Symphony. Judge Cabot, president of the board of trustees at Symphony Hall, will be heard in a brief introductory address. The program will run from 4 to 5 P. M.

A short time before his death Edison informed the Etude magazine: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'"

EDISON CONCERT TICKETS ALL OUT

Admission cards for the Boston Symphony Orchestra Edison Memorial Concert at 4 p. m. tomorrow were all distributed this morning by 10 o'clock. Although it will not be possible for any more to obtain access to the concert, the performance will be accessible over the air, since it will be broadcast over WEEI and a nation-wide chain. Mr. Serge Koussevitzky will conduct Beethoven's "Eroica" Symphony. The orchestra of Boston is the only one in the country to honor the memory of Edison in this way.

~~Monitor Oct. 21~~

Post

AY, OCTOBER 24, 19

YOUTH AND MASTERS BY SYMPHONY

Morris' Piano Concerto, Mozart and Strauss Played

BY WARREN STOREY SMITH

The first piece of strictly contemporaneous music in three pairs of Symphony Concerts came yesterday in the Pianoforte Concerto of Harold Morris, played for the first time and with the composer as soloist.

SPIRITUAL BASIS FOR THEME

Mr. Morris was born in Texas 41 years ago; he has appeared as pianist in Jordan Hall but his name was unknown to the Symphony Concerts until yesterday. Like other composers of Southern extraction, John Powell for example, he has turned in this concerto and in other works to the music of the Negro for thematic material and suggestions. The Spiritual known as the Pilgrim Song bulks large in his Concerto. In the slow movement it forms the basis of the theme and variations, and the final statement of it here by the English horn, with piano and four violins accompanying, is one of the most felicitous touches in a work that seems on the whole episodic rather than well sustained.

Mr. Morris' is a concerto of moments. There are pages of fine rhythmic energy and large orchestral sonorities that sweep all before them. There are passages of pleasing richness. Possibly the nostalgic lyricism of the Spiritual colors the concerto over-much; certain it is that yesterday it seemed long and diffuse, neither sufficiently direct nor sufficiently cohesive, and without marked originality. The orchestral part is effectively made; the piano is treated idiomatically. Dr. Koussevitzky led a sympathetic performance, and Mr. Morris played his solo part brilliantly. He was cordially applauded.

Dr. Koussevitzky cannot be accused of malice towards a young composer whose work he is said to admire, but it was hardly kind of him to place this Concerto between Mozart's Symphony in C major, number 34, and Strauss' "Ein Heldenleben." The Mozart of this Symphony of 1780 and the Strauss who wrote "A Hero's Life" at the fullness of his powers wrote each of them with superb assurance and certainty of touch, and in neither case could their music be mistaken for that of any other.

Indeed, the Mozart of this delightful little Symphony in C seems more truly himself than the composer of the E-flat major and "Jupiter" Symphonies who looked forward to the Beethoven that he might not become. For it Dr. Koussevitzky found yesterday the ideal voice. His orchestra played as a Mozart orchestra, calling to mind that Mozart orchestra par excellence, the Vienna Philharmonic.

The performance of Strauss' tone-poem is describable only in superlatives. It is a promising beginning to a Symphony season to have heard in the first three concerts in such masterly and glamorous performance three such mighty works as Brahms' Fourth Symphony, Mahler's Ninth and now "Ein Heldenleben."

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The concert will consist of Beethoven's "Eroica" Symphony, famous for the funeral march which constitutes its slow movement. The concert will last for one hour, and will be broadcast to the entire Nation through station WEEI, which bears Edison's name, and a national network.

Globe Oct 21

Memorial Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give a special concert in memory of Thomas A. Edison on Thursday at 4 p. m., in Symphony Hall. Tickets, for which there will be no charge, may be obtained at Symphony Hall on Wednesday.

Monitor Oct 19

Harold Morris's Piano Concerto

Monitor Oct 24

Harold Morris's Piano Concerto was played for the first time anywhere at the third Friday afternoon concert of the Boston Symphony Orchestra's season, in Symphony Hall, Boston, on Oct. 23. The composer was at the piano. Thus Dr. Koussevitzky again manifested his hospitality to works by American composers; for Mr. Morris is a native of Texas and received his musical education entirely in the United States.

Although this concerto is only Mr. Morris's second composition for full orchestra, he has won a considerable reputation as a composer of chamber music. This latest work, which might be called the "Negro" Concerto, carries out the composer's theory that native song should be the basis of American music. For motto of the whole, he has used an African Negro drumbeat; a Negro spiritual, "Pilgrim's Song," is the theme of the slow movement, and the final Rondo freely employs rhythms and tonal effects which are associated with Negro music.

On a first hearing the concerto left a good impression. Structurally it is sound, consisting of a first movement in sonata form, an Andante made up of a theme with eight variations, and a concluding Rondo. The composer has said that he intends to represent the Negro in the first movement in his primitive condition, in the second as affected by civilization. To the listener the second movement seems to reflect chiefly the religious element of civilization, while the Finale appears to express some of its less restful aspects.

An encouraging feature of the work is its freedom from effects designed to shock the listener to attention. The less agreeable devices of the modernist are used sparingly, and evidently only for specific purposes. The composer proves that he is not fearful of melody by writing a pleasant tune for the second theme of his first movement. There is no attempt to overwhelm us by volume of sound; indeed, the author's experience with the composition of chamber music is reflected in his scoring, which is remarkably transparent, and often he is satisfied to use but a few instruments—as violin, English horn, piano—for considerable passages. The solo instrument is used for the most part in embellishment and is given few measures to itself. As a whole the work, if not strikingly original, is workmanlike and musicianly.

The concert opened with a meticulous performance of Mozart's Symphony in C major No. 34 (K. 338) and closed with a relation of Strauss's "Heldenleben," which could not by its eloquence conceal the tediousness of the tale. L. A. S.

SYMPHONY TO HONOR MEMORY OF EDISON

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Oct. 21

Boston Daily Globe

FRIDAY, OCT 23, 1931

The Globe Man's Daily Story

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"I met the nicest young man," she said. "He was a big, handsome blond, and he talked so intelligently about some of the pictures that I asked him if he was a painter himself, but he said he was not."

"What did the guy do?" asked her brother.

"I haven't the slightest idea," said the woman, "but I remember his name. It was Tunney."

WHY "EROICA"?

HAD you passed Symphony Hall Wednesday morning at 8:30 you would have seen a long queue of people waiting for tickets. People often wait there, but seldom so far ahead of the appointed hour, even though on this occasion the tickets were being given away free, for it was the occasion itself that was unusual. At 4 yesterday afternoon the orchestra was to play Beethoven's "Symphony Eroica" in memory of Thomas Edison. Being asked a few months ago what one piece of music he would choose to hear if told that he had but 24 hours to live, the inventor had replied that it would be this Heroic Symphony of Beethoven.

Why "heroic," wherefore "grand"? For the manuscript of its title-page bears, or bore, both terms. Its grandeur and its heroism were of a piece with the life of the man of science which has just ended, as they were instinct and compact of the tone poet who ended his on a March day of 1827 in dismal lodgings of the House of the Black Spaniard at Vienna. Scientist and musician, both wrought in electricity, both wielded a fiery fluid which all men obey and no man understands; both were magicians, wonder-workers; both were creators, explorers of the unseen world. The inventor's instinct did not deceive him. He knew his brother across the gulf of a century.

He knew his brother better than Beethoven at first knew his, for the composer had dedicated his work "to Buonaparte." Then hearing that Napoleon had crowned himself Emperor, he obliterated the dedication in a rage. Yet the dedication was never anything more than a symbol, for the Symphony is a hymn to heroes and hero-worship. The music speaks the universal language of great souls who stride across the ages.

Yes, but where found the musician such accents? In his own heart. Looking into that, he wrote what there he saw, and in so doing he spoke, like Shakespeare, for all mankind; for the greatness which he found in his bosom exists, in germ at least, in every heart, and when this music speaks, it is the beating of our own pulses that we hear.

Yet how came a cloistered musician to know these profound secrets of humanity? By what right did he speak of heroism? "Cloistered?" At the age when a child is just emerging into boyhood, this lad was required to be a man. The burden of a family rested on his shoulders. Boy he never was. A worthless father saw to that, blind instrument in the hands of destiny. Earning and learning at the same time, the youth painfully developed his powers. Then, just as they were maturing, he discovered that he was doomed to deafness. For all that he then knew his plight was precisely that of a master-painter condemned to blindness. In the Will which he wrote in this crisis, he addresses his two brothers.

Bring up your children to be virtuous. That alone can make them happy; money will not. I speak from experience. It is that which sustained me in misery. Virtue and Art alone saved me from taking my own life." And in a letter to his old friend, Dr Wegeler: "If I had not read somewhere that a man ought not to take his own life so long as he can still do a kind action, I should long ago have ended my existence, and doubtless by my own hand."

Then it is "de profundis"—out of these depths—that this soul creates a masterpiece. "Hell itself," as Laertes might have said, "he turns to splendor and to majesty." At Heiligenstadt, Autumn of 1802, in a big house belonging to a peasant outside the town, situated on an eminence from which the Danube and the plain can be seen, with the blue line of the Carpathians on the horizon, he is wrapped in the silence of the fields, for Dr Schmidt has counseled him to spare his hearing, and he would conceal his infirmity from men. He is alone with his demons—slighted love, hope, grief, despair. And in this October of the year and of his desolation, a late-blooming rose in an abandoned garden blossoms . . . the "Eroica"!

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Dr. Koussevitzky, in choosing the Eroica as a fitting musical memorial to a great man, was unaware that this symphony was Edison's favorite. "Had I but 24 hours to live," the inventor was quoted shortly before his death, "and could hear great music, I would choose the Eroica."

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NEWS
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Boston Orchestra Monday

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MERIDEN, CONN.
RECORD
OCT 22

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By J. CLARENCE MYERS

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Beethoven's compositions were Edison's favorites. The composer began "Eroica Symphony" in 1803 with the intention of dedicating it to Napoleon Bonaparte, but later destroyed the original dedication and inscribed on the title page of work: "To the memory of a great man."

When notified of Edison's death,

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CHATTANOOGA, TENN.
TIMES
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The program, originating from Boston, will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica," by Beethoven. The network will be the combined WEAF-WJZ-NBC set-up, starting at 4 o'clock.

Boston Daily Globe

FRIDAY, OCT 23, 1931

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The hour is 1 to 2 o'clock. Both KGO and KPO will release it.

Beethoven's compositions were Edison's favorites. The composer began "Eroica Symphony" in 1803 with the intention of dedicating it to Napoleon Bonaparte, but later destroyed the original dedication and inscribed on the title page of work: "To the memory of a great man."

When notified of Edison's death,

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES
OCT 22 1931

NEW YORK, Oct. 21 (AP).—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica," by Beethoven. The network will be the combined WEAF-WJZ-NBC set-up, starting at 4 o'clock.

THIS CLIPPING FROM
MERIDEN, CONN.
JOURNAL

OCT 2 1 193

RADIO REQUIEM TOMORROW FOR THOMAS EDISON

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tomorrow afternoon.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting company from 4 to 5 o'clock.

A short time before his death Edison informed the Etude magazine: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the direction of Sergi Koussevitsky conductor. The public will be admitted to participate in the memorial. Arthur F. Edes will be the announcer.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emperor, the outraged composed struck Bonaparte's name from the symphony.

THIS CLIPPING FROM TH
CAMDEN, N. J.
COURIER

OCT 2 2 1931

MEMORIAL CONCERT TO HONOR EDISON

Inventor's Favorite Symphony to Be Broadcast Over NBC

Thomas A. Edison's last wish in music will be realized in a nation-wide requiem for the great inventor today. His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 p. m., E. S. T.

A short time before his death Edison informed a music magazine editor: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the direction of Arthur F. Eades, guest conductor. The public will be admitted to participate in the memorial.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emperor, the outraged composer struck Bonaparte's name from the symphony.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 2 2 1931

Around the Radio Clock

By C. E. BUTTERFIELD
Associated Press Radio Editor.
Time is eastern standard throughout.

NEW YORK, Oct. 21 (AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 o'clock.

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN

OCT 2 1 1931

ON THE AIR
by
The Listener

"Eroica" As Edison Requiem—THOMAS A. EDISON is quoted as having said: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" Tomorrow the heroic symphony, dedicated "to the life of a great man," comprises a requiem to be broadcast over both N.B.C. networks by the Boston Symphony Orchestra.

Beethoven had in mind Napoleon, whom he regarded as Europe's liberator, but when the Little Corporal proclaimed himself Emperor, the outraged composer deleted Bonaparte's name.

The first movement depicts the struggle of an heroic life; its second part, death and funeral march.

* * * *

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 2 2 1931

EDISON MEMORIAL SERVICE AT 4--WBZ

Inventor's Favorite Symphony, Beethoven's "Eroica," Will Be Played and Judge Cabot Will Speak

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor this afternoon.

His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony orchestra to be heard over combined networks of the National Broadcasting company from 4 to 5 p. m

A short time before his death Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony hall in Boston, under the direction of Sergei Koussevitsky, conductor. The public will be admitted to participate in the memorial.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself emperor, the outraged composer struck Bonaparte's name from the symphony.

Judge Frederick P. Cabot will deliver the eulogy.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker Press.

OCT 2 2 1931

EDISON'S FAVORITE MUSIC TO BE GIVEN

Boston Symphony Orchestra to Be Heard in 'Eroica' of Beethoven

New York, Oct. 21 — (AP) — Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony Orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER

OCT 2 2 1931

MEMORIAL CONCERT TO HONOR EDISON

Inventor's Favorite Symphony to Be Broadcast Over NBC

Thomas A. Edison's last wish in music will be realized in a nation-wide requiem for the great inventor today. His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 p. m., E. S. T.

A short time before his death Edison informed a music magazine editor: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the direction of Arthur F. Eades, guest conductor. The public will be admitted to participate in the memorial.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emperor, the outraged composer struck Bonaparte's name from the symphony.

THIS CLIPPING FROM
AKRON, OHIO
TIMES-PRESS

OCT 2

Honor

THOMAS EDISON, the gentle, kindly benefactor of mankind—whose labors brought light where previously there had been but darkness — whose death has left the whole world in sorrow—will be honored tonight thruout the nation by a minute of darkness, if suggestion of President Hoover is carried out.

On both NBC nets at 9:58 tonight, regular programs will stand aside for a three-minute tribute to the dead—at 10 announcers will ask listeners to extinguish lights for one minute, . . . will give the signal when that period is over. Columbia net probably will also carry out the same program.

Edison is also to be honored by an hour's broadcast starting at 4 Thursday afternoon over NBC, thru WTAM . . . Judge Frederick P. Cabot of Boston will pay tribute . . . the Boston Symphony Orchestra will play Beethoven's "Eroica" . . . several other programs have been and will be given in tribute to the dead inventor . . .

* * *

THIS CLIPPING FROM
JAMESTOWN, N. Y.
POST

OCT 2 2 1931

BOSTON SYMPHONY TO PLAY EDISON'S FAVORITE MUSIC

Broadcast of Beethoven's "Eroica" Will Start on WEAF and WJZ at 4 O'Clock.

RADIO TO PICTURE LAVAL'S ARRIVAL

Goes on WEAF Some Time Between 9 and 10:30 — Congressman Britten To Speak — Many Evening Features.

(Time is Eastern Standard throughout.)

NEW YORK, Oct. 21. — (AP) — Thomas A. Edison's favorite symphony is to be played in a special radio concert Thursday. The programme will be presented by the Boston Symphony Orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF and WJZ setup, starting at 4 P. M.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

OCT 2 2 1931

UNUSUAL HOUR GIVES EDISON'S CHOSEN MUSIC

By Evans E. Plummer,
Radio Editor Herald and Examiner.

Two networks of the National Broadcasting Company will pause today in their efforts to make America more sponsor-conscious, and at 3 this afternoon will broadcast an unique Edison memorial concert by the Boston Symphony in Symphony Hall.

The unusualness of the concert lies in the fact that the music, Beethoven's "Eroica" symphony, was named by the deceased inventor in answer to a questionnaire submitted to him some years ago asking if he had but twenty-four hours to live, what selection would he prefer to hear.

Another sidelight of the composition, which will be played under the direction of Serge Koussevitsky, is that it was dedicated by Beethoven to Napoleon whose struggles, death and funeral are musically depicted. But when Napoleon made himself dictator, it so enraged the composer that he struck Napoleon's name from it.

* * *

THIS CLIPPING FROM
SEATTLE, WASH.
POST-INTELLIGENCER

2 2 193

MEMORIAL TO EDISON ON AIR AT 1 O'CLOCK

Concert Will Feature Eroica Symphony; Big Grid Rally Is Scheduled Tomorrow Evening

An Edison memorial concert by the Boston Symphony Orchestra will be broadcast over both NBC networks between 1 and 2 this afternoon. Serge Koussevitsky, the director, has selected Beethoven's "Eroica Symphony" for the musical tribute, which may be heard over KOMO or KJR.

At 11 tomorrow night KOMO's channel will be cleared for the biggest grid rally of the season. Glenn S. "Pop" Warner, wizard of Western football, will be there with representatives of Washington's Huskies and some of the finest musical talent in the Northwest, to stage a half-hour pre-game party.

Royal Brougham of the Post-Intelligencer will be master of ceremonies, and "Tiny" Burnett the musical maestro.

WESTERN HOUR

Playing numbers requested by fans on the occasion of NBC's 200th Western Symphony Hour, the entire San Francisco Symphony Orchestra will broadcast at 8:15 tonight over the KGO network, which includes KOMO, Seattle.

This will be NBC's 210th Symphony Hour, and the second of the 1931-32 series by the San Francisco orchestra.

When the 200th symphony went out on the evening air last August, auditors heard part of Schubert's "Unfinished Symphony" and some of Tschaikowsky's best known works.

UNFINISHED SYMPHONY

Tonight's program includes the first movement of the "Unfinished Symphony," the "Scherzo" from "Midsummer Night's Dream" by Mendelssohn, and Tschaikowsky's "Nutcracker Suite." Issay Dobrowen will direct.

"How to Please Mrs. Shopper" will be revealed in a CBS broadcast at 8 this morning by Alice L. Edwards, executive secretary of the American Home Economics Association. She will speak under auspices of the United States Chamber of Commerce.

THIS CLIPPING FROM
SAN ANTONIO, TEX.
EXPRESS

OCT 22 193

WOAI

In the language understood by everyone — music — the Boston Symphony Orchestra will this afternoon memorialize Thomas Alva Edison. This musical tribute will be carried over the entire NBC networks and will be heard in San Antonio territory through Station WOAI.

The spread of injurious insects during the current year will be discussed during the National Farm and Home Hour over WOAI at 11:30 o'clock this morning. Mrs. Rowena Schmidt Carpenter will conduct her Household Calendar period and a musical program will be supplied by Harry Kogen's Homesteaders playing the Pilgrims' Chorus from "Tannhauser." Jimmie Both will offer von Vecsey's "Valse Triste" as a saxophone solo.

THIS CLIPPING FROM
TROY, NEW YORK
RECORD

TRIBUTE WILL BE PAID TO EDISON ON RADIO TOMORROW

BOSTON SYMPHONY PROGRAM IN HONOR OF DEAD GENIUS TO BE BROADCAST.

(TIME IS EASTERN STANDARD.)

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

A new daily series with Alice Joy as soloist opens on WEAF-NBC October 26. It will be put on three times nightly except Sunday, at 7:30 for the East,, 11:30 for the Middlewest and 12:45 for the Far West.

THIS CLIPPING FROM
IRONTON, O.
TRIBUNE

RADIO DAY *by* DAY

by C. E. BUTTERFIELD

NEW YORK, Oct. 20 — (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
AMARILLO, TEX.
DAILY GLOBE

OCT 2 0 1931

Around the RADIO *Clock*

BY C. E. BUTTERFIELD
(Associated Press Radio Editor)
(Time is Central Standard throughout)

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 P. M.

THIS CLIPPING FROM
KANSAS CITY, MO.
TIMES

OCT 23 1931

28

MUSIC

Beethoven's Third Symphony, the "Eroica, to the Memory of a Great Man," as Played by the Boston Symphony Orchestra Over a National Network, Is a Profoundly Impressive Memorial to Thomas A. Edison.

LUDWIG VAN BEETHOVEN, master of masters in the realm of music, lifted his voice yesterday across a silence of 104 years to pay tribute to Thomas A. Edison, supreme master of masters in the realm of creative science. It was, in truth, the works of two geniuses, each rendering obeisance to the other; it was Beethoven's song, and Edison had a hand in the singing; for it was Beethoven's Third Symphony, the great "Eroica, to the Memory of a Great Man," played and broadcast over a national network including WDAF, The Star's radio station, by the Boston Symphony Orchestra, as a profoundly impressive memorial to the great American who died last Sunday.

Perhaps Beethoven, like many another man of genius, felt a premonition. For it is remembered that when he first composed the Heroic Symphony, he dedicated it to Napoleon Bonaparte, who he, and most other young men, believed in 1804 was a great liberator and foe of tyranny. But on May 18 of that year, word came to Vienna, where Beethoven lived, that Napoleon had revealed at last his true colors and had caused himself to be made emperor. In a burst of rage, Beethoven seized the manuscript score of his great symphony, tore off the title page, scratched off the dedication, and with a few vicious thrusts of his pen, changed the dedication to his friend and patron, Prince Lobkowitz. But the title, which before had borne the name of the Corsican despot, he left free for just such uses as that to which it was put yesterday, and he wrote "Sinfonia eroica per festeggaire il sovvenire d' un gran uomo"—"Heroic symphony to celebrate the memory of a great man."

The memorial concert grew from modest proportions in Boston to a nation-wide event in a very few days. Sergei Koussevitzky, conductor of the Boston orchestra, planned a concert for yesterday afternoon at which only the Eroica should be played—that and nothing more, because, in reply to a questionnaire some months ago, Mr. Edison had said that if he had but twenty-four hours to live, and he were given his choice of music for a last hearing, he would choose Beethoven's Eroica. The concert was announced, and the National Broadcasting Company obtained permission to broadcast it. The audience in Symphony hall, Boston, stood as the conductor mounted the podium; it seated itself again, and the music began. That was all.

There is no need to describe the familiar music, nor the superb manner in which it was played. It would have pleased Edison, and delighted Beethoven—two great men who had a great deal more in common than their deafness.

C. H. T.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 22 1931

Radio Dial-Log

By JO RANSON

Boston Symphony Orchestra to Broadcast Edison's Favorite Music Today in Memorial Program—Richard Gordon in Two Roles Tonight—Other News

THE editor of a magazine devoted to the interests of music wrote to Thomas Edison several months ago, asking him what music he would chose to hear if he had but 24 hours to live.

His answer was: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica'."

And so the Menlo Park wizard's last wish will be realized today when the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will play this number during a memorial concert to be broadcast from 4:00 to 5:00 o'clock over WEAF and WJZ.

The program dedicated to Edison will come directly from the Symphony Hall in Boston and the public gathered in the auditorium will join in the memorial proceedings. Arthur F. Edes will announce.

* * *

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

OCT 2

RADIO PAYS TRIBUTE TO EDISON AND MATHER

Dorotha Beckloff to Sing Walter Logan's "Somewhere" During Pop Concert; Laboto on WGAR

By NORMAN SIEGEL
The Press Radio Editor

TO Thomas Edison, by whose gift of light this is written . . . and to Samuel Mather, who "cast" a kingdom of steel into a pattern of human helpfulness . . . radio pauses to pay tribute.

* * *

THE achievements of Mr. Edison will be extolled over the combined networks of the National Broadcasting Co. between 4 and 5 Thursday afternoon . . . by Judge Frederick P. Cabot and th Boston Symphony Orchestra. . . . Last night Harvey Firestone Jr., son of one of Mr. Edison's closest friends, praised the inventor on a program featuring music dear to Mr. Edison . . . including James Melton's rendition of the beautiful "Ave Maria."

* * *

THIS CLIPPING FROM
NEW BRITAIN, CONN.
RECORD

2 1931

RADIO REQUIEM FOR TOM EDISON

Dead Inventor's Favorite Symphony "Eroica" To Be Heard Tomorrow.

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tomorrow.

His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony orchestra to be heard over combined networks of the National Broadcasting company from 4 to 5 p. m.

A short time before his death Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 24 1931

BOSTON SYMPHONY

The Boston Symphony Orchestra, which opens the Pittsburgh Orchestra Association series next Friday evening at Syria Mosque, has just completed a half century of concerts. During these years the orchestra has been under William Gericke, Arthur Nikisch, Dr. Karl Muck and Pierre Monteaux. Dr. Serge Koussevitzky has added a new breadth of vision. He will lead the orchestra next Friday evening in the following program:

Concerto Grosso for String Orchestra in B Minor, No. 12............Handel
Two Nocturies ....Debussy
Nuages. Fetes.
La Valse, Choregraphic Poem......Ravel
Ein Heldenleben, Tone Poem Op. 40 ....Strauss

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THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

TRIBUTE TO EDISON WILL BE PAID BY BOSTON SYMPHONY

By Associated Press.

New York, Oct. 20.—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-N.B.C. from 3 to 4 p.m.

* * *

A new daily series with Alice Joy as soloist opens on WEAF-N.B.C. October 26. It will be put on three times nightly except Sunday, at 6:30 for the East, 10:30 for the Middle West and 11:45 for the Far West. Howard Claney is now introducing the B. A. Rolfe orchestra numbers on WEAF-N.B.C. in place of Edward Throgerson.

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD

1931

PLAN TRIBUTE TO THOS. A. EDISON ON RADIO THURSDAY

Boston Symphony Orchestra To Give Special Memorial Broadcast; Other Interesting Features.

(TIME IS EASTERN STANDARD.)

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

A new daily series with Alice Joy as soloist opens on WEAF-NBC October 26. It will be put on three times nightly except Sunday, at 7:30 for the East,, 11:30 for the Middlewest and 12:45 for the Far West.

THIS CLIPPING FROM
WORCESTER, MASS.
POST

OCT 20 1931

Nation-Wide Requiem For Thomas A. Edison Thursday Afternoon

A nation-wide requiem for Thomas A Edison with the Boston Symphony Orchestra playing Edison's favorite symphony, "The Eroica", by Beethoven, will be heard Thursday from 4 to 5 p m, over combined networks of the NBC

A short time before his death Edison informed a musical magazine, "If I had but 24 hours to live and could hear great music, I would choose Beethoven's 'Eroica'

The heroic symphony, originally dedicated by Beethoven, "to the life of a great man," Napoleon, whose name the composer later struck from the symphony, will be broadcast from Symphony Hall, Boston The public will be admitted to the memorial in Symphony Hall. Dr. Serge Koussevitsky will conduct the orchestra. Judge Frederick P Cabot will speak

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THIS CLIPPING FROM
N. Y. AMERICAN

OCT 2

ORCHESTRA TO PLAY EDISON'S FAVORITE IN SPECIAL PROGRAM

The Boston Symphony will come to the air again, after an absence of many months, to honor the memory of Thomas Edison. The orchestra, one of the most noted symphonic organizations in the country, has been heard on several occasions over the air. Its last microphone appearance was on July 4, this year.

Tomorrow afternoon, from 4 to 5 o'clock, both NBC networks will be joined for a special broadcast. The orchestra will play Edison's favorite composition, Beethoven's "Eroica" symphony.

A short time before his death, Edison, in answering a questionnaire, said:

> **"If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's Eroica."**

The symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the directfon oi Sergei Koussevitzky.

In addition to the music there will be a talk by Judge Frederick P. Cabot.

The entire program will be heard in the New York area over WEAF and WJZ.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

OCT 21 1931

RADIO REQUIEM IN EDISON MEMORY

Nation-Wide Hook-Up to Carry Inventor's Favorite Symphony

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor on Thursday afternoon.

His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony orchestra, to be heard over combined networks of the National Broadcasting company, including WTAG, at 4 o'clock.

A short time before his death, Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony hall in Boston, under the direction of Arthur F. Eades, guest conductor. The public will be admitted to participate in the memorial.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself emperor, the outraged composer struck Bonaparte's name from the symphony.

The heroic symphony, dedicated by Beethoven ,,to the life of a great man,'' will be broadcast direct from Symphony hall in Boston under the direction of Arthur F. Eades, guest conductor. The public will be admitted to participate in the memorial.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself emperor, the outraged composer struck Bonaparte's name from the symphony.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

RADIO WILL HONOR EDISON

Tribute to Great Inventor Over WEAF and WJZ Thursday

By C. E. BUTTERFIELD
(Associated Press Radio Editor)

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
MADISON, WIS.
CAPITAL TIMES

OCT 21 1931

Edison Tribute on WIBA Thursday

Boston Symphony in Special Performance at 3 p. m.

A special memorial program in tribute to Thomas A. Edison, will be broadcast over WIBA and an NBC network Thursday afternoon from 3 to 4 o'clock.

The Boston Symphony orchestra directed by Koussevitsky will feature the broadcast with a special performance of "Eroica," by Beethoven. Judge Frederick P. Cabot will make the only remarks to be heard during the program.

THIS CLIPPING FROM
OGDENSBURG, N. Y.
REPUB. JOURNAL

OCT 20 193

By C. E. BUTTERFIELD
Associated Press Radio Editor
(Time is Eastern Standard throughout).

New York, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

OCT ? 1931

Boston Symphony Pays Tribute to Edison's Memory

BOSTON, Oct. 23—Dr. Koussevitzk and the Boston Symphony Orchestr paid yesterday their tribute to th late Thomas A. Edison. In time past the orchestra has more tha once honored the memory of the de parted, most frequently, of course when they have been of the world o music. The conventional procedur has been to play at the beginning o one of the regular concerts appropriate solemn music, as, for example, the funeral march from Beethoven's "Eroica" symphony.

Yesterday it was different. Not merely the funeral march was played, but the entire symphony. It was not a regular concert of the orchestra. No other music stood upon the programme. And the public, or as much of it as Symphony Hall would hold, was guest of the orchestra.

At 8:30 Wednesday morning the cards of admission were issued to any who chose to ask for them, and at the end of two hours no more were to be had. Yesterday's performance of Beethoven's symphony, which was nationally broadcast, was scheduled for 4 o'clock. Ten minutes before the hour only a few balcony seats were available. By the time the second movement was reached only a scattered two or three remained unoccupied. To look over this audience was to observe many faces not commonly seen of a Friday or a Tuesday afternoon or of a Saturday or a Monday evening. No doubt yesterday many were hearing a great orchestra for the first time. Yet a more attentive, a more devotedly absorbed company is seldom seen in Symphony Hall

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THIS CLIPPING FROM THE
JAMESTOWN. N. Y.
MORNING POST

OCT 22 1931

BOSTON SYMPHONY TO PLAY EDISON'S FAVORITE MUSIC

Broadcast of Beethoven's "Eroica" Will Start on WEAF and WJZ at 4 O'Clock.

RADIO TO PICTURE LAVAL'S ARRIVAL

Goes on WEAF Some Time Between 9 and 10:30 — Congressman Britten To Speak — Many Evening Features.

(Time is Eastern Standard Throughout.)

NEW YORK, Oct. 21. (AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert Thursday. The programme will be presented by the Boston Symphony Orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF and WJZ setup, starting at 4 P. M.

Arrangements have been completed to broadcast tomorrow the arrival in New York of Premier Pierre Laval of France. The description will be put on by WEAF some time between 9 and 10:30 A. M.

THIS CLIPPING FROM
ONEONTA, N. Y.
STAR

OCT 22 1931

LISTENING-IN

(Time is Eastern Standard Throughout)

New York, Oct. 21 (AP).—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM THE
BRIDGEPORT, CONN.
TIMES-STAR

OCT 21 1931

Radio Gossip

Edison Requiem Concert in Boston to Be Broadcast Tomorrow

BY ROCKY

Shortly before his death Thomas Alva Edison told a music critic:

"If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica.' "

Tomorrow afternoon Mr. Edison's last wish in music will be realized in a nation-wide requiem for the great inventor over WJZ and WEAF networks from 4 to 5 p. m.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be played by the Boston Symphony Orchestra under the direction of Arthur F. Eades.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. Beethoven originally dedicated the number to Napoleon, but scratched Bonaparte's name from it when the Little Corporal proclaimed himself Emperor.

WHAT'S ON THE AIR

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TIMES STAR

Radio Gossip

Edison Requiem Concert in Boston to Be Broadcast Tomorrow

BY ROCKY

Shortly before his death Thomas Alva Edison told a music critic:

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THIS CLIPPING FROM THE
HOUGHTON, MICH.
MINING GAZETTE

OCT 23 1931

Today's Radio Features

BY C. E. BUTTERFIELD
(Associated Press Radio Editor)

(Time is Eastern Standard.)

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THIS CLIPPING FROM
LOWELL, MASS.
SUN

OC

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SPRINGFIELD, MASS.
NEWS

OCT 24 1931

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The complete work of three movements were played in the 50-minute concert. Before the work was performed the entire audience in Boston Symphony hall and members of the orchestra stood while the lights were dimmed for one minute. Arthur F. Edes, known as "EFA," announced the concert.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 22 1931

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Walter Hampton and Fay Bainter

THIS CLIPPING FROM THE
MOBILE, ALA.
REGISTER

OCT 22 1931

FAVORITE MUSIC OF EDISON GOES ON RADIO TODAY

Boston Symphony Orchestra Will Broadcast Beethoven's 'Eroica' This Afternoon

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THIS CLIPPING FROM THE
CHILLICOTHE, O.
SCIOTO GAZETTE

OCT 20 1931

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SAN DIEGO, CALIF.
UNION

OCT 22 19

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Honoring the memory of the late Thomas A. Edison, a special performance of Beethoven's great "Eroica Symphony" by the Boston Symphony orchestra, under the direction of Serge Koussevitsky, will be broadcast over combined NBC coast-to-coast networks today between 1 and 2 p. m.

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony, will speak at the opening of the program, which will originate in Boston.

Beethoven, whose compositions were Edison's favorites, began the "Eroica Symphony" in 1803 with the intention of dedicating it to Napoleon Bonaparte. He later destroyed the original dedication and inscribed on the title page of the work "To the memory of a great man." The second of the four movements is a "Marcia Funebre."

This memorial concert will be released by KFSD.

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TIMES

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THIS CLIPPING FROM
DANBURY, CONN.
NEWS

OCT 2 ? 1931

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THIS CLIPPING FROM THE
RUTLAND, VT.
HERALD

OCT 22 19

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THIS CLIPPING FROM THE
ALLENTOWN, PA.
CALL

(7) OCT 22 1931 29

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THIS CLIPPING FROM THE
AMSTERDAM, N. Y.
EVE. RECORDER

OCT 20 1931

AIR TRIBUTE TO THOMAS EDISON

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(Associated Press Radio Editor.)
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THIS CLIPPING FROM THE
WATERTOWN, N. Y.
TIMES

OCT 20 1931

SPECIAL PROGRAM TO HONOR EDISON

TRIBUTE BY ORCHESTRA TO GO OVER AIR

NEW DAILY SERIES STARTED

Alice Joy Is Soloist in Program Opening Oct. 26—Eddie Cantor Gets a Raise.

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THIS CLIPPING FROM
LITTLE ROCK, ARK.
GAZETTE

OCT 22 19

EDISON'S FAVORITE ON RADIO TODAY

Inventor's Choice of Symphony Will Be Played by Boston Orchestra.

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THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

OCT 2 3 1931

Boston Symphony Pays Tribute to Edison's Memory

BOSTON, Oct. 23—Dr. Koussevitzk and the Boston Symphony Orchestr paid yesterday their tribute to th late Thomas A. Edison. In time past the orchestra has more tha once honored the memory of the de parted, most frequently, of course when they have been of the world o music. The conventional procedur has been to play at the beginning o one of the regular concerts appropriate solemn music, as, for example, the funeral march from Beethoven's "Eroica" symphony.

Yesterday it was different. Not merely the funeral march was played, but the entire symphony. It was not a regular concert of the orchestra. No other music stood upon the programme. And the public, or as much of it as Symphony Hall would hold, was guest of the orchestra.

At 8:30 Wednesday morning the cards of admission were issued to any who chose to ask for them, and at the end of two hours no more were to be had. Yesterday's performance of Beethoven's symphony, which was nationally broadcast, was scheduled for 4 o'clock. Ten minutes before the hour only a few balcony seats were available. By the time the second movement was reached only a scattered two or three remained unoccupied. To look over this audience was to observe many faces not commonly seen of a Friday or a Tuesday afternoon or of a Saturday or a Monday evening. No doubt yesterday many were hearing a great orchestra for the first time. Yet a more attentive, a more devotedly absorbed company is seldom seen in Symphony Hall

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THIS CLIPPING FROM THE
JAMESTOWN. N. Y.
MORNING POST

Automotive
Auto Refinishing. Repairin
FOR BETTER automobile re
ing and machine work see
Work guaranteed. Claud C. S
bury, 16 12th St. Phone 72-52

BOST
TO PLAY EDIS
FAVORITE MUSIC

Broadcast of Beethoven's "Eroica" Will Start on WEAF and WJZ at 4 O'Clock.

RADIO TO PICTURE LAVAL'S ARRIVAL

Goes on WEAF Some Time Between 9 and 10:30 — Congressman Britten To Speak — Many Evening Features.

(Time is Eastern Standard throughout.)

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THIS CLIPPING FROM
ONEONTA, N. Y.
STAR

OCT 2 2 1931

LISTENING-IN

(Time is Eastern Standard Throughout)

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BRIDGEPORT, CONN.
TIMES-STAR

OCT 2 1 1931

Radio Gossip

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TIMES STAR

1931

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THIS CLIPPING FROM THE
RUTLAND, VT.
HERALD

OCT 22 193

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ALLENTOWN, PA.
CALL

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TIMES

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THIS CLIPPING FROM
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GAZETTE

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THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

OCT 18 1931

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BUFFALO, N. Y.
COURIER-EXPRESS

OCT 18 1931

Boston Symphony, October 26th

According to Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra, which ~~opens~~ the Buffalo Musical Foundation series here Monday, October 26th, there will be a greater musical season in America this winter than ever before. "Americans," he said on his arrival from Europe recently, "are a great musical race. They must have music to match their moods. Are they sad about their unemployment? Very well, then I will play them happy music, music that will make them think of other things, that will lift them away from business, music by our modern Americans, by Gershwin, by Copland. Ah, there are two young Americans who will go far. They feel the spirit of our day. They are experimental; they do not do always the expected, but the novel, and it is beautiful."

Koussevitzky, when he returned to Boston for the opening of the symphon orchestra's jubilee year, was given a tremendous ovation. Greeted by orchestra and audience who stood to welcome him, he was so inspired that the opening concert in Boston was hailed by critics as a new achievement in orchestral music. Every season ticket for both series to be given by the orchestra in Boston has been sold.

In Buffalo, interest in the orchestra increases. Subscribers to the series of four concerts, of which the Boston on Monday, October 26th is the first, have already taken more seats than for any previous series. The advance sale, for the series only, opens at Denton, Cottier & Daniels, Monday, October 19th.

Serge Koussevitzky became the conductor in 1924. The present season, therefore is the eighth of the Russian leader. This conductor has, by his fine command, his breadth of vision, his inspiring personality, lifted the orchestra to fresh wonders of virtuosity and beauty.

* * *

THIS CLIPPING FROM
STEUBENVILLE, O.
HERALD STAR

OCT 20 1931

RADIO TRIBUTE FOR EDISON ON AIR THURSDAY

Boston Symphony Or~~chestra Will~~ Dedicate Program to Inventor

PROGRAMS TODAY

Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
MERIDEN, CONN.
RECORD

OCT 22 1931

Boston Orchstra Memorial Concert In Honor Of Edison

Thomas A Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor this afternoon from 4 to 5 o'clock over WEAF and WJZ.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony orchestra. A short time before his death Edison informed the Etude magazine: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the direction of Serge Koussevitsky.

The first movement of the work depicts the struggle and nobility of an heroic life; its second part portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emperor, the outraged composer struck Bonaparte's name from the symphony.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

[illegible]

Organization of Symphony Began in 1881

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music. In 1881, the late Maj. Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world.

He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. To the conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

The full chronology of the conductors follows:

George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Raubaud, 1918-1919; Pierre Monteux, 1919-1924 and Serge Koussevitzky, 1924.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

OCT 21 1931

TRIBUTE is to be paid Thomas A. Edison in a special broadcast by the Boston Symphony Orchestra tomorrow ~~afternoon~~ at 4 o'clock over an N. B. C. network... A new daily series, with Alice Joy as soloist, opens on N. B. C. ~~October~~ 26... Howard Clancy is now introducing the B. A. Rolfe Orchestra numbers on N. B. C. in place of Edward Thorgerson... The radio frequency pentode tube, introduced for the first time more than a year ago, but not generally accepted by the radio industry, is to make its appearance again in improved form.

THIS CLIPPING FROM
MEMPHIS, TENN.
Commercial Appeal

OCT 22 1931

BOSTON SYMPHONY TO HONOR EDISON

Famous Musical Organization to Present Special Performance During Service.

The Boston Symphony Orchestra under the direction of Koussevitsky, will be heard through ~~WMC, The~~ Commercial Appeal and The Memphis Evening Appeal radio station, at 3 p.m., today, in a special performance of "Eroica," by Beethoven, as a memorial to Thomas A. Edison. Judge Frederick Cabot will speak at the opening program. The National Broadcasting Company and its associated stations take this way of paying tribute to the man, who more than any other, has made it easier, and more pleasant for man to live. The electric industries, including the great field of radio, owe a tremendous debt to the "Wizard of Menlo Park." WMC, an NBC associate, welcomes the opportunity to be able to join in these memorial services to a great man who at one time was a citizen of Memphis.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

[illegible] 1931

EDISON MEMORIAL SERVICE AT 4--WBZ

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Judge Frederick P. Cabot will deliver the eulogy.

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PITTSFIELD, MAS
BERKSHIRE EAGLE

OCT 20 1931

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Tribute to Great Inventor Over WEAF and WJZ Thursday

By C. E. BUTTERFIELD
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TIMES

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THIS CLIPPING FROM THE
FORT SMITH, ARK.
SOUTHWEST AMERICAN

OCT 22 1931

Thursday's Radio

223.S—KFPW—1340
The Voice of Fort Smith
Hours on air—7 a.m., to 2 p. m.—4 p.m., to 7:15 p. m.

Special Features
7:15-7:30 a. m.—Devotional service.
12:00—Press, police and weather bulletin, road information.
4:00p.m.—United States government farm bulletins.
6:15 p. m.—Press, police and weather bulletins.

(Time Is Central Standard Throughout)

New York, Oct. 21.-(AP)-Thomas A. Edison's favorite symphony is to be played in a special radio concert Thursday afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 3 p. m.

THIS CLIPPING FROM THE
BENNINGTON, VT.
BANNER

9

OCT 20 1931

RADIO

DAY by DAY

by C. E. BUTTERFIELD

New York, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
HAZLETON, PA.
STANDARD-SENTINEL

OCT 23 1931

Orchestra Honors Edison

BOSTON, Oct. 22. (AP)—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall.

The performance was broadcast over a nation-wide network by Station WEEI, the station bearing Edison's name. The program included Beethovern's "Eroica" symphony.

THIS CLIPPING FROM
SPRINGFIELD, OHIO
NEWS

20 1931

Radio Broadcast To Honor Edison

Special Program by Boston Symphony Orchestra Scheduled Over NBC Thursday

TRIBUTE is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
WILKES BARRE, PA.
RECORD

OCT 22 1931

Around the RADIO Clock

BY C. E. BUTTERFIELD

(Associated Press Radio Editor)
(Time is Eastern Standard Throughout)

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THIS CLIPPING FROM
BALTIMORE, MD
NEWS

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His favorite symphony, the "Eroica," by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 P. M. Locally it will be heard over WFBR and WBAL.

A short time before his death Edison informed the Etude magazine:

"If I had but 24 hours to live and could hear great music, I would choose Beethoven's 'Eroica.'"

His answer was in response to a questionnaire sent to several distinguished Americans.

THIS CLIPPING FROM
RUTLAND, VT.
HERALD

OCT 2 1931

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BY C. E. BUTTERFIELD
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THIS CLIPPING FROM
FORT SMITH, ARK.
TIMES-RECORD

(Time is Central Standard Throughout)
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THIS CLIPPING FROM THE
BINGHAMTON, N. Y.
SUN

OCT 22 1931

BROADCAST'S BEST BETS

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THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

OCT 23 1931

RADIO NOTES

Dr. Howard Harold Hanson, director of the Eastman School of Music, composer of two symphonic poems and numerous piano works, will direct the Rochester Philharmonic Orchestra during a special broadcast to Germany on Friday, October 23 over an NBC-WJZ network from 3.30 to 4.00 p.m.

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THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

3

OCT 20 1931

RADIO FEATURES

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Associated Press Radio Editor.
(Time is eastern standard throughout.)

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

OCT 23 1931

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BOSTON, Oct. 23—Dr. Koussevitzky and the Boston Symphony Orchestra paid yesterday their tribute to the late Thomas A. Edison. In times past the orchestra has more than once honored the memory of the departed, most frequently, of course, when they have been of the world of music. The conventional procedure has been to play at the beginning of one of the regular concerts appropriate solemn music, as, for example, the funeral march from Beethoven's "Eroica" symphony.

Yesterday it was different. Not merely the funeral march was played, but the entire symphony. It was not a regular concert of the orchestra. No other music stood upon the programme. And the public, or as much of it as Symphony Hall would hold, was guest of the orchestra.

At 8:30 Wednesday morning the cards of admission were issued to any who chose to ask for them, and at the end of two hours no more were to be had. Yesterday's performance of Beethoven's symphony, which was nationally broadcast, was scheduled for 4 o'clock. Ten minutes before the hour only a few balcony seats were available. By the time the second movement was reached only a scattered two or three remained unoccupied. To look over this audience was to observe many faces not commonly seen of a Friday or a Tuesday afternoon or of a Saturday or a Monday evening. No doubt yesterday many were hearing a great orchestra for the first time. Yet a more attentive, a more devotedly absorbed company is seldom seen in Symphony Hall.

THIS CLIPPING FROM
ELMIRA, N. Y.
ADVERTISER

Today's Radio

Play Edison Symphony
Broadcast Laval Arrival
Secretary Doak to Speak
Farm and Home Program

(Eastern Standard Time)
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THIS CLIPPING FROM THE
CANTON, O.
REPOSITORY

11

OCT 20 1931

BOSTON SYMPHONY WILL PAY TRIBUTE TO THOMAS EDISON

Orchestra Will Broadcast Special Program Thursday Afternoon.

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
AKRON, O.
TIMES-PRESS

OCT 22 1931

* * *

Favorite

WHEN the Boston Symphony orchestra plays Beethoven's 'Eroica" this afternoon on the special Edison program of NBC thru WTAM, they will be presenting the symphony he loved best. A short time before his death Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." The first movement in the work depicts the struggle and nobility of a heroic life, its second portrays death and the funeral march.

THIS CLIPPING FROM
COLUMBIA, S. C.
STATE

OCT 22 1931

Around the Radio Clock

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THIS CLIPPING FROM
MIAMI, OKLA.
NEWS RECORD

(Time Is Central Standard)
NEW YORK, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM THE
UTICA, N. Y.
OBSERVER-DISPATCH

OCT 20 1931

Tapping the Air With The Radio Editor

And Associated Press

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THIS CLIPPING FROM
N. Y. TIMES

OCT 22 1931

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THIS CLIPPING FROM
CLEVELAND, O.
PRESS

1931

IN answer to a question put by a music magazine, Thomas Alva Edison recently replied that if he had but 24 hours to live, and could hear great music, he would choose Beethoven's "Eroica." . . . The heroic symphony will be played by the Boston Symphony during a program in honor of Mr. Edison over WTAM and WGAR at 4 tomorrow afternoon.

THIS CLIPPING FROM
UNIONTOWN, PA.
NEWS STANDARD

OCT 22 1931

"Erocia," the symphony by Beethoven, claimed as a favorite by the late Thomas A. Edison, will be played by the Boston Symphony orchestra late this afternoon as a memorial to the great inventor. It is being heard over Station KDKA between 4 and 5

THIS CLIPPING FROM
BATTLE CREEK, MICH.
ENQUIRER NEWS

OCT 20 1931

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THIS CLIPPING FROM THE
YOUNGSTOWN, O.
TELEGRAM

OCT 21 1931

* * *

AN Edison memorial program is scheduled for both the Red and Blue networks Thursday from 4 to 5. The Boston Symphony, directed by Koussevitsky, will present a special performance of Eroica symphony. Judge Frederick P. Cabot will deliver the euology. WTAM is scheduled to carry the program.

THIS CLIPPING FROM THE
BURLINGTON, VT.
News

OCT 20 1931

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

OCT 21 1931

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* * *

THIS CLIPPING FROM THE
AKRON, O.
BEACON JOURNAL

OCT 20 1931

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THIS CLIPPING FROM THE
NEW BRITAIN, CONN.
RECORD

OCT 21 1931

RADIO REQUIEM FOR TOM EDISON

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THIS CLIPPING FROM
SPRINGFIELD, OHIO
NEWS

20 193

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WILKES BARRE, PA.
RECORD

OCT 22 1931

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BY C. E. BUTTERFIELD

(Associated Press Radio Editor)
(Time is Eastern Standard Throughout)

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HERALD

OCT 2 31

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TIMES-RECORD

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THIS CLIPPING FROM THE
BINGHAMTON, N. Y.
SUN

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OCT 23 1931

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THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

③

OCT 20 1931

RADIO FEATURES

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Associated Press Radio Editor.
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ADVERTISER

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Play Edison Symphony Broadcast Laval Arrival Secretary Doak to Speak Farm and Home Program

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THIS CLIPPING FROM THE
CANTON, O.
REPOSITORY

⑪

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AKRON, O.
TIMES-PRESS

OCT 22 1931

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NEWS RECORD

(Time Is Central Standard)

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OBSERVER-DISPATCH

OCT 20 1931

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And Associated Press

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ENQUIRER NEWS

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THIS CLIPPING FROM THE
YOUNGSTOWN, O.
TELEGRAM

OCT 21 1931

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AKRON, O.
BEACON JOURNAL

OCT 20 1931

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We have been requested to call

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NEW BRITAIN, CONN.
RECORD

OCT 21 1931

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37

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

OCT 2 0 1931

EDISON MEMORIAL ON WTAG PROGRAM

Inventor's Musical Preference Will Feature Thursday Afternoon Program

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor, Thursday afternoon, at 4 o'clock, when "Eroica," Beethoven's heroic symphony, will be broadcast over WTAG and a dual NBC network.

The memorial concert will be played by the Boston Symphony orchestra.

Responding to a questionnaire sent several distinguished Americans by Etude, musical magazine, the great inventor, a short time before his death, wrote "if I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica'."

The one-hour requiem will be broadcast from Symphony hall, Boston, directed by Serge Koussevitsky. The public will be admitted to participate in the memorial.

Judge Frederick P. Cabot will speak at the opening of the program.

The first movement of the symphony, dedicated by Beethoven "to the life of a great man," depicts the struggle and nobility of an heroic life. The second part translates the death and funeral march.

The composer originally dedicated his work to Napoleon, whom he regarded as the liberator of Europe. When the Little Corporal proclaimed himself emperor, the outraged Beethoven struck Bonaparte's name from the symphony.

THIS CLIPPING FROM THE
ROANOKE, VA.
TIMES

OCT 2 3 1931

SYMPHONY ORCHESTRA GIVES EDISON PROGRAM

Boston, Oct. 22 (AP).—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall.

The performance was broadcast over a nation-wide network.

THIS CLIPPING FROM
OWENSBORO, KY.
MESSENGER

OCT 2 2 1931

Around The Radio Clock

By C. E. BUTTERFIELD
Associated Press Sports Editor
(Time is Central Standard Throughout)

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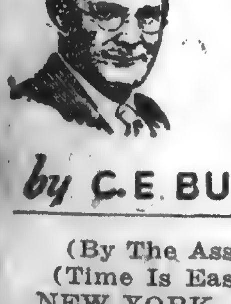
* * *

THIS CLIPPING FROM
TAUNTON, MASS.
GAZETTE

OCT 2 1931

RADIO DAY by DAY



by C. E. BUTTERFIELD

(By The Associated Press.)
(Time Is Eastern Standard.)

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
AKRON, OHIO
TIMES-PRESS

OCT 22 1931

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THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

2 0 1931

By C. E. Butterfield
Associated Press Radio Editor
Time Is Eastern Stand. Throughtout

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
SAN ANGELO, TEX
STANDARD

OCT 2 0 1931

Edison'Tribute To Be Paid In Radio Broadcast

(San Angelo time throughout.)

NEW YORK, Oct. 20.(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
GLOVERSVILLE, N. Y.
HERALD

OCT 2 2 1931

(Associated Press Radio Editor)

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THIS CLIPPING FROM THE
LOWELL, MASS.
SUN

OCT 20 1931

Radio Day By Day

By C. E. BUTTERFIELD
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THIS CLIPPING FROM THE
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STANDARD

OCT 23 1931

Symphony Honors Edison.

Boston, Oct. 23 (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, Thursday honored the memory of Thomas A. Edison with a special memorial concert at Symphony hall. The tickets, distributed free at Symphony hall earlier in the day, were all taken in an hour and a half.

Cancer takes a toll of more than 100,000 lives in the United States each year.

THIS CLIPPING FROM
WILMINGTON, DEL.
JOURNAL

OCT 2 0 1931

RADIO DAY by DAY

by C. E. BUTTERFIELD

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THIS CLIPPING FROM
BEAUMONT, TEX.
ENTERPRISE

Today's Radio Programs

(Eastern Standard Time)

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The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4.

THIS CLIPPING FROM
LOWELL, MASS.
EVE. LEADER

RADIO FEATURES

By C. E. BUTTERFIELD.
Associated Press Radio Editor.
(Time is eastern standard throughout.)

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
MOBILE, ALA.
ITEM

OCT 2 2 193

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(Associated Press Radio Editor)
(Time Is Eastern Standard)

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Arrangements have been com-

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN

OCT 21 1931

Here and There On the Air

BY RAYMOND WATSON.

The climax of all Thomas A. Edison memorial programs will take place tomorrow afternoon from 3 to 4 o'clock over a large NBC network. This radio monument will be raised on the day following interment, with the musical portion of the broadcast by the Boston Symphony Orchestra under the direction of Koussevitsky. WIBO, WCFL and WLS-WENR are local outlets.

THIS CLIPPING FROM THE
COLUMBIA, S. C.
STATE

OCT 2 2 1931

Around the Radio Clock

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THIS CLIPPING FROM
DENVER, COLO.
Rocky Mountain News

OCT

BROADCAST TO HONOR MEMORY OF EDISON

Program Will Be Heard Over Station KOA This Afternoon

A memorial broadcast in honor of Thomas A. Edison will be sent over the NBC networks, including KOA, from 2 to 3 p. m. today.

The program will be broadcast by the Boston Symphony Orchestra, under ~~direction of~~ Conductor Kousszitsky. Judge Frederick P. Cabot will speak.

In memory of the inventor, two "silent" periods were observed over the chain yesterday. One at 1 p. m. was of two minutes' duration and the second, at 7:58 p. m., lasted three minutes.

Listeners were asked to take part in the tribute during the last minute by turning off the electric lights, which were made possible thru the inventor's genius.

THIS CLIPPING FROM
TROY, N. Y.
TIMES

OCT 2

New York, Oct. 20 (AP)—A radio tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

* * *

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

Arrangement Completed for Radio Description of Premier Laval's Arrival.

By C. E. BUTTERFIELD.

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The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Erocia," by Beethoven. The network will be combined WEAF-WJZ-NBC setup, starting at 4 o'clock.

Arrangements have been completed to broadcast the arrival of Premier Pierre Laval, of France, when he arrives in New York tomorrow morning en route to Washington for conferences with President Hoover. The description will be put on by WEAF-NBC some time between 9 and 10:30

THIS CLIPPING FROM THE
EVANSVILLE, IND.
COURIER

OCT 2 2 1931

Radio Program Features Today

(Central Standard Time Throughout)

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The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica," by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 3 o'clock.

THIS CLIPPING FROM
HOLLYWOOD, CALIF.
CITIZEN

OCT 21 1931

* * *

In honor of the memory of Thomas A. Edison, the Boston Symphony orchestra under the direction of Serge Koussevitsky is giving a special performance of Beethoven's "Eroica Symphony" tomorrow. The program will be released by both KFI and KECA at 1 o'clock. The Symphony, composed in 1803, was dedicated "To the Memory of a Great Man." The second and movements is a "Marcia

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THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

Radio Day by Day

New York, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

Tonight:

THIS CLIPPING FROM THE
RALEIGH, N. C.
NEWS OBSERVER

OCT 2 2 1931

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THIS CLIPPING FROM
FINDLAY, O.
REPUBLICAN

OCT 2

Around the RADIO Clock

BY C. E. BUTTERFIELD
ASSOCIATED PRESS RADIO EDITOR

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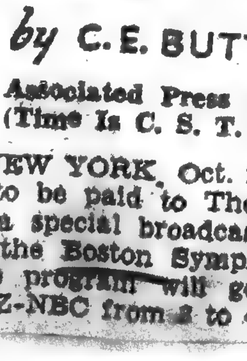
THIS CLIPPING FROM
PINE BLUFF, ARK.
COMMERCIAL

RADIO DAY by DAY



by C. E. BUTTERFIELD

Associated Press Radio Editor
(Time Is C. S. T. Throughout)

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33

THIS CLIPPING FROM THE
JAMESTOWN, N. Y.
MORNING POST

OCT 22 1931

BOSTON SYMPHONY TO PLAY EDISON'S FAVORITE MUSIC

Broadcast of Beethoven's "Eroica" Will Start on WEAF and WJZ at 4 O'Clock.

RADIO TO PICTURE LAVAL'S ARRIVAL

Goes on WEAF Some Time Between 9 and 10:30 — Congressman Britten To Speak — Many Evening Features.

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THIS CLIPPING FROM THE
OSHKOSH, WIS.
DAILY NORTHWESTERN

OCT 20 1931

ON AIRWAYS TONIGHT

(By C. E. Butterfield, Associated Press Radio Editor.)
(Time is eastern standard)

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HERALD

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ANSONIA, CONN.
SENTINEL

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TIMES

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Associated Press

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THIS CLIPPING FROM
SAN ANTONIO, TEX.
NEWS

PICK OF AIR TONITE AND TOMORROW

Time given is Central Standard

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ALBANY, N. Y.
Knickerbocker Press.

OCT 23 1931

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The performance was broadcast over a nationwide network by station WEEI the station bearing Edison's name. The program included Beethoven's "Eroica" symphony.

THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM

OCT 22 193

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A PROGRAM memorializing Thomas A. Edison and other outstanding network releases will occupy the radio spotlight this afternoon and tonight. New Orleans talent will be heard in two of the chain offerings.

The memory of Thomas Alva Edison will be honored in a special broadcast by the Boston Symphony orchestra at 3, NBC to WSMB. Beethoven's "Eroica" will be rendered under the direction of Koushevitsky, noted conductor. Judge Frederick P. Cabot will speak.

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CALL

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THIS CLIPPING FROM THE
MERIDEN, CONN.
JOURNAL

OCT 20 1931

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NEWS

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THIS CLIPPING FROM
NILES, MICH.
DAILY STAR

OCT 20 1931

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NEWS

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SHREVEPORT, LA.
TIMES

OCT 22 1931

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DISPATCH

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NEWS

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A new daily series with Alice Joy

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS

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Musical and verbal tributes to Thomas A. Edison also are scheduled by a number of stations, including a performance of the Beethoven "Eroica" symphony over both NBC networks Thursday night by the Boston symphony orchestra.

Favorite songs of Edison and a talk by Harvey Firestone Jr. were included in an NBC broadcast relayed by WTAM last night.

* * *

THIS CLIPPING FROM
BROWNWOOD, TEXAS
BULLETIN

Radio Day by Day

(Time is Central Standard Throughout)

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TIMES

OCT 21 1931

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Written in 1803, the "Eroica" was originally dedicated by Beethoven to Napoleon Bonaparte. The original name of the symphony, "Sinfonia Eroica Composta per Festeggiare Il Sovvenire d'un grand' Unomo," meant "heroic symphony, composed to celebrate the memory of a great man."

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COLUMBUS, O.
CITIZEN

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EDISON MEMORIAL

THE Boston Symphony Orchestra, directed by Serge Koussevitsky, will play Beethoven's Eroica Symphony as a memorial to Thomas Alva Edison at 4 p. m. Thursday over the combined networks of the National Broadcasting Co. WTAM has announced it will be in the network for this special program. Judge Frederick P. Cabot will speak.

THIS CLIPPING FROM
N. Y. Herald Tribune

OCT 23 1931

Memorial Concert at Boston

BOSTON, Oct. 22 (P).—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half. The performance was broadcast over a nation wide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's "Eroica" symphony.

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

OCT 22 1931

HONORING the memory of Thomas Edison, a special performance of Beethoven's great Eroica symphony by the Boston Symphony orchestra under the direction of Serge Koussevitsky will be broadcast through The Oregonian between 1 and 2 o'clock this afternoon. Beethoven, whose compositions were Edison's favorites, began the Eroica in 1803 with the intention of dedicating it to Napoleon Bonaparte. He later destroyed the original dedication and inscribed on the title page. "To the Memory of a Great Man." The second of the four movements is a "Marcia Funebre."

THIS CLIPPING FROM THE
WATERBURY, CONN
REPUBLICAN

OCT 22 1931

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THIS CLIPPING FROM
BATAVIA, N. Y.
NEWS

OCT 20 1931

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Associated Press Radio Editor.

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THIS CLIPPING FROM
N. Y. EVE. POST

CROWDS MULTIPLY AT EDISON'S BIER

In a nation-wide radio requiem at 4 o'clock Thursday afternoon the Boston Symphony Orchestra, Serge Koussevitzky conducting, will broadcast Mr. Edison's favorite composition, Beethoven's "Eroica" symphony, over a National Broadcasting Company network.

A short time before his death Mr. Edison, answering a questionnaire of Etude, the musical magazine, said, "If I had but twenty-four hours to live and could hear great music, I would choose Beethoven's 'Eroica.'" The second part of the symphony contains, appropriately, a funeral march.

THIS CLIPPING FROM THE
JAMESTOWN, N. Y.
MORNING POST

OCT 22 1931

Automotive
Auto Refinishing, Repairin
FOR BETTER automobile re
ing and machine work see
Work guaranteed. Claud C. S
bury, 16 12th St. Phone 72-52

BOS TO FAVORITE MUSIC

Broadcast of Beethoven's "Eroica" Will Start on WEAF and WJZ at 4 O'Clock.

RADIO TO PICTURE LAVAL'S ARRIVAL

Goes on WEAF Some Time Between 9 and 10:30 — Congressman Britten To Speak — Many Evening Features.

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DAILY NORTHWESTERN

OCT 20 1931

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SENTINEL

RADIO

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(Associated Press Radio Editor.)

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NEWS

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BULLETIN

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OCT 23 1931

Memorial Concert at Boston

BOSTON, Oct. 22 (AP).—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half. The performance was broadcast over a nation wide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's "Eroica" symphony.

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

OCT 22 1931

HONORING the memory of Thomas Edison, a special performance of Beethoven's great Eroica symphony by the Boston Symphony orchestra under the direction of Serge Koussevitsky will be broadcast through The Oregonian between 1 and 2 o'clock this afternoon. Beethoven, whose compositions were Edison's favorites, began the Eroica in 1803 with the intention of dedicating it to Napoleon Bonaparte. He later destroyed the original dedication and inscribed on the title page, "To the Memory of a Great Man." The second of the four movements is a "Marcia Funebre."

THIS CLIPPING FROM THE
WATERBURY, CONN
REPUBLICAN

OCT 22 1931

New York, Oct. 21—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 o'clock.

THIS CLIPPING FROM
BATAVIA, N. Y.
NEWS

OCT 20 1931

By C. E. BUTTERFIELD.
Associated Press Radio Editor.

(Time is eastern standard throughout).

New York, Oct. 20. (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
N. Y. EVE. POST

CROWDS MULTIPLY AT EDISON'S BIER

In a nation-wide radio requiem at 4 o'clock Thursday afternoon the Boston Symphony Orchestra, Serge Koussevitzky conducting, will broadcast Mr. Edison's favorite composition, Beethoven's "Eroica" symphony, over a National Broadcasting Company network.

A short time before his death Mr. Edison, answering a questionnaire of Etude, the musical magazine, said, "If I had but twenty-four hours to live and could hear great music, I would choose Beethoven's 'Eroica.'" The second part of the symphony contains, appropriately, a funeral march.

34

THIS CLIPPING FROM
LONG ISLAND CITY, N. Y.
DAILY STAR

OCT 22 1931

Radio Fulfils Last Wish of Great Inventor; Boston Symphony Unit to Play 'Eroica'

By **TURNER DIALLE.**

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tonight.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 o'clock tonight.

A short time before his death, Edison informed the Etude magazine:

"If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." His answer was in response to a questionnaire sent to several distinguished Americans.

The first movement of the work depicts the struggle and nobility of an heroic life; its second portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emporer, the outraged composer struck Bonoparte's name from the symphony.

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THIS CLIPPING FROM THE
GLOVERSVILLE, N. Y.
REPUBLICAN

OCT 20 1931

RADIO DAY by DAY
by C.E BUTTERFIELD

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THIS CLIPPING FROM THE
TARRYTOWN, N. Y
NEWS

OCT 21 1931

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THIS CLIPPING FROM
CONCORD, N. H.
MONITOR PATRIOT

OCT 20 1931

Radio
(Time is Eastern Standard Throughou

NEW YORK, Oct. 20 (AP)—Tribut is to be paid to Thomas A. Edison i a special broadcast on Thursday b the Boston Symphony orchestra. Th program will go over WEAF-WJZ NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
JAMESTOWN, N. Y.
EVE. JOURNAL

OCT 20 1931

BY C. E. BUTTERFIELD
Associated Press Radio Editor
(Time is Eastern Standard thruout)

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THIS CLIPPING FROM
YONKERS, N. Y.
HERALD

[illegible]

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem today in memory of the great inventor. Beethoven will be included in a memorial concert by the Boston Symphony Orchestra to be heard over WEAF at 4 p. m. A short time before his death Edison informed the Etude Magazine: "If I had but 24 hours to live and could hear great music I would choose Beethoven's Eroica.

THIS CLIPPING FROM THE
BEAUMONT, TEX.
ENTERPRISE

OCT 22 1931

Today's Radio Programs

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THIS CLIPPING FROM
HARRISBURG, PA.
PATRIOT

OCT 22 1931

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All Listed in Eastern Standard Time

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THIS CLIPPING FROM
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TRIBUNE

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* * *

THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

OCT 22 1931

FORMER MEMBER OF HUB SYMPHONY DIES

BOSTON, Oct. 22 (AP).—Boris Kreinin, aged 52, former concertmaster and soloist of Serge Koussevitzky's orchestra in Moscow, died today of injuries received when struck by an automobile several days ago. He was once soloist and assistant conductor in the Opera Theatre in Petrograd and had been a member of the Boston Symphony orchestra since 1925. When outdoor concerts were inaugurated in 1929 he was made concert-master. He leaves a wife and son.

THIS CLIPPING FROM THE
JAMAICA, N. Y.
QUEENS COUNTY NEWS

17

OCT 21 1931

"EROICA" FOR EDISON

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A short time before his death Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's '!Eroica.'" His answer was in response to a questionnaire sent to several distinguished Americans.

The heroic symphony, dedicated by Beethoven "to the life of a great man," will be broadcast direct from Symphony Hall in Boston under the direction of Arthur F. Eades, guest conductor. The public will be admitted to participate in the memorial.

THIS CLIPPING FROM
Brooklyn Standard Unio

[illegible] 2 [illegible] 1931

BOSTON SYMPHONY TO HONOR EDISON

BOSTON, Oct. 21.—The Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, will give a special concert in memory of Thomas A. Edison, in Symphony Hall, Boston, tomorrow afternoon, Oct. 22. Beethoven's "Eroica" Symphony, considered the noblest memorial music ever written, will be played as a tribute to the genius of the great inventor. No admission will be charged. The performance will be broadcast over a nation-wide chain.

THIS CLIPPING FROM
CANTON, OHIO
Repository & News

BOSTON SYMPHONY WILL PAY TRIBUTE TO THOMAS EDISON

Orchestra Will Broadcast Special Program Thursday Afternoon.

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL-NEWS

OCT 20 1931

Today's Radio Highlights
By C. E. BUTTERFIELD
Associated Press Radio Editor

New York—Tribute is to be paid Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p.m.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

OCT 23 1931

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Boston Symphony Gives Free Concert to Honor Edison

Boston, Oct. 22 (AP).—The Boston Symphony Orchestra, under Serge Koussevitzky, honored the memory of Thomas A. Edison with a special memorial concert today at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half.

The performance was broadcast over a nation-wide network. The program included Beethoven's "Eroica" symphony.

THIS CLIPPING FROM
SANDUSKY, OHIO
REGISTER

[illegible] 22 [illegible]

Around the RADIO Clock
BY C. E. BUTTERFIELD

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THIS CLIPPING FROM THE
NASHUA, N. H.
TELEGRAPH

OCT 20 193

RADIO NOTES
(By C. E. Butterfield)
(Time is Eastern Standard)

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THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

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The symphony, dedicated by the composer "to the life of a great man." will be broadcast from Symphony Hall, Boston, under the direction of Arthur F. Eades, guest conductor.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

OCT 20 1931

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BY C. E. BUTTERFIELD
Associated Press Radio Editor.
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AUBURN, N. Y.
CITIZEN

OCT 20 1931

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THIS CLIPPING FROM
LITTLE ROCK, ARK.
DEMOCRAT

OCT 20 1931

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THIS CLIPPING FROM
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AKRON, O.
TIMES-PRESS

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Honor

THOMAS EDISON, the gentle, kindly benefactor of mankind—whose labors brought light where previously there had been but darkness — whose death has left the whole world in sorrow—will be honored tonight thruout the nation by a minute of darkness, if suggestion of President Hoover is carried out.

On both NBC nets at 9:58 tonight, regular programs will stand aside for a three-minute tribute to the dead—at 10 announcers will ask listeners to extinguish lights for one minute, . . . will give the signal when that period is over. Columbia net probably will also carry out the same program.

Edison is also to be honored by an hour's broadcast starting at 4 Thursday afternoon over NBC, thru WTAM . . . Judge Frederick P. Cabot of Boston will pay tribute . . . the Boston Symphony Orchestra will play Beethoven's "Eroica" . . . several other programs have been and will be given in tribute to the dead inventor . . .

* * *

INFORMATION OBSCURED

34

THIS CLIPPING FROM
LONG ISLAND CITY, N. Y.
DAILY STAR

OCT 2 2 1931

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REPUBLICAN

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JAMAICA, N. Y.
QUEENS COUNTY NEWS

77

OCT 2 1 1931

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OCT 2 1 1931

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Repository & News

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THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL-NEWS

OCT 2 0 1931

A JOURNAL-NEWS,

oda Highlights

By C. E. BUTTERFIELD
Associated Press Radio Editor

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OCT 2 2 1931

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TELEGRAPH

OCT 20 1931

RADIO NOTES

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(Time is Eastern Standard)

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Favorite Symphony to Go on Air

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TIMES-UNION

OCT 20 1931

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OCT 2 0 1931

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DEMOCRAT

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TIMES-PRESS

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THIS CLIPPING FROM THE
FAIRMONT, W. VA.
WEST VIRGINIAN

OCT 20 1931

ORCHESTRA WILL PAY TRIBUTE TO THOS A EDISON

New Joy Daily Series Will Start On NBC Chain October 26

By C. E. BUTTERFIELD
Associated Press Radio Editor

(Time is Eastern Standard throughout)

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THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

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THIS CLIPPING FROM
KANSAS CITY, MO.
TIMES

OCT 22 1931

BOSTON SYMPHONY ON WDAF.

Program at 3 o'Clock Today as Memorial to Edison.

The Boston Symphony orchestra today will broadcast over WDAF, The Star's station, a special memorial program to Thomas A. Edison. The program, which will start at 3 o'clock this afternoon, will be a special performance of the symphony "Eroica" by Ludwig Beethoven. The orchestra will be under the direction of Serge Koussevitzky.

THIS CLIPPING FROM TH
RALEIGH, N. C.
NEWS OBSERVER

OCT 23 1931

Edison Memorial Concert.

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THIS CLIPPING FROM
DETROIT, MICH.
NEWS

OCT 21 1931

According to word from New York, the Boston Symphony Orchestra will give a special program in tribute to Thomas A. Edison. The program will be broadcast from 4 to 5 o'clock on Thursday over both networks of NBC. The broadcast will be on WWJ. The "Eroica" Symphony of Beethoven will be played. There will be a talk by Judge Frederick P. Cabot.

THIS CLIPPING FROM
PHOENIX, ARIZ.
REPUBLICAN

OCT 22 1931

Favorite Music Of Edison To Be Broadcast

A special performance of Beethoven's great "Eroica Symphony," will be broadcast by the Boston Symphony orchestra over the National Broadcasting Company network through the Arizona Republic-Electrical Equipment company station KTAR between 2 and 2:30 o'clock this afternoon in honor of the memory of the late Thomas A. Edison.

The orchestra is under the direction of Serge Koussevitzky, Beethoven's compositions were Edison's favorites.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

OCT 20 1931

(By C. E. BUTTERFIELD.)
(Associated Press Radio Editor.)
(Time is eastern standard throughout.)

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THIS CLIPPING FROM
HOLLYWOOD, CAL.
NEWS

A special performance of Beethoven's great "Eroica Symphony," one of the favorites of the late Thomas Alva Edison, will be given by the Boston Symphony orchestra from 1 ~~to 2 o'clock~~ Thursday afternoon. Both KECA and KFI will release the broadcast locally, it is announced. Beethoven began this symphony in 1803, intending to dedicate it to Napoleon Bonaparte. He then changed his mind, discarded the original dedication and inscribed on the title page of the work, "To the memory of a great man."

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH

1931

RADIO NOTES
(By C. E. Butterfield)
(Time is Eastern Standard)

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
RALEIGH, N. C.
NEWS OBSERVER

OCT 23 1931

Edison Memorial Concert.

Boston, Oct. 22.—(AP)—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nation wide net work.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

OCT 22 1931

New York, Oct. 21—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 o'clock.

THIS CLIPPING FROM THE
ATLANTIC CITY, N. J.
PRESS

OCT 21 1931

YOUR RADIO TODAY

NEW YORK, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
HOUSTON, TEXAS
POST-DISPATCH

THE Boston Symphony orchestra is playing an hour's program this afternoon as a memorial to Edison. It begins at 3 over KPRC.

THIS CLIPPING FROM
PORT HURON, MICH.
TIMES HERALD

OCT 2 1931

New York, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN
HERALD

OCT 21 1931

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tomorrow.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony orchestra to be heard over combined networks of NBC from 4 to 5 p. m.

THIS CLIPPING FROM
NEW YORK MIRROR

1931

SERGEI KOUSSEVITZKY will lead the Boston Symphony Orchestra via the NBC at 4 p. m. today in "Eroica," by Beethoven, another of the late Thomas Edison's favorite symphonies, as a tribute to the great inventor.

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

OCT 21 1931

YOUR RADIO TODAY

NEW YORK, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
YOUNGSTOWN, O.
VINDICATOR

OCT 21 1931

THURSDAY

The Boston Symphony Orchestra will give a memorial performance for Thomas A. Edison tomorrow afternoon from four to five o'clock, featuring the "Eroica" symphony by Beethoven. Koussevitzky will be the conductor. The speaker will be Judge Frederick P. Cabot. WTAM will carry the program.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

1931

Boston Orchestra Honors Memory of Thomas A. Edison

The Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, will give a special concert in memory of Thomas A. Edison, in Symphony Hall, Boston, on Thursday afternoon, Oct. 22. Beethoven's "Eroica" Symphony will be played as a tribute to the genius of the great inventor. No admission will be charged. The performance will be broadcast over a nation-wide chain.

THIS CLIPPING FROM
UTICA, N. Y.
OBSERVER DISPATCH

OCT 20 1931

Tapping the Air With The Radio Editor

And Associated Press

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
LONG BEACH, CALIF.
SUN

A memorial concert to the late Thomas Alva Edison will be played by the Boston Symphony orchestra this afternoon at 1 o'clock, both KFI and KECA relaying the program to Southern California listeners. Beethoven's "Eroica Symphony" will be featured.

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

1931

By C. E. BUTTERFIELD,
(Associated Press Radio Editor.)
(Time Is E. S. T. Throughout.)

NEW YORK, Oct. 20.—(AP)—Tribute is to be paid Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
ASHLAND, KY.
INDEPENDENT

OCT 20 1931

By C. E. BUTTERFIELD
Associated Press Radio Editor

NEW YORK, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
HAZLETON, PA.
PLAIN SPEAKER

OCT 20 1931

Radio Tribute To Edison.

NEW YORK, Oct. 20. (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

1931

Radio is to pay its tribute to Thomas A. Edison in a special broad-

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THIS CLIPPING FROM THE
ELMIRA, N. Y.
STAR GAZETTE

OCT 20 1931

RADIO Day By Day

By C. E. Butterfield

New York—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 2 1931

WJAR WILL BROADCAST MEMORIAL TO EDISON

Beethoven's "Eroica" To Be Presented Over Nation-wide Hookup.

A musical memorial to Thomas A. Edison, Beethoven's "Eroica," played by the Boston Symphony orchestra over combined networks of the National Broadcasting Company, will be heard locally over WJAR, The Outlet Company, Thursday afternoon from 4 to 5 o'clock. Mr. Edison is said to have preferred this symphony, dedicated by Beethoven "to the life of a great man," to all other great music. The symphony depicts the struggle, nobility and death of an heroic figure.

THIS CLIPPING FROM
SAN ANGELO, TEXAS
STANDARD

Edison Tribute To Be Paid In Radio Broadcast

(San Angelo time throughout.)

NEW YORK, Oct. 20.(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
N. Y. TIMES

OCT 23 1931

Special to The New York Times.

BOSTON, Oct. 22.—A tribute to the memory of Thomas A. Edison was paid by Dr. Serge Koussevitzky and the Boston Symphony Orchestra this afternoon when Beethoven's third symphony, the Eroica, was played at Symphony Hall. The symphony was broadcast on a national hook-up.

The audience stood in silence for one minute while the lights were dimmed in memory of the inventor.

Dr. Koussevitzky, in choosing the Eroica as a fitting musical memorial, was unaware that the symphony was Edison's favorite.

THIS CLIPPING FROM TH
LAWRENCE, MAS
TELEGRAM

OCT 22 1931

and radio artists.

TRIBUTE TO EDISON

4 P. M.—WEEI and WBZ. Performance of Beethoven's "Eroica," by Boston Symphony Orchestra, under direction of Serge Koussevitsky, from Symphony Hall, Boston.

IMMIGRATION STATION

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

OCT 21 1931

Both networks of the National Broadcasting Company will carry a memorial to Thomas A. Edison by the Boston Symphony Orchestra at 3 p. m. Thursday.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

1931

HUB SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half.

The performance was broadcast over a nation-wide network. The program included Beethoven "Eroica" symphony. The Boston orchestra was the only one in the country to pay such tribute to the great inventor.

THIS CLIPPING FROM THE
FAIRMONT, W. VA.
WEST VIRGINIAN

OCT 20 1931

ORCHESTRA WILL PAY TRIBUTE TO THOS A EDISON

New Joy Daily Series Will Start On NBC Chain October 26

By C. E. BUTTERFIELD
Associated Press Radio Editor

(Time is Eastern Standard throughout)

NEW YORK, Oct. 20 (By the Associated Press). — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

OCT 23 1931

Edison Concert Given By Boston Symphone

Boston, Oct. 22—(AP)—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall.

The performance was broadcast over a nationwide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's "Eroica" symphony.

THIS CLIPPING FROM
KANSAS CITY, MO.
TIMES

OCT 22 1931

BOSTON SYMPHONY ON WDAF.

Program at 3 o'Clock Today as Memorial to Edison.

The Boston Symphony orchestra today will broadcast over WDAF, The Star's station, a special memorial program to Thomas A. Edison. The program, which will start at 3 o'clock this afternoon, will be a special performance of the symphony "Eroica" by Ludwig Beethoven. The orchestra will be under the direction of Serge Koussevitzky.

THIS CLIPPING FROM TH
RALEIGH, N. C.
NEWS OBSERVER

OCT 23 1931

Edison Memorial Concert.

Boston, Oct. 22.—(AP)—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nation wide net work.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

OCT 21 1931

According to word from New York, the Boston Symphony Orchestra will give a special program in tribute to Thomas A. Edison. The program will be broadcast from 4 to 5 o'clock on Thursday over both networks of NBC. The broadcast will be on WWJ. The "Eroica" Symphony of Beethoven will be played. There will be a talk by Judge Frederick P. Cabot.

THIS CLIPPING FROM
PHOENIX, ARIZ.
REPUBLICAN

OCT 22 1931

Favorite Music Of Edison To Be Broadcast

A special performance of Beethoven's great "Eroica Symphony," will be broadcast by the Boston Symphony orchestra over the National Broadcasting Company network through the Arizona Republic-Electrical Equipment company station KTAR between 2 and 2:30 o'clock this afternoon in honor of the memory of the late Thomas A. Edison.

The orchestra is under the direction of Serge Koussevitsky, Beethoven's compositions were Edison's favorites.

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

OCT 20 1931

(By C. E. BUTTERFIELD.)
(Associated Press Radio Editor.)
(Time is eastern standard throughout.)

NEW YORK, Oct. 20.—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 6 p. m.

THIS CLIPPING FROM
HOLLYWOOD, CAL.
NEWS

A special performance of Beethoven's great "Eroica Symphony," one of the favorites of the late Thomas Alva Edison, will be given by the Boston Symphony orchestra from 1 ~~to 2 o'clock~~ Thursday afternoon. Both KECA and KFI will release the broadcast locally, it is announced. Beethoven began this symphony in 1803, intending to dedicate it to Napoleon Bonaparte. He then changed his mind, discarded the original dedication and inscribed on the title page of the work, "To the memory of a great man."

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH

1931

RADIO NOTES

(By C. E. Butterfield)
(Time is Eastern Standard)

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THIS CLIPPING FROM THE
RALEIGH, N. C.
NEWS OBSERVER

OCT 23 1931

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Boston, Oct. 22.—(AP)—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nation wide net work.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

OCT 22 1931

New York, Oct. 21—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 o'clock.

THIS CLIPPING FROM THE
ATLANTIC CITY, N. J
PRESS

OCT 21 1931

YOUR RADIO TODAY

NEW YORK, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
HOUSTON, TEXAS
POST-DISPATCH

THE Boston Symphony orchestra is playing an hour's program this afternoon as a memorial to Edison. It begins at 3 over KPRC.

THIS CLIPPING FROM
PORT HURON, MICH.
TIMES HERALD

OCT 2 1931

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THIS CLIPPING FROM THE
NEW BRITAIN, CONN
HERALD

OCT 21 1931

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THIS CLIPPING FROM
NEW YORK MIRROR

1931

SERGEI KOUSSEVITZKY will lead the Boston Symphony Orchestra via the NBC at 4 p. m. today in "Eroica," by Beethoven, another of the late Thomas Edison's favorite symphonies, as a tribute to the great inventor.

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

OCT 21 1931

YOUR RADIO TODAY

NEW YORK, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the ~~Boston~~ Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
YOUNGSTOWN, O.
VINDICATOR

OCT 21 1931

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Thomas A.
the "Eroica"
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7	Lone Star Gas	9⅞
2	Mid West Util	11
4	Mo Kan P L	2½
4	Nat Fuel G	15
2	Nat Investors	3
2	Nat S T Sec A	4

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

24 1931

Boston Orchestra Honors Memory of Thomas A. Edison

The Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, will give a special concert in memory of Thomas A. Edison, in Symphony Hall, Boston, on Thursday afternoon, Oct. 22. Beethoven's "Eroica" Symphony will be played as a tribute to the genius of the great inventor. No admission will be charged. The performance will be broadcast over a nation-wide chain.

THIS CLIPPING FROM
UTICA, N. Y.
OBSERVER DISPATCI

OCT 20 1931

Tapping the Air With The Radio Editor

And Associated Press

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
LONG BEACH, CALIF.
SUN

A memorial concert to the late Thomas Alva Edison will be played by the Boston Symphony orchestra this afternoon at 1 o'clock, both KFI and KECA relaying the program to Southern California listeners. Beethoven's "Eroica Symphony" will be featured.

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

1931

By C. E. BUTTERFIELD.
(Associated Press Radio Editor.)
(Time Is E. S. T. Throughout.)

NEW YORK, Oct. 20.—!—Tribute is to be paid Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
ASHLAND, KY.
INDEPENDENT

OCT 20 1931

By C. E. BUTTERFIELD
Associated Press Radio Editor

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THIS CLIPPING FROM THE
HAZLETON, PA.
PLAIN SPEAKER

OCT 20 1931

Radio Tribute To Edison.

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THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

0 1931

Radio is to pay its tribute to Thomas A. Edison in a special broadcast Thursday over the combined networks of the National Broadcasting Company at 3 p. m. The program is to last a full hour and will feature music by the Boston Symphony Orchestra.

THIS CLIPPING FROM THE
ELMIRA, N. Y.
STAR GAZETTE

OCT 20 1931

RADIO Day By Day

By C. E. Butterfield

New York—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OC 2 1931

WJAR WILL BROADCAST MEMORIAL TO EDISON

Beethoven's "Eroica" To Be Presented Over Nation-wide Hookup.

A musical memorial to Thomas A. Edison, Beethoven's "Eroica," played by the Boston Symphony orchestra over combined networks of the National Broadcasting Company, will be heard locally over WJAR, The Outlet Company, Thursday afternoon from 4 to 5 o'clock. Mr. Edison is said to have preferred this symphony, dedicated by Beethoven "to the life of a great man," to all other great music. The symphony depicts the struggle, nobility and death of an heroic figure.

THIS CLIPPING FROM
SAN ANGELO, TEXAS
STANDARD

Edison Tribute To Be Paid In Radio Broadcast

(San Angelo time throughout.)

NEW YORK, Oct. 20.(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
N. Y. TIMES

OCT 23 1931

Special to The New York Times.

BOSTON, Oct. 22.—A tribute to the memory of Thomas A. Edison was paid by Dr. Serge Koussevitzky and the Boston Symphony Orchestra this afternoon when Beethoven's third symphony, the Eroica, was played at Symphony Hall. The symphony was broadcast on a national hook-up.

The audience stood in silence for one minute while the lights were dimmed in memory of the inventor.

Dr. Koussevitzky, in choosing the Eroica as a fitting musical memorial, was unaware that the symphony was Edison's favorite.

THIS CLIPPING FROM TH
LAWRENCE, MAS
TELEGRAM

OCT 22 1931

and radio artists.

TRIBUTE TO EDISON

4 P. M.—WEEI and WBZ. Performance of Beethoven's "Eroica," by Boston Symphony Orchestra, under direction of Serge Koussevitsky, from Symphony Hall, Boston.

IMMIGRATION STATION

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

OCT 21 1931

Both networks of the National Broadcasting Company will carry a memorial to Thomas A. Edison by the Boston Symphony Orchestra at 3 p. m. Thursday.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

1931

HUB SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half.

The performance was broadcast over a nation-wide network. The program included Beethoven "Eroica" symphony. The Boston orchestra was the only one in the country to pay such tribute to the great inventor.

36

THIS CLIPPING FROM

N. Y. JOURNAL

OCT 2 0 1931

Memorial Symphony

Asked once by an adroit reporter what he would request if given only 24 hours to live, Mr. Edison replied: "Among the few things would be to hear a great symphony orchestra presenting Beethoven's Third Symphony, 'Eroica'."

It was only the other day that Serge Koussevitzky, conductor of the Boston Symphony, heard that story. And on Thursday night, both NBC networks will carry the Boston orchestra's presentation of that symphony for a full hour.

THIS CLIPPING FROM

NEW YORK NEWS

OCT 2 2 1931

A short time before his death, Thomas A. Edison told a reporter: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's Eroica Symphony."

* * *

The inventor's last wish in music is to be heard by millions of listeners throughout the country at 4 this afternoon. Through WEAF, WJZ, and the combined NBC networks, the Boston Symphony Orchestra will broadcast this heroic composition. A worthy tribute to a benefactor of mankind.

THIS CLIPPING FROM

BLUEFIELD, W. VA.

SUNSET NEWS

OCT 2 0 1931

(Time is eastern standard throug out.)

New York. (AP)—Tribute is to paid to Thomas A. Edison in a sp cial broadcast on Thursday by t Boston Symphony orchestra. T program will go over WEAF-WJ NBC from 4 to 5 p. m.

THIS CLIPPING FROM

YOUNGSTOWN, OHIO

VINDICATOR

OCT 2

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF and WJZ chains from four to 5 p. m.

THIS CLIPPING FROM

WICHITA FALLS, TEX.

TIMES

(Time Is Central Standard Throughout)

NEW YORK, Oct. 20. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM

MONROE, MICH.

EVE. NEWS

OCT 2 0 1931

(*By The Associated Press*)

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE

READING, PA.

TIMES

OCT 2 3 1931

BOSTON SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nationwide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's 'Eroica" sym-

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THIS CLIPPING FROM

MERIDEN, CONN.

JOURNAL

1931

New York, Oct. 20. (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF, WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE

ADVERTISER

ELMIRA, N. Y.

OCT 2 2 1931

(Eastern Standard Time)

New York, Oct. 21—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony Orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM

LEWISTON, ME.

SUN

OCT 2 3 1931

Thomas A. Edison's last wish in music will be realized in a nationwide radio requiem for the great inventor on Thursday, October 22. His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4.00 to 5.00 p.m.

THIS CLIPPING FROM

READING, PA.

TIMES

OCT 2 3 1931

BOSTON SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nationwide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's 'Eroica" symphony.

THIS CLIPPING FROM

PHILADELPHIA, PA.

EVE. PUBLIC LEDGER

OCT 23 1931

CONCERT HONORS EDISON

Boston Symphony Gives Free Recital in Memory of Inventor

Boston, Oct. 23.—(AP)—The Boston Symphony Orchestra, under Serge Koussevitzky, honored the memory of Thomas A. Edison with a special memorial concert yesterday at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half.

THIS CLIPPING FROM

PORTSMOUTH, O.

TIMES

Program Will Pay Tribute To Thomas Edison

By The Associated Press

NEW YORK, Oct. 20.—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

* * *

A new daily series with Alice Joy ... opens on WEAF-NBC Oct

THIS CLIPPING FROM THE

YOUNGSTOWN, O.

VINDICATOR

OCT 20 1931

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF and WJZ chains from four to 5 p. m.

THIS CLIPPING FROM THE

BURLINGTON, VT.

FREE PRESS

OCT 2 2 1931

Today's Radio Highlights

(Eastern Standard Time)

Thomas A. Edison's favorite symphony is to be played in a special radio concert this afternoon.

The program, originating from Boston, will be presented by the Boston Symphony Orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC set-up, starting at 4:00 o'clock.

THIS CLIPPING FROM

DOVER, OHIO

DAILY REPORTER

OCT 2 2 1931

Radio

Today's Features

Hour's program by Boston Symphony, Sergei Koussevitzky directing in memory of Thomas A. Edison, 4 p. m., WTAM, WGAR . . . Irene Bordoni, French star, singing with Vallee's Band, 8 p. m., WTAM

THIS CLIPPING FROM

YOUNGSTOWN, O.

TELEGRAM

OCT 21 1931

An Edison memorial program is scheduled for both the Red and Blue networks Thursday from 4 to 5. The Boston Symphony, directed by Koussevitsky, will present a special performance of Eroica symphony. Judge Frederick P. Cabot will deliver the euology. WTAM is scheduled to carry the program.

* * *

THIS CLIPPING FROM

SAN DIEGO, CALIF.

SUN

Dedicated to the memory of Thomas Alva Edison, the Boston Symphony orchestra will be heard in a special program to be released by NBC station KFSD between 1 and 2 p. m. Thursday.

THIS CLIPPING FROM

ROANOKE, VA.

TIMES

OCT 2 2 1931

AROUND THE RADIO CLOCK

By C. E. BUTTERFIELD

Associated Press Radio Editor.

Time Is Eastern Standard Throughout

New York, Oct. 21 (AP).—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4:00 o'clock.

THIS CLIPPING FROM

AKRON, O.

BEACON JOURNAL

OCT 2

Another radio tribute will be paid Edison Thursday when the Boston Symphony orchestra offers a special broadcast over NBC-WJZ network. Time for the program is 4 to 5 p. m.

THIS CLIPPING FROM

FORT SMITH, ARK.

SO. WEST AMERICA

OCT 22 1931

(Time Is Central Standard Throughout)

New York, Oct. 21.-(AP)-Thomas A. Edison's favorite symphony is to be played in a special radio concert Thursday afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 3 p. m.

THIS CLIPPING FROM THE

TAUNTON, MASS.

GAZETTE

OCT 2 0 1931

(By The Associated Press.)

(Time Is Eastern Standard.)

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM

YONKERS, N. Y.

HERALD

1931

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM

BRIDGEPORT, CONN.

TELEGRAM

SYMPHONY HONORS EDISON

BOSTON, Oct. 22.—(By Associated Press) The Boston symphony orchestra under Dr. Serge Kouvotski, conductor, today honored the memory of Thomas A. Edison, with a special concert at Symphony hall. The tickets, distributed free, were all taken in an hour and a half.

THIS CLIPPING FROM

SCRANTON, PA.

REPUBLICAN

OCT 2 2 1931

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By C. E. BUTTERFIELD

(Associated Press Radio Editor)

(Time is Eastern Standard Throughout)

NEW YORK, Oct. 21.—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM

KNOXVILLE, TENN.

JOURNAL

OCT 2 2 1931

EDISON TRIBUTE

An A. P. dispatch says that Thomas A. Edison's favorite symphony, the "Eroica," by Beethoven, will be played in a special radio concert today at 3 p. m. by the Boston Symphony orchestra over the WEAF and WJZ networks.

THIS CLIPPING FROM THE

ROANOKE, VA.

WORLD NEWS

OCT 2 0 1931

Edison Tribute

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF, WJZ,—NBC from 4 to 5.

THIS CLIPPING FROM

MADISON, WIS.

CAPITAL TIMES

Edison Tribute on WIBA Thursday

Boston Symphony in Special Performance at 3 p. m.

A special memorial program in tribute to Thomas A. Edison, will be broadcast over WIBA and an NBC network Thursday afternoon from 3 to 4 o'clock.

The Boston Symphony orchestra directed by Koussevitsky will feature the broadcast with a special performance of "Eroica," by Beethoven. Judge Frederick P. Cabot will make the only remarks to be heard during the program.

THIS CLIPPING FROM

JAMESTOWN, N. Y.

EVE. JOURNAL

1931

BY C. E. BUTTERFIELD

Associated Press Radio Editor

(Time is Eastern Standard thruout)

NEW YORK — (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM

SYRACUSE, N. Y.

POST STANDARD

HONOR EDISON

BOSTON, Oct. 22. (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at symphony hall.

THIS CLIPPING FROM

LOUISVILLE, KY.

HERALD POST

OCT 2 0 1931

Tribute to Edison Paid By Symphony Orchestra

New York, Oct. 20. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM

SIOUX FALLS, S. D.

LEADER

BY C. E. BUTTERFIELD

Associated Press Radio Editor

(Time is Central Standard)

New York, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

A new daily series with Alice Joy as soloist, opens on WEAF-NBC October 26. It will be put on three times nightly except Sunday, at 6:30 for the east, 10:30 for the middle west and 11:45 for the far west. Howard Claney is now introducing the B. A. Rolfe orchestra numbers on WEAF-NBC in place of Edward Thorgerson.

Try these on your radio tonight:

THIS CLIPPING FROM

NORTHAMPTON, MASS.

GAZETTE

RADIO DAY BY DAY

By C. E. BUTTERFIELD

Associated Press Radio Editor

New York, Oct. 20.—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

36

THIS CLIPPING FROM
N. Y. JOURNAL
OCT 20 1931

Memorial Symphony

Asked once by an adroit reporter what he would request if given only 24 hours to live, Mr. Edison replied: "Among the few things would be to hear a great symphony orchestra presenting Beethoven's Third Symphony, 'Eroica'."

It was only the other day that Serge Koussevitzky, conductor of the Boston Symphony, heard that story. And on Thursday night, both NBC networks will carry the Boston orchestra's presentation of that symphony for a full hour.

THIS CLIPPING FROM
NEW YORK NEWS
OCT 22 1931

A short time before his death, Thomas A. Edison told a reporter: "If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's Eroica Symphony."

* * *

The inventor's last wish in music is to be heard by millions of listeners throughout the country at 4 this afternoon. Through WEAF, WJZ, and the combined NBC networks, the Boston Symphony Orchestra will broadcast this heroic composition. A worthy tribute to a benefactor of mankind.

THIS CLIPPING FROM
BLUEFIELD, W. VA.
SUNSET NEWS
OCT 20 1931

(Time is eastern standard throughout.)

New York. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
YOUNGSTOWN, OHIO
VINDICATOR
OCT 20

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF and WJZ chains from four to 5 p. m.

THIS CLIPPING FROM
WICHITA FALLS, TEX.
TIMES

(Time Is Central Standard Throughout)

NEW YORK, Oct. 20. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
MONROE, MICH.
EVE. NEWS
OCT 20 1931

(By The Associated Press)

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
READING, PA.
TIMES
OCT 23 1931

BOSTON SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nationwide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's 'Eroica" sym-

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THIS CLIPPING FROM
MERIDEN, CONN.
JOURNAL
1931

New York, Oct. 20. (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF, WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
ADVERTISER
ELMIRA, N. Y.
OCT 22 1931

(Eastern Standard Time)

New York, Oct. 21—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony Orchestra and consists of the playing of 'Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM
LEWISTON, ME.
SUN
OCT 23 1931

as A. Edison's last wish in be realized in a nation- requiem for the great Thursday, October 22. symphony, the thoven, will com- concert by the Orchestra to be bined networks of Broadcasting Com- 00 to 5.00 p.m.

THIS CLIPPING FROM
READING, PA.
TIMES
OCT 23 1931

BOSTON SYMPHONY HONORS EDISON

BOSTON, Oct. 22 (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall. The performance was broadcast over a nationwide network by Station WEEI, the station bearing Edison's name. The program included Beethoven's 'Eroica" symphony.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER
OCT 23 1931

CONCERT HONORS EDISON

Boston Symphony Gives Free Recital in Memory of Inventor

Boston, Oct. 23.—(AP)—The Boston Symphony Orchestra, under Serge Koussevitzky, honored the memory of Thomas A. Edison with a special memorial concert yesterday at Symphony Hall. The tickets, distributed free, were all taken in an hour and a half.

THIS CLIPPING FROM
PORTSMOUTH, O.
TIMES

Program Will Pay Tribute To Thomas Edison

By The Associated Press

NEW YORK, Oct. 20.—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

* * *

A new daily series with Alice Joy ... WEAF-NBC Oct

THIS CLIPPING FROM THE
YOUNGSTOWN, O.
VINDICATOR
OCT 20 1931

Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston symphony orchestra. The program will go over WEAF and WJZ chains from four to 5 p. m.

THIS CLIPPING FROM THE
BURLINGTON, VT.
FREE PRESS
OCT 22 1931

Today's Radio Highlights

(Eastern Standard Time)

Thomas A. Edison's favorite symphony is to be played in a special radio concert this afternoon.

The program, originating from Boston, will be presented by the Boston Symphony Orchestra and consist of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC set-up, starting at 4:00 o'clock.

THIS CLIPPING FROM
DOVER, OHIO
DAILY REPORTER

Radio

Today's Features

Hour's program by Boston Symphony, Sergei Koussevitzky directing, in memory of Thomas A. Edison, 4 p. m., WTAM, WGAR . . . Irene Bordoni, French star, singing with Vallee's Band, 8 p. m., WTAM

THIS CLIPPING FROM
YOUNGSTOWN, O.
TELEGRAM
OCT 21 1931

AN Edison memorial program is scheduled for both the Red and Blue networks Thursday from 4 to 5. The Boston Symphony, directed by Koussevitsky, will present a special performance of Eroica symphony. Judge Frederick P. Cabot will deliver the euology. WTAM is scheduled to carry the program.

* * *

THIS CLIPPING FROM
SAN DIEGO, CALIF.
SUN

Dedicated to the memory of Thomas Alva Edison, the Boston Symphony orchestra will be heard in a special program to be released by NBC station KFSD between 1 and 2 p. m. Thursday.

THIS CLIPPING FROM
ROANOKE, VA.
TIMES
OCT 22 1931

AROUND THE RADIO CLOCK

By C. E. BUTTERFIELD
Associated Press Radio Editor.

Time Is Eastern Standard Throughout

New York, Oct. 21 (AP).—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow afternoon.

The program, originating from Boston, will be presented by the Boston symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4:00 o'clock.

THIS CLIPPING FROM
AKRON, O.
BEACON JOURNAL
OCT 2 1931

Another radio tribute will be paid Edison Thursday when the Boston Symphony orchestra offers a special broadcast over NBC-WJZ network. Time for the program is 4 to 5 p. m.

THIS CLIPPING FROM
FORT SMITH, ARK.
SO. WEST AMERICA

(Time Is Central Standard Throughout)

New York, Oct. 21.—(AP)—Thomas A. Edison's favorite symphony is to be played in a special radio concert Thursday afternoon.

The program, originating from Boston, will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 3 p. m.

THIS CLIPPING FROM THE
TAUNTON, MASS.
GAZETTE
OCT 20 1931

(By The Associated Press.)
(Time Is Eastern Standard.)

NEW YORK, Oct. 20—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
YONKERS, N. Y.
HERALD
1931

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

SYMPHONY HONORS EDISON

BOSTON, Oct. 22.—(By Associated Press) The Boston symphony orchestra under Dr. Serge Kouvotski, conductor, today honored the memory of Thomas A. Edison, with a special concert at Symphony hall. The tickets, distributed free, were all taken in an hour and a half.

THIS CLIPPING FROM
SCRANTON, PA.
REPUBLICAN
OCT 22 1931

By C. E. BUTTERFIELD
(Associated Press Radio Editor)
(Time is Eastern Standard Throughout)

NEW YORK, Oct. 21.—Thomas A. Edison's favorite symphony is to be played in a special radio concert tomorrow.

The program will be presented by the Boston Symphony orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NEC setup, starting at 4 p. m.

THIS CLIPPING FROM
KNOXVILLE, TENN.
JOURNAL
OCT 22 1931

EDISON TRIBUTE

An A. P. dispatch says that Thomas A. Edison's favorite symphony, the "Eroica," by Beethoven, will be played in a special radio concert today at 3 p. m. by the Boston Symphony orchestra over the WEAF and WJZ networks.

THIS CLIPPING FROM THE
ROANOKE, VA.
WORLD NEWS
OCT 20 1931

Edison Tribute

New York, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF, WJZ,—NBC from 4 to 5.

THIS CLIPPING FROM
MADISON, WIS.
CAPITAL TIMES

Edison Tribute on WIBA Thursday

Boston Symphony in Special Performance at 3 p. m.

A special memorial program in tribute to Thomas A. Edison, will be broadcast over WIBA and an NBC network Thursday afternoon from 3 to 4 o'clock.

The Boston Symphony orchestra directed by Koussevitsky will feature the broadcast with a special performance of "Eroica," by Beethoven. Judge Frederick P. Cabot will make the only remarks to be heard during the program.

THIS CLIPPING FROM
JAMESTOWN, N. Y.
EVE. JOURNAL
1931

BY C. E. BUTTERFIELD
Associated Press Radio Editor
(Time is Eastern Standard thruout)

NEW YORK — (AP) — Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST STANDARD

HONOR EDISON

BOSTON, Oct. 22. (AP)—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at symphony hall.

THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD POST
OCT 20 1931

Tribute to Edison Paid By Symphony Orchestra

New York, Oct. 20. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
SIOUX FALLS, S. D.
LEADER

BY C. E. BUTTERFIELD
Associated Press Radio Editor
(Time is Central Standard)

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A new daily series with Alice Joy as soloist, opens on WEAF-NBC October 26. It will be put on three times nightly except Sunday, at 6:30 for the east, 10:30 for the middle west and 11:45 for the far west. Howard Claney is now introducing the B. A. Rolfe orchestra numbers on WEAF-NBC in place of Edward Thorgerson.

Try these on your radio tonight:

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

RADIO DAY BY DAY

By C. E. BUTTERFIELD
Associated Press Radio Editor

New York, Oct. 20.—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

OCT 22 1931

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem today. His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra, to be heard over WHAM and combined networks from 4 to 5 o'clock this afternoon.

THIS CLIPPING FROM
YOUNGSTOWN, OHIO
VINDICATOR

[illegible]

THURSDAY

The Boston Symphony Orchestra will give a memorial performance for [illegible]mas [illegible]son tomorrow afternoon from four to five o'clock, featuring "Eroica" symphony by Beethoven. Koussevitzky will be the conductor. speaker will be Judge Frederick P. Cabot. WTAM will carry the program.

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
UNION

Boston Symphony to Radio Edison Tribute Thursday

NEW YORK, Oct. 20 (AP).—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

OCT 22 1931

THOMAS A. EDISON'S last wish in music will be realized in a Nation-wide radio requiem for the great inventor. His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over WRC this afternoon at 4 o'clock.

A short time before his death Edison informed the Etude magazine: "If I had but 24 hours to live, and could hear great music, I would choose Beethoven's 'Eroica.'" His answer was in response to a questionnaire sent to several distinguihed Americans.

The memorial program will be broadcast direct from Symphony Hall in Boston, under the direction of Sergei Koussevitsky.

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

[illegible]T 20 1931

Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM THE
NORFOLK, VA.
LEDGER DISPATCH

OCT 22 1931

Tribute is to be paid to Thomas A. Edison in a special broadcast by the Boston Symphony Orchestra this afternoon from 4 to 5 o'clock over the combined WTAF and WJZ networks.

THIS CLIPPING FROM THE
Wichita Falls, Tex.
TIMES

OCT 20 1931

RADIO WAVES

(Time Is Central Standard Throughout)

NEW YORK, Oct. 20. (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
LOUISVILLE, KY.
COURIER JOURNAL

OCT 22 1931

W·H·A·S
RADIO
FEATURES FOR TODAY

Boston Symphony

The Boston Symphony Orchestra, one of the world's greatest, will radiocast over WHAS and both networks of NBC for an hour starting at 3 o'clock Thursday afternoon a memorial programme for Thomas A. Edison. Serge Koussevitsky, conductor of the Boston Symphony, has chosen the Beethoven "Eroica" as the chief number to be performed in the memorial.

* * *

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

OCT 21 1931

Boston Symphony Honors Edisor

The Boston Symphony Orchestra conducted by Serge Koussevitzky, will give a special concert in memory of Thomas A. Edison tomorrow afternoon in Symphony Hall, Boston, with a program including Beethoven's "Eroica" symphony. Admission will be free. The program will be broadcast over a nation-wide network.

THIS CLIPPING FROM THE
BEAUMONT, TEX.
JOURNAL

OCT 20 1931

—The Columbians — Also WADC

(Time is central standard)

NEW YORK, Oct. 20.—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 21 1931

Memorial services in honor of Thomas Alva Edison will be broadcast by KDKA at 4 o'clock Thursday afternoon. The program will include a special performance of Eroica by Beethoven, presented by the Boston Symphony Orchestra, under the baton of Serge Koussevitsky.

Short wave facilities of W8XK will carry the program to foreign countries.

THIS CLIPPING FROM
N. Y. AMERICAN

The Boston Symphony gave a special concert in memory of Thomas A. Edison yesterday afternoon in the Massachusetts capital. Serge Koussevitzky presented the members of his orchestra in Beethoven's "Eroica" symphony as a tribute to the great inventor.

THIS CLIPPING FROM
IONIA, MICH.
SENTINEL STANDARD

[illegible]T 20 1931

New York. Oct. 20.—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
BATAVIA, N. Y.
NEWS

OCT 23 1931

In Boston the symphony orchestra gave a special concert in memory of Thomas A. Edison.

THIS CLIPPING FROM
LEXINGTON, KY.
LEADER

OCT 20 1931

NEW YORK, Oct. 20 (AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston symphony orchestra. The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
BOWLING GREEN, KY.
PARK CITY NEWS

OCT 20 1931

NEW YORK, Oct. 20—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra, The program will go over WEAF-WJZ-NBC from 3 to 4 p. m.

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES

OCT 23 1931

BOSTON, Oct. 22 (AP).—The Boston Symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony hall.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

[illegible]

By THE OWL

A NATIONWIDE radio tribute to Thomas A. Edison is scheduled for tomorrow afternoon from 4 to 5 o'clock over the WJZ chain. It will come to Rochester listeners from WHAM. The program will consist of Beethoven's immortal Eroica, played by the Boston Symphony. It was Mr. Edison's favcrite music and will be played as a memorial to him.

THIS CLIPPING FROM
BINGHAMPTON, N. Y.
SUN

OCT 22 1931

(Eastern Standard Time)

Thomas A. Edison's favorite symphony is to be played in a special radio concert today. The program will be presented by the Boston Symphony Orchestra and consists of the playing of "Eroica" by Beethoven. The network will be the combined WEAF-WJZ-NBC setup, starting at 4 p. m.

THIS CLIPPING FROM
BIRMINGHAM, ALA.
AGE HERALD

OCT 22 1931

Chamber of Commerce over WBRC.

* * *

Tribute to Thomas A. Edison will be paid in a special program by the Boston Symphony Orchestra over an NBC network including WAPI from 3 to 4 p.m., Thursday.

* * *

THIS CLIPPING FROM
ALBANY, N. Y.
NEWS

OCT 2[illegible]

By C. E. BUTTERFIELD.
Associated Press Radio Editor

New York—(AP)—Tribute is to be paid to Thomas A. Edison in a special broadcast Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ-NBC from 4 to 5 p. m.

THIS CLIPPING FROM
RAPID CITY, S. D.
JOURNAL

[illegible]

New York, Oct. 20—(AP)— Tribute is to be paid to Thomas A. Edison in a special broadcast on Thursday by the Boston Symphony Orchestra. The program will go over WEAF-WJZ NBC from 2 to 3 p. m.

338

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

1 1931

Symphony Audiences Asked To Omit Mid-Number 'Hand'

CONCERT-GOERS will be asked this year, for the first time in Columbus' musical history, to refrain from applause between movements of a symphony and between divisions of other compositions.

In the past the habit has been frowned upon by orchestra conductors but no particular effort has been made to cure it.

"In all major cities where there is a resident symphony orchestra the audiences have learned to withhold applause until the conclusion of a divided composition," said Dr. Royal Hughes, head of the music department at Ohio State university. "I believe we should fall in line in this matter."

Dr. Hughes will instruct his classes and will have bulletins posted about the university buildings calling attention to the new concert practice. It is at the express wish of many orchestra conductors that these efforts are being made.

The symphony season will open Thursday, Oct. 29, with the appearance of the Boston orchestra, followed on Dec. 1 by the Detroit, when Florence Stage, Columbus girl who returns from concert successes abroad, will be piano soloist. The series includes also the Cincinnati orchestra, Feb. 8; the Cleveland, March 7, and the Chicago, April 5. Season tickets are on sale at the box office at the Carl Koch Co., Third and Broad streets.

THIS CLIPPING FROM
CHICAGO, ILL.
POST

OCT 21 1931

Also Koussevitzky.

In "Sergei Koussevitzky and His Epoch" ($3.50. Alfred Knopf) Arthur Lourie has set forth a work dealing with the conductor of the Boston Symphony orchestra. Mr. Lourie, who is a fellow countryman of his subject, gives a readable account of Koussevitzky's career—his fortuitous adoption of the double-bass as an instrument of virtuosity and his adventures in orchestral direction—but the author's worship of the conductor is too fervent to permit of much critical discrimination. The intelligentsia of Massachusetts will doubtless be surprised to learn from Mr. Lourie that Koussevitzky introduced Brahms to Boston, where he had been respected but very little played," and that the conductor made him a very popular composer."

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 22 1931

SELECT "LA VALSE"

Boston Symphony's Recording Is Record-of-the-Month.

The November record-of-the-month, as selected from its recent recordings by the Victor company, is Ravel's "La Valse" played by the Boston Symphony Orchestra. Columbus musicians will note with interest that that composition described as a choreographic poem, is listed by Dr. Koussevitzky for his program at Memorial Hall, Oct. 29.

The Boston Orchestra concert is the first in the series sponsored by the Symphony Club of Central Ohio. The orchestras from Chicago, Detroit, Cincinnati and Cleveland are to follow in the course of the season.

Seats are available at the Carl Koch Co., Third and Broad streets.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
EXAMINER

OCT 22 1931

Maestro

SERGE KOUSSEVITSKY, who'll direct Boston Symphony in Edison Memorial Concert over both KFI and KECA from 1 to 2 this afternoon.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 22

A Musical Treat.

LOVERS of music in Columbus and central Ohio have reason to rejoice over the appearance of the Boston Symphony Orchestra here on Oct. 29, when it will open a season of symphonic concerts arranged by the Central Ohio Symphony Club. For years the Boston orchestra has been acclaimed the greatest of its kind. It has been fortunate in having an abundance of wealthy friends, who pour millions into the treasury to maintain and improve it and the greatest living conductors have been employed to direct its programs. It was born under a lucky star and its career has been marked by steady progress in the direction of musical idealism. Its appearance in any city is a musical event of the first importance, and Columbus is fortunate in securing it for the first of the five programs of the season. For the present year its programs have been chosen by its patrons, a referendum request having been distributed last spring. Columbus will hear Beethoven's Seventh Symphony, one of the most popular offerings, and excerpts from the masterful Wagner, always welcomed by music lovers.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 23 1931

Pretty Soft Now

AN item in The Citizen conveys the cheering information that 3000 seats in Memorial Hall are being equipped with comfortable pads and will be ready for the Oct. 29 concert of the Boston Symphony Orchestra, sponsored by the Central Ohio Symphony Club.

Everyone who has suffered on those seats in their original, unpadded condition will thrill to this news. One variety of hard times, thank goodness, is going—we hope forever.

THIS CLIPPING FROM
ANN ARBOR, MICH.
~~NEWS~~
Tribune

OCT 23 1931

Koussevitzky Program for Boston Symphony Orchestra Here October 27 Announced

The following program is announced by Dr. Serge Koussevitzky for the visit of the Boston Symphony orchestra to the Choral Union Series on October 27: Handel's Concerto Grosso for String Orchestra in B minor, No. 12; Wagner's Prelude to "Lohengrin;" Ravel's "Daphnis et Choe," Ballet Second Suite; and Beethoven's Seventh Symphony in A major, Op. 92.

Handel enthusiasts particularly cherish the Concerto Grosso, the form into which the master wrote some of his pages of truest grandeur and melodic genius. This concerto, played by the full string section of the Boston Symphony orchestra, reveals as only such music could the marvellous ensemble playing of the string choirs of this famous organization.

Liszt described the Prelude to "Lohengrin" as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the top-most register of the orchestra. It is Wagner's first music of the Holy Grail. It descends and becomes fullbodied, as man struggles to rise to the divine, ineffable gift. The Prelude ends as it began in the "clear blue of Heaven, and the presence of the Angelic Hosts."

Maurice Ravel, foremost of tonepainters in the contemporary French school, is thought by many to have achieved his masterpiece in "Daphnis and Chloe." It is abundant in his characteristic delicacy. In sheer lovliness and grace, certain wood-wind passages in "dawn" and "pantomime" of this suite, have perhaps been excelled by no other composer. This score is also probably his largest canvas, and never did he use so broad a brush with such overwhelming effect as in the tumultuous dance which closes this suite. When Ravel made his only visit to America in 1928, he was guest of honor at the concert by this orchestra in Carnegie Hall, N. Y. Koussevitzky conducted several of the eminent Frenchman's works, including this one. The composer, who sat in a box, was given an ovation by the New York public at the conclusion of the "Daphnis and Chloe" Suite.

The symphony of the occasion will be the Seventh of Beethoven in A major, which, among the immortal nine, stands with the fifth and ninth in the grandeur of its conception; it leads them all in its swift course and impelling rhythms. The impetus of the first and last movement sweeps all before them; the scherzo is as rapid as the divine allegretto. The rhythmic pulse of this symphony led Wagner to call it "The apothcosis of the dance."

Other concerts in the Choral Union Series will take place as follows: Ossip Gabrilowitsch, in piano recital on November 17; the Revelers, James Melton, 1st tenor, Lewis James, 2nd tenor, Phil Dewey, baritone, Wilfred Glenn, bass and Frank Black, director and pianist, December 3; Detroit Symphony orchestra, Ossip Gabrilowitsch, conductor, December 15; Don Cossack Russian Chorus, Serge Jaroff, Conductor, January 13; Detroit Symphony Orchestra, Dr. Rudolph Siegel, Guest Conductor, January 25; Yehudi Menuhin, Febrauray 4; Percy Grainger, February 19, and Rosa Ponselle, March 7.

THIS CLIPPING FROM THE
LEADER
High Point, N.C.

OCT

HONORS EDISON

Boston, Oct. 22.—The Boston symphony orchestra, under Dr. Serge Koussevitzky, conductor, today honored the memory of Thomas A. Edison with a special memorial concert at Symphony Hall.

The performance was broadcast over a nation-wide net work.

THIS CLIPPING FROM
N. Y. AMERICAN

Words and Music

By Deems Taylor

* * *

ARTHUR LOURIE, in his new life of Serge Koussevitzky, heads his chapters with appropriate quotations from Russian authors. One of them is the following:

Moscow . . . Moscow . . .
—Pushkin.

* * *

THIS, it seems to me, establishes a world's record, both for brevity and for hero worship. An author who can elicit the compliment of reprint by the reiteration of a proper noun certainly has a loyal public.

Not that our own literature is barren of such gems of thought. For the convenience of any who wish to use similar compact quotations from American and English authors I submit the following:

Gone, gone . . .
—Edna St. Vincent Millay
Tiger, tiger . . .
—Blake
Awake, awake . . .
—John Ruskin
Blow, blow . . .
—Shakespeare
Columbia, Columbia . . .
—Timothy Dwight

—not forgetting, of course,

Goosie, goosie . . .
—Mother Goose
Baa, baa . . .
—Ibid

—and, putting those Russians in their place,

Break, break, break . . .
—Tennyson

THIS CLIPPING FROM THE
CHRONICLE
Cambridge, Mass.

OCT 23

First Concert of 51st Symphony Season

The Boston Symphony orchestra has been giving regular series of concerts in Sanders theatre for fifty seasons. It is a long and glorious record of achievement under conductors from George Henschel to our present conductor, Dr. George Koussevitzky. The first concert of the 51st season was given on Thursday evening of last week. With this concert Dr. Koussevitzky began his eighth season as director of the orchestra. The program for this concert included two organ choral preludes by J. S. Bach orchestrated by Arnold Schoenberg; Brahms' fourth symphony in E minor; "Les Aeolides" by Cesar Franck and the second suite from the ballet, "Daphnis and Chloe" by Maurice Ravel.

Bach's two chorals, heard here originally a few seasons ago, in the modernized orchestral arrangement, show clever treatment, but those who have heard them played on the organ as originally intended, would fail to recognize them in the orchestral arrangement, for there is missing that something which only the organ can supply. The orchestra can never suggest the organ although the former has far greater variety and character.

Cesar Franck's "Aeolides" is an early work, which has not been heard here for a number of years. It has interesting moments but not an example of the composer at his best, nor one that will endure like his symphony, or some of his organ chorals or the piano and violin sonata.

Brahms' fourth and last symphony in E minor, received a memorable performance, ranking with that given in Boston at the Brahms Festival, two years ago. Formerly, hearing this symphony left the listener unmoved although admiring the unquestioned musicianship. Now, however, under Dr. Koussevitzky, one finds in it more of human tenderness and warmth, even if it were Brahms expressing his final thoughts.

Although Ravel's ballet suite is a marvellous medium for orchestral virtuosity, it should be given a rest for a season or two at least, for despite all its cleverness, there is comparatively little to find that is of intrinsic worth, beneath the glitter and show made by all the resources of the modern orchestra. Nevertheless it is something to admire in its way, when given in a manner that perhaps only our Boston orchestra can give it. Strong in every sense of the word; as a virtuoso performance, unrivalled for complete technical mastery as well as vividness of color and rhythm.

The second concert in the series will be on Thursday evening, Nov. 5.

H. J. Storer.

THIS CLIPPING FROM
N. Y. TIMES

OCT 23 1931

BORIS KREININ DIES.

Member of Boston Orchestra Succumbs to Injuries.

Special to The New York Times.

BOSTON, Mass., Oct. 22.—Private funeral services will be held for Boris Kreinin, 52 years old, of Hemenway Street, Back Bay, member of the Boston Symphony Orchestra, who died at the city hospital today of injuries suffered when he was struck by a motor truck on his way home on Saturday night.

Dr. Serge Koussevitzky and the orchestra members stood in silence for one minute at the rehearsal at Symphony Hall on receiving word of his death. He had been a member of the orchestra since 1925, playing at the second desk of the first violin section. In his native Russia he had been soloist and concertmaster in Dr. Koussevitzky's orchestra in Moscow and also had been soloist and assistant conductor at the Opera Theatre in Petrograd.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

OCT 23 1931

Boris Kreinin, Violinist

Member of Boston Symphony Orchestra Dies of Injuries

Special to the Herald Tribune

BOSTON, Oct. 22.—Boris Kreinin, a member of the Boston Symphony Orchestra, died at the City Hospital today of injuries received when struck by a motor truck on his way home Saturday night. He was fifty-two years old.

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39

THIS CLIPPING FROM
SYRACUSE, N. Y.
JOURNAL

OCT 23 1931

Kreminin, Russian Musician, Dies Of Auto Injuries

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REPUBLICAN

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NEW YORK
SUN

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LOWELL, MASS.
SUN

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SYRACUSE, N. Y.
POST STANDARD

OCT 2[illegible] 193

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THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

OCT 23 19[illegible]

THIS CLIPPING FROM
WORCESTER, MASS.
POST

OCT 22 1931

NEWS FLASHES

BOSTON, Oct. 22 (AP)—Boris Kreinin, 52, former concert master and soloist of Serge Kouscevitsky's orchestra in Moscow, died today of injuries when struck by an automobile several days ago.

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NEW HAVEN, CONN.
JOURNAL COURIER

OCT 24 1931

First Woolsey Concert Nov. 10

On Tuesday evening, November 10, Vladimir Horowitz, noted Russian pianist, will appear in Woolsey hall, the occasion marking the first of the five fine musical events that will comprise the Woolsey hall concert series for 1931-32.

Following in order will be the Don Cossack Russian Male Chorus on December 2; Albert Spalding, American violinist, on January 12; the Boston Symphony Orchestra on March 2, and Rosa Ponselle of the Metropolitan on March 30.

Although less than a month has elapsed since the first announcement of the annual series of brilliant musical events that is the highlight of New Haven's winter season, last year's tremendous subscription mark has already been passed, and many more subscribers will doubtless be added before Mr. Horowitz makes his bow here next month for the first time in a number of years.

Many reasons are advanced for the increasing interest in the Woolsey hall series, all of which are logical. This season's roster is particularly appealing by the all-around excellence of the offerings. Where the Boston Symphony Orchestra has generally ben the only event other than the soloists on the list, the new progra mprovides an additional notable feature in the Don Cossacks. Thirty-six in number, and led by the dynamic Serge Jaroff, these "Singing "Horsemen of the Steppes" proved to be the most important musical importation in years when they came to this country last season. Their return was signalized last week in New York, where they againr eecived the wide acclaim that characterized their first American appearance.

Plus the Boston Symphony and the Don Cossacks, three such brilliant soloists as Horowitz, Spalding and Ponselle round out a most varied and colorful schedule, and the popular prices for tickets to the entire course provide a powerful appeal to lovers of fine music.

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COVINGTON, KY.
POST

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Morris played his own piano concerto at the concert Friday and was given an ovation.

Morris, who studied composition with Dr. Edgar Stillman Kelley of the Cincinnati Conservatory of Music artist faculty, has been soloist with the Cincinnati Symphony Orchestra, playing one of his own compositions when Eugene Ysaye was conductor.

He married Cosby Dansby, who was studying at the Conservatory when he was also a student. They have a daughter, Susan, 6, and Mrs. Morris took her to Boston to hear her father play. Mr. and Mrs. Morris live in New York.

The New York Chamber Music Society is playing a new composition of Morris' this season. Last winter Morris' new composition for quintet was played by two widely known string quartets, including the New York String Quartet with Morris at the piano. Last week a composition of his was presented before the National Opera Club of New York.

Morris, who graduated from the Conservatory in 1913, was given an honorary degree of master of music from the Conservatory in 1922.

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COLUMBUS, O.
STATE JOURNAL

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The box office at the Carl Koch Co., Broad and Third Sts., is open daily for the sale of season tickets. Single concert tickets will be on sale Wednesday and Thursday at the box office and Thursday night at Memorial Hall.

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CALL BULLETIN

OCT 24 19

Latest Recordings

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, plays Maurice Ravel's "La Valse" (Victor Records 7413-7414-A). This expresses an old established type of dance music in modern style. The melodies are tantalizingly similar to Viennese waltzes. "La Valse" requires three record sides. The fourth is an orchestration by Ravel of Debussy's Dance, originally a piano composition.

Trio No. 7 in B Flat Major, Opus 97, by Beethoven, is played by Alfred Cortot, Jacques Thibaud, Pablo Casals. This recording (Album M-92) is on five Victor records. The music represents various moods. A charming Scherzo (second movement) is replete with the bubbling mirth that often peeps through the more somber moments of Beethoven's compositions . . . and the Andante (third movement), lofty and inspiring, is one of the noblest melodies in all of his works.

THIS CLIPPING FROM
DETROIT, MICH.
SAT. NIGHT

[illegible] 4 193[illegible]

THE Boston Symphony Orchestra, now celebrating its fiftieth year, will play in Masonic Auditorium Wednesday evening under the auspices of the Philharmonic Concert Co. Director Serge Koussevitzky has arranged a program which includes *Concerto Grosso for String Orchestra in B Minor, No. 12* by Handel; two nocturnes, *Nuages and Fetes*, Debussy; Ravel's choregraphic poem, *La Valse*, and the Strauss tone poem, *Ein Heldenleben*.

THIS CLIPPING FROM
CORTLAND, N. Y.
STANDARD

OCT 24 1931

charges of participating in a [illegible] in Russian ports.

Boris Kreinen, violinist of Boston Symphony Orchestra, dies of injuries reeived when struck [illegible]

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

OCT 25 1931

Serge Koussevitzky, conductor of the Boston Symphony, has announced th[illegible] will not experiment as deeply with modern music as he has heretofore.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

OCT 25 1931

MUSIC

By MARY B. SWAN

Orchestral Series Opens

It is certain that when the Boston Symphony Orchestra under its famous conductor, Serge Koussevitzky, plays at Elmwood Music Hall tomorrow evening it will be given an ovation. The program chosen for the first concert in the Buffalo Musical Foundation series of four has been selected with extreme care.

Handel enthusiasts, particularly cherish the Concerto Grosso, the form into which the master wrote some of his pages of truest grandeur and melodic genius. This concerto, played by the full string section of the Boston Symphony Orchestra, reveals as only such music could the marvelous ensemble playing of the string choirs of this famous organization. Dr. Koussevitzky will also play Wagner's Prelude to Lohengrin. Liszt described the Prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the topmost register of the orchestra. It is Wagner's first music of the Holy Grail.

Maurice Ravel, foremost of tone-painters in the contemporary French school, is thought by many to have achieved his masterpiece in Daphnis and Chloe. In sheer loveliness and grace, certain woodwind passages in dawn, and pantomime, of this suite, have perhaps been excelled by no other composer.

Dr. Koussevitzky will present as the principal number on the program, Tchaikovsky's Fourth Symphony. This score is often considered the greatest by the Russian master and of higher brilliance and finer texture than his Pathetic Symphony No. 6. Its first and last movements are characterized by the imposing theme Fate, as stated by the brass choir which is the dominating note of the score. In the finale, as well, the delightful folk melody, "In the Woods There Stood a Birch Tree," is introduced. The melodious slow movement has also a suggestion of a folk song. The Scherzo has a remarkable use of Pizzicati, and indeed the musicians lay down their bows and play practically the entire number by plucking the strings.

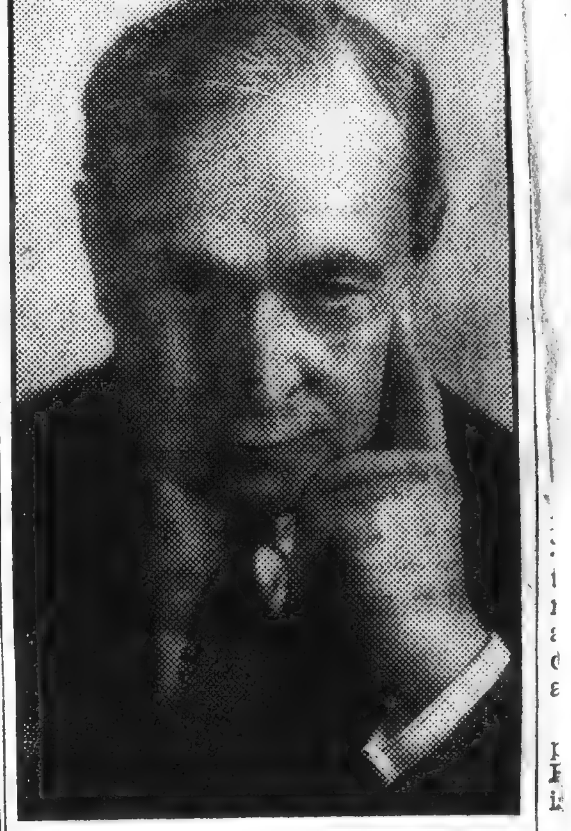
The complete program follows:

Concerto Grosso for string orchestra in B Minor, No. 12 .... Handel
Prelude to Lohengrin .... Wagner
Daphnis et Chloe, Ballet; Suite No. 2.
Lever du Jour-Pantomime-Danse Generale .... Ravel
Symphony No. 4 in F. Minor—Op 36 .... Tchaikovsky

For the Boston symphony concert, and also for the series of four including the Chicago, Detroit and Cleveland orchestras, seats now are on sale at Denton, Cottier & Daniels.

* * *

Conductor



Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will give a concert in Elmwood Music Hall tomorrow evening.
—Photo by Garo

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 25 1931

Serve Music Fifty Years

Boston Symphony Completes Half Century in Concert Work

The Boston Symphony Orchestra, which appears at Syria Mosque on Friday, has just completed a half century of concerts.

For 37 of this orchestra's 50 illustrious years it was the unequaled creation and possession of Henry L. Higginson, who, having established the first permanent American orchestra of the highest standard, brought a succession of the foremost conductors of each epoch to shape its beauties.

Among these were Wilhelm Gericke, who through 12 years drilled the orchestra into what came to be its tradition of perfection. Then there were the brilliant years of Arthur Nikisch, and later of Dr. Karl Muck, who carried it to a then unprecedented state of virtuosity and beauty.

Dr. Serge Koussevitzky, profiting by this rich heritage, has added a new breadth of vision, and an utter command for its realization. Having passed the jubilee year, in many ways the summit of its long achievement, the Boston Symphony Orchestra approaches the fifty-first season with the same personnel, and a fame quite its own in the world of orchestral music.

Friday's program follows:

Handel—Concerto Grosso for String Orchestra in B minor, No. 12.
Debussy—Two Nocturnes.
(a) Nuages.
(b) Fetes.
Ravel—La Valse, Choregraphic Poem.
Strause—Ein Heldenleben, Tone Poem Op. 40.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 25 1931

Boston Group to Lead Season of Symphonies

Boston Program.

As for the program which will be offered Thursday night, too much cannot be said for its excellence. The fact that the orchestra will play the Beethoven Seventh Symphony represents a victory on the part of Mrs. Huntington, who insisted on it in behalf of music lovers here. The composition has not previously been played in Columbus for six years.

One of the master's later compositions, it is considered by some his most magnificent. Certainly it ranked high in the poll taken last year of great men and women to discover their preferences in music. Moving as the music is, it is subject to so many and so varied interpretations by different people that it is impossible to characterize it.

This number will be played last on the program, which will open with the Handel Concert Grosso, number 12, in B minor, for strings. This number is calculated to show with brilliant effect the extraordinary beauty of the Boston orchestra.

The Prelude to Lohengrin, another number on the program, was described by Lizst as a "sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestial life."

Ravel's "La Valse" bears this argument upon the printed score: "Whirling clouds give glimpses through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

Season tickets may be obtained daily from 9 to 5 p. m. at the downtown box office in the Carl Koch Co., Third and Broad Sts. Single admission tickets will be for sale Wednesday and Thursday at the same place, or Thursday night in Memorial Hall.

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SYRACUSE, N. Y.
JOURNAL
OCT 23 1931

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SYRACUSE, N. Y.
POST STANDARD
OCT 2 193

MUSICIAN DIES

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THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle
OCT 23 1931

CONCERT MASTER DIES

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[illegible] 1931

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Cincinnatians, especially those in music circles, were interested in dispatches from Boston Saturday which told of the triumph accorded a Cincinnati Conservatory of Music graduate, Harold C. Morris, pianist and composer, who is soloist this week at the Friday and Saturday symphony concerts of the Boston Symphony Orchestra, under the direction of Koussevitzky.

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Morris, who studied composition with Dr. Edgar Stillman Kelley of the Cincinnati Conservatory of Music artist faculty, has been soloist with the Cincinnati Symphony Orchestra, playing one of his own compositions when Eugene Ysaye was conductor.

He married Cosby Dansby, who was studying at the Conservatory when he was also a student. They have a daughter, Susan, 6, and Mrs. Morris took her to Boston to hear her father play. Mr. and Mrs. Morris live in New York.

The New York Chamber Music Society is playing a new composition of Morris' this season. Last winter Morris' new composition for quintet was played by two widely known string quartets, including the New York String Quartet with Morris at the piano. Last week a composition of his was presented before the National Opera Club of New York.

Morris, who graduated from the Conservatory in 1913, was given an honorary degree of master of music from the Conservatory in 1922.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CALL BULLETIN
OCT 24 19

Latest Recordings

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, plays Maurice Ravel's "La Valse" (Victor Records 7413-7414-A). This expresses an old established type of dance music in modern style. The melodies are tantalizingly similar to Viennese waltzes. "La Valse" requires three record sides. The fourth is an orchestration by Ravel of Debussy's Dance, originally a piano composition.

Trio No. 7 in B Flat Major, Opus 97, by Beethoven, is played by Alfred Cortot, Jacques Thibaud, Pablo Casals. This recording (Album M-92) is on five Victor records. The music represents various moods. A charming Scherzo (second movement) is replete with the bubbling mirth that often peeps through the more somber moments of Beethoven's compositions . . . and the Andante (third movement), lofty and inspiring, is one of the noblest melodies in all of his works.

THIS CLIPPING FROM
DETROIT, MICH.
SAT. NIGHT
[illegible] 4 1931

THE Boston Symphony Orchestra, now celebrating its fiftieth year, will play in Masonic Auditorium Wednesday evening under the auspices of the Philharmonic Concert Co. Director Serge Koussevitzky has arranged a program which includes *Concerto Grosso for String Orchestra in B Minor, No. 12* by Handel; two nocturnes, *Nuages and Fetes,* Debussy; Ravel's choregraphic poem, *La Valse,* and the Strauss tone poem, *Ein Heldenleben.*

THIS CLIPPING FROM
CORTLAND, N. Y.
STANDARD
OCT 24 1931

charges of participating in a
in Russian ports.

Boris Kreinen, violinist of Boston Symphony Orchestra, dies of injuries reeived when

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THIS CLIPPING FROM
FLINT, MICH.
JOURNAL
OCT 25 1931

Serge Koussevitzky, conductor of the Boston Symphony, has announced th[illegible] will not experiment as deeply with modern music as he has heretofore.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS
OCT 25 1931

MUSIC

By MARY B. SWAN

Orchestral Series Opens

It is certain that when the Boston Symphony Orchestra under its famous conductor, Serge Koussevitzky, plays at Elmwood Music Hall tomorrow evening it will be given an ovation. The program chosen for the first concert in the Buffalo Musical Foundation series of four has been selected with extreme care.

Handel enthusiasts, particularly cherish the Concerto Grosso, the form into which the master wrote some of his pages of truest grandeur and melodic genius. This concerto, played by the full string section of the Boston Symphony Orchestra, reveals as only such music could the marvelous ensemble playing of the string choirs of this famous organization. Dr. Koussevitzky will also play Wagner's Prelude to Lohengrin. Liszt described the Prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the topmost register of the orchestra. It is Wagner's first music of the Holy Grail.

Maurice Ravel, foremost of tone-painters in the contemporary French school, is thought by many to have achieved his masterpiece in Daphnis and Chloe. In sheer loveliness and grace, certain woodwind passages in dawn, and pantomime, of this suite, have perhaps been excelled by no other composer.

Dr. Koussevitzky will present as the principal number on the program, Tchaikovsky's Fourth Symphony. This score is often considered the greatest by the Russian master and of higher brilliance and finer texture than his Pathetic Symphony No. 6. Its first and last movements are characterized by the imposing theme Fate, as stated by the brass choir which is the dominating note of the score. In the finale, as well, the delightful folk melody, "In the Woods There Stood a Birch Tree," is introduced. The melodious slow movement has also a suggestion of a folk song. The Scherzo has a remarkable use of Pizzicati, and indeed the musicians lay down their bows and play practically the entire number by plucking the strings.

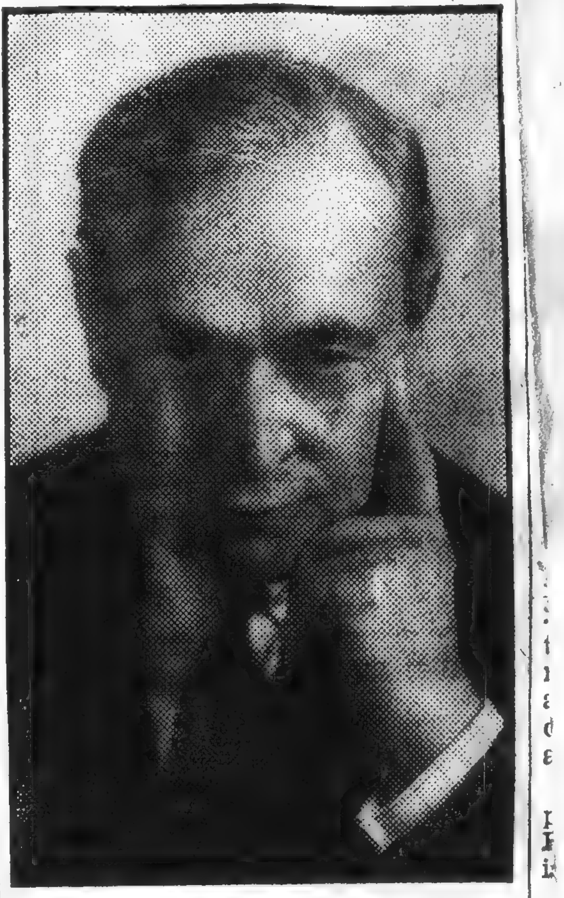
The complete program follows:

Concerto Grosso for string orchestra in B Minor, No. 12 .... Handel
Prelude to Lohengrin .... Wagner
Daphnis et Chloe, Ballet; Suite No. 2.
Lever du Jour-Pantomime-Danse Generale .... Ravel
Symphony No. 4 in F. Minor—Op 36 .... Tchaikovsky

For the Boston symphony concert, and also for the series of four including the Chicago, Detroit and Cleveland orchestras, seats now are on sale at Denton, Cottier & Daniels.

* * *

Conductor



Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will give a concert in Elmwood Music Hall tomorrow evening.
—Photo by Garo

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
OCT 25 1931

Serve Music Fifty Years

Boston Symphony Completes Half Century in Concert Work

The Boston Symphony Orchestra, which appears at Syria Mosque on Friday, has just completed a half century of concerts.

For 37 of this orchestra's 50 illustrious years it was the unequaled creation and possession of Henry L. Higginson, who, having established the first permanent American orchestra of the highest standard, brought a succession of the foremost conductors of each epoch to shape its beauties.

Among these were Wilhelm Gericke, who through 12 years drilled the orchestra into what came to be its tradition of perfection. Then there were the brilliant years of Arthur Nikisch, and later of Dr. Karl Muck, who carried it to a then unprecedented state of virtuosity and beauty.

Dr. Serge Koussevitzky, profiting by this rich heritage, has added a new breadth of vision, and an utter command for its realization. Having passed the jubilee year, in many ways the summit of its long achievement, the Boston Symphony Orchestra approaches the fifty-first season with the same personnel, and a fame quite its own in the world of orchestral music.

Friday's program follows:

Handel—Concerto Grosso for String Orchestra in B minor, No. 12.
Debussy—Two Nocturnes.
(a) Nuages.
(b) Fetes.
Ravel—La Valse, Choregraphic Poem.
Strause—Ein Heldenleben, Tone Poem Op. 40.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL
OCT 25 1931

Boston Group to Lead Season of Symphonies

Boston Program.

As for the program which will be offered Thursday night, too much cannot be said for its excellence. The fact that the orchestra will play the Beethoven Seventh Symphony represents a victory on the part of Mrs. Huntington, who insisted on it in behalf of music lovers here. The composition has not previously been played in Columbus for six years.

One of the master's later compositions, it is considered by some his most magnificent. Certainly it ranked high in the poll taken last year of great men and women to discover their preferences in music. Moving as the music is, it is subject to so many and so varied interpretations by different people that it is impossible to characterize it.

This number will be played last on the program, which will open with the Handel Concert Grosso, number 12, in B minor, for strings. This number is calculated to show with brilliant effect the extraordinary beauty of the Boston orchestra.

The Prelude to Lohengrin, another number on the program, was described by Lizst as a "sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Ravel's "La Valse" bears this argument upon the printed score: "Whirling clouds give glimpses through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

Season tickets may be obtained daily from 9 to 5 p. m. at the downtown box office in the Carl Koch Co., Third and Broad Sts. Single admission tickets will be for sale Wednesday and Thursday at the same place, or Thursday night in Memorial Hall.

40

THIS CLIPPING FROM
N. Y. Herald Tribune
OCT 25 1931

Koussevitzky Here Nov. 19 and 21; Opens 8th Boston Season

Orchestra to Give Ten Concerts at Carnegie Hall Besides Five in Brooklyn

The Boston Symphony Orchestra has just completed the third week of its home season in Symphony Hall. The coming week will be devoted to a westward tour on concerts in Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca.

In New York, the orchestra will give its usual five pairs of concerts in Carnegie Hall, on Thursday evenings, November 19 and January 7; Friday evening, February 5, and Thursday evening, March 3 and April 7; and Saturday afternoons, November 21, January 9, February 6, March 5 and April 9. Five concerts will also be given at the Brooklyn Academy of Music.

Novelties thus far offered by Dr. Koussevitzky in Boston were Mahler's ninth symphony, October 16-17, and a new piano concerto by Harold Morris, given yesterday and last Friday with the composer as soloist. Other novelties to be offered in Boston this season are a symphonic ode composed for this orchestra by Aaron Copland; "Music for Orchestra" by Constant Lambert; a suite by Ernest Toch, six pieces by Anton von Webern, "Scene Carnavalesque" by Riccardo Dick-Mangiagalli; a concerto grosso by Martelli, Miaskovsky's "Concertino Lyrique," Respighi's orchestration of Rachmaninoff's "Etudes Tableaux," a suit by Frid, Stravinsky's violin concerto, a symphony by Louis Gruenberg and a symphony by Paul Ferroud.

Dr. Koussevitzky will also conduct Mahler's sixth symphony and Bruckner's third and eighth symphonies, and, among other infrequently performed works, Sibelius's fourth symphony, Reger's Hiller Variations, Stravinsky's "Le Sacre du Printemps" and Scriabin's "Urometheus." On the hundredth anniversary of Goethe's death next March, Liszt's "Faust" symphony and Brahm's rhapsody for alto, both employing Goethe texts, will be played. The choruses of Harvard and Radcliffe will take part with the orchestra in Mozart's Requiem and Bach's B minor Mass.

Among scores which are not yet completed, but are to be performed by the Boston Symphony for the first time are Sibelius's eighth symphony; an "Epitaph" for chorus and orchestra by Vladimir Dukelsky and Florent Schmidt's piano concerto.

This is the orchestra's fifty-first season, and its eighth under Koussevitzky's direction.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES
OCT 25 1931

Boston Orchestra To Play Strauss

THE APPEARANCE of the Boston Symphony Orchestra at Masonic Auditorium next Wednesday evening, promises to be a social as well as a musical event.

During the days of the Detroit Orchestral Association, which was the forerunner of the present Detroit Symphony Society, appearances of the famous Boston band were always hailed as outstanding events of the season.

The appearance of the Boston organization at this time is of special significance as this is the fiftieth anniversary year. To celebrate the half century of existence the orchestra is appearing in a few of the larger cities bringing its entire personnel of 110 men.

Dr. Serge Koussevitzky has appeared in Detroit once before as director of the Boston Orchestra and his achievements in the East are well known to the local musical public.

For the Detroit concert Doctor Koussevitzky has arranged a programme of unusual variety:

Concerto Grosso for String Orchestra
in B Minor, No. 12 .... Handel
Two Nocturnes .... Debussy
a. Nuages
b. Fetes
"La Valse," Choregraphic Poem .. Ravel
"Ein Heldenleben," Tone Poem,
Op. 40 .... Strauss

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
OCT 25 1931

FUTURE MU

The coming of the Boston Symphony Orchestra to give a concert here on Friday, Oct. 30, will coincide with the rounding out of the organization's first 50 years.

Since its last visit here a new and surpassingly brilliant era has been added to the history of the illustrious organization whose name has so long been associated with the utmost perfection in symphonic performance.

It was in the autumn of 1924 that Serge Koussevitzky came to America to head the orchestra. Fabulous reports had come from Europe about the Russian genius. The orchestra which he had assembled in Russia before the war, and his concerts in Moscow and Petrograd were still famous, though no longer existing. Koussevitzky was also known by the repute of his Volga expeditions, when he journeyed 2,500 miles in a specially chartered steamer, carrying symphony concerts into the great interior of Russia.

After the Revolution, Koussevitzky became the talk of London and Paris on account of his annual series of concerts in each city.

In America, Koussevitzky came to what was undoubtedly the finest orchestra he had ever had to do his bidding.

The orchestra, reaffirming its traditional fame, responds as a rare, single instrument to the slightest gesture of the commander.

Even before Koussevitzky first arrived in America, all places for the Boston Symphony concerts were taken for the season. There are now waiting lists of prospective subscribers in New York and in Boston as well, even though concerts in the orchestra's own locality have been increased to five series, or more than 70 concerts.

* * *

Symphony Society

Here Friday

Dr. Serge Koussevitzky
The eminent Koussevitzky will conduct the Boston Symphony Orchestra at Syria Mosque, Friday evening of this week.

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

Boston Orchestra In Nearby Concert

The Boston Symphony orchestra will present a concert in Memorial hall, Columbus, Thursday evening under the direction of Serge Koussevitzky.

This orchestra was engaged for concert in Dayton under the recently cancelled symphony course.

Memorial hall in Columbus has been recently equipped with new seats, which do away with the noise and clatter which in the past proved an annoyance to concert goers.

The program for the evening includes:

Handel—Concerto grosso for string orchestra. B minor No. 12.
Wagner—Prelude to "Lohengrin."
Ravel—"La Valse" Choregraphic poem.
Beethoven—Symphony No. 7 in A major, Op. 92.

Anyone desiring to arrange for seats may do so through Patricia O'Brien, 114 North Main street (Anderson-Soward company).

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
OCT 25 1931

Visitor

Noted Conductor Brings Boston Orchestra Here Wednesday.

SERGE KOUSSEVITZKY

THE following program is announced by Dr. Serge Koussevitzky for the coming visit of the Boston Symphony Orchestra, Wednesday evening, Oct. 28, at Masonic Auditorium: Handel's Concerto Grosso for String Orchestra in B Minor, No. 12; Debussy's Two Nocturnes, "Nuages," and "Fetes"; Ravel's Choregraphic Poem, "La Valse", and Strauss' Tone Poem, "Ein Heldenleben."

The Concerto Grosso is played by the full string section of the orchestra. Debussy's two Nocturnes, "Clouds" and "Festivals," reveal this composer as an impressionist painter. It is music of mood and subtle suggestion.

Ravel's "La Valse" bears this argument on the printed score: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855." Its first Paris performance led a critic to quote Prud'homme's revolutionary remark: "We dance on a volcano." He described it by saying: "There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

Richard Strauss wrote "Ein Heldenleben" (a Hero Life) at the conclusion of the past century. It was first performed in the United States by Theodore Thomas in Chicago in March, 1900, performances following in other cities. The score called for an unusually large orchestra; many special instruments of brass and percussion being employed in the battle episode. Strauss, in this score, depicts the career of a hero. It opens with the typical valiant theme which describes the hero's character. A second episode is called "The Hero's Adversaries," envious and mocking. Then the hero's "Helpmate" is set forth in which the solo violin presents the tender feminine motive. A flourish of trumpets announces the battle in which the hero overcomes his foes. "The Hero's Mission of Peace" gives an autobiographical touch to this musical narrative, quoting themes from Strauss' foremost works — "Don Juan," "Also Sprach Zarathustra," "Tod und Verklarung," "Don Quixote," "Till Eulenspiegel's Lustige Streiche" and others.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION
OCT 25 1931

Kreinin, Russian Musician, Dies of Auto Injuries

BOSTON, Oct. 24.—Boris Kreinin, fifty-two, former concert master and soloist of Serge Koussevitzky's orchestra in Moscow, died of injuries received when struck by an automobile several days ago.

He was once soloist and assistant conductor in the Opera Theater in Petrograd and had been a member of the Boston Symphony Orchestra since 19[illegible] outdoor concerts were inaugurated in 1929 he was made concert master. He leaves a widow and son.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH
OCT 25 1931

Community Aid and Fine Art On Symphony Club's Agenda

Boston Symphony Is To Be Opening Concert

COLUMBUS draws near the opening of its 1931-32 music season with increasing excitement at the extraordinary number of excellent features to be offered. This year will be remembered for several things, but chief among them probably will be two:

This year the Symphony Club of Central Ohio offers, for the first time in its eight years of life, five great orchestras instead of four.

NEW SEATS READY.

Memorial hall seats—for many years the bugbear of concert-goers—have been completely done over, being padded and covered with composition leather in a neutral green color. Not only that, they have been blocked to a comfortable angle, reducing the danger of slipping forward in an unwary moment. These seats are the permanent gift of the Symphony club, of which Mrs. B. Gwynne Huntington is president and Mrs. F. A. Miller associate president. Cost of the work was defrayed by a fund started by Mrs. Miller.

A CALL TO QUIET.

One other matter: Among the innovations will be a change in concert etiquette. Applause between movements of symphonies, and between divisions of other compositions, will be discouraged. Objections to this habit have been voiced by orchestra leaders in the past, and the cry for quiet during long numbers, even when they are divided by long pauses, is being taken up by educators and lecturers of Columbus. A special lecture on the subject is being prepared by Dr. Royal Hughes of the music department of Ohio State university for use in his classes.

SERIES IS UNUSUAL.

Of course, the series itself is the best news of all, starting as it does with the peerless Boston Symphony orchestra under the superb direction of the famous Serge Koussevitzky, next Thursday evening.

But even the appearance of the Boston cannot dim the prospect of the four following numbers in this series, which closes April 5 with the advent of the Chicago orchestra.

The Detroit Symphony, which will bring to Columbus besides its regular personnel a Columbus girl who has won fame abroad, is scheduled for Tuesday evening, Dec. 1. Miss Florence Stage, who early began her training here as a pianist, comes back with the Detroit orchestra to play a piano concerto under the baton of Ossip Gabrilowitsch, himself a great pianist and a great admirer of Miss Stage.

Taste for modern music became strongly developed in Vienna, but Brahms and Chopin remained among Miss Stage's favorites.

Miss Stage comes to Memorial hall fresh from successes abroad, where she was acclaimed by music critics in Germany, Italy and Czechoslovakia.

The Cincinnati Symphony orchestra and the Cleveland orchestra are the two other attractions scheduled for Feb. 8 and March 7, respectively.

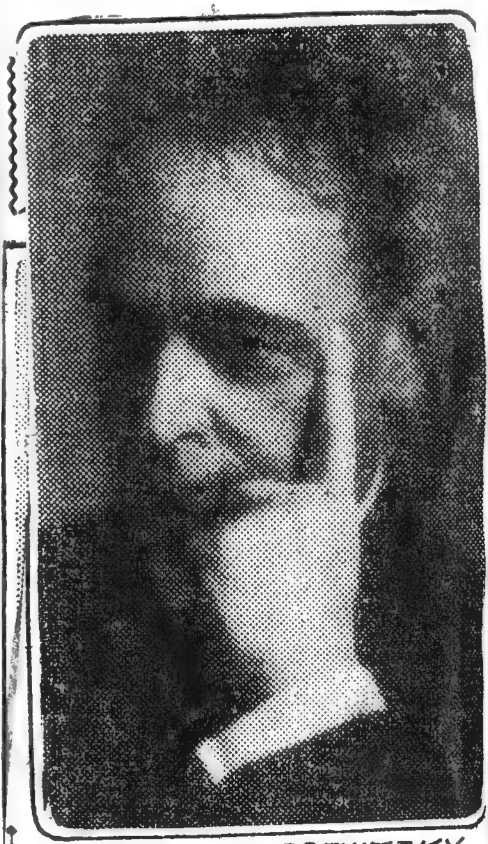
SALE IS AT KOCH'S.

Season tickets are on sale daily from 9 to 5 p. m. at the Carl Koch Co., Third and Broad streets. Single admission seats will be available Wednesday and Thursday at the same place, or in Memorial hall the night of the concert.

The complete program follows:

Concerto Grosso for String
Orchestra in B Minor, No. 12 .. Handel
Largo—Allegro—Larghetto e piano—
Large—Allegro.
(First Time In Columbus)
Prelude to "Lohengrin" .... Wagner
"La Valse," Choreographic Poem ... Ravel
INTERMISSION.
Symphony No. 7 in A Major,
Op. 92 .... Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto: Tempo primo.
Allegro con brio.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL
OCT 25 1931



SERGE KOUSSEVITZKY
~~(CONDUCTOR)~~
BOSTON SYMPHONY ORCHESTRA

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS
OCT 25 1931

WILL CONDUCT ON WEDNESDAY

SERGE KOUSSEVITZKY

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During the days of the Detroit Orchestral Association which was the forerunner of the present Detroit Symphony Society, appearances of the Boston Band were always hailed as outstanding events of the season. The appearance of the organization of 111 men at this time is of special significance as this is the 50th anniversary year.

Dr. Koussevitzky has appeared in Detroit once before as director of the Boston Orchestra and his achievements in the past are well known to the local musical public. For the local concert Dr. Koussevitzky has arranged a program of excellence and the occasion is certain to mark a high spot in the season's activities. Following is the complete program:

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Two Noctures .... Debussy
(a) Nuages
(b) Fetes
"La Valse," Choregraphic Poem .... Ravel
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THIS CLIPPING FROM
N. Y. Herald Tribune

40

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PITTSBURGH, PA.
PRESS

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NEWS

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Richard Strauss wrote "Ein Heldenleben" (a Hero Life) at the conclusion of the past century. It was first performed in the United States by Theodore Thomas in Chicago in March, 1900, performances following in other cities. The score called for an unusually large orchestra; many special instruments of brass and percussion being employed in the battle episode. Strauss, in this score, depicts the career of a hero. It opens with the typical valiant theme which describes the hero's character. A second episode is called "The Hero's Adversaries," envious and mocking. Then the hero's "Helpmate" is set forth in which the solo violin presents the tender feminine motive. A flourish of trumpets announces the battle in which the hero overcomes his foes. "The Hero's Mission of Peace" gives an autobiographical touch to this musical narrative, quoting themes from Strauss' foremost works — "Don Juan," "Also Sprach Zarathustra," "Tod und Verklarung," "Don Quixote," "Till Eulenspiegel's Lustige Streiche" and others.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

T 25 193

Kreinin, Russian Musician, Dies of Auto Injuries

BOSTON, Oct. 24.—Boris Kreinin, fifty-two, former concert master and soloist of Serge Koussevitzky's orchestra in Moscow, died of injuries received when struck by an automobile several days ago.

He was once soloist and assistant conductor in the Opera Theater in Petrograd and had been a member of the Boston Symphony Orchestra since [illegible] outdoor concerts were inaugurated in 1929 he was made concert master. He leaves a widow and son.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 25 1931

Community Aid and Fine Art On Symphony Club's Agenda

Boston Symphony Is To Be Opening Concert

COLUMBUS draws near the opening of its 1931-32 music season with increasing excitement at the extraordinary number of excellent features to be offered. This year will be remembered for several things, but chief among them probably will be two:

This year the Symphony Club of Central Ohio offers, for the first time in its eight years of life, five great orchestras instead of four.

NEW SEATS READY.

Memorial hall seats—for many years the bugbear of concert-goers—have been completely done over, being padded and covered with composition leather in a neutral green color. Not only that, they have been blocked to a comfortable angle, reducing the danger of slipping forward in an unwary moment. These seats are the permanent gift of the Symphony club, of which Mrs. B. Gwynne Huntington is president and Mrs. F. A. Miller associate president. Cost of the work was defrayed by a fund started by Mrs. Miller.

A CALL TO QUIET.

One other matter: Among the innovations will be a change in concert etiquette. Applause between movements of symphonies, and between divisions of other compositions, will be discouraged. Objections to this habit have been voiced by orchestra leaders in the past, and the cry for quiet during long numbers, even when they are divided by long pauses, is being taken up by educators and lecturers of Columbus. A special lecture on the subject is being prepared by Dr. Royal Hughes of the music department of Ohio State university for use in his classes.

SERIES IS UNUSUAL.

Of course, the series itself is the best news of all, starting as it does with the peerless Boston Symphony orchestra under the superb direction of the famous Serge Koussevitzky, next Thursday evening.

But even the appearance of the Boston cannot dim the prospect of the four following numbers in this series, which closes April 5 with the advent of the Chicago orchestra.

The Detroit Symphony, which will bring to Columbus besides its regular personnel a Columbus girl who has won fame abroad, is scheduled for Tuesday evening, Dec. 1. Miss Florence Stage, who early began her training here as a pianist, comes back with the Detroit orchestra to play a piano concerto under the baton of Ossip Gabrlowitsch, himself a great pianist and a great admirer of Miss Stage.

Taste for modern music became strongly developed in Vienna, but Brahms and Chopin remained among Miss Stage's favorites.

Miss Stage comes to Memorial hall fresh from successes abroad, where she was acclaimed by music critics in many, Italy and Czechoslovakia.

e Cincinnati Symphony orches- nd the Cleveland orchestra are wo other attractions scheduled b. 8 and March 7, respectively.

IS AT KOCH'S.

n tickets are on sale daily from p. m. at the Carl Koch Co., d Broad streets. Single ad- on seats will be available Wednesday and Thursday at the same place, or in Memorial hall the night of the concert.

The complete program follows:

Concerto Grosso for String
Orchestra in B Minor, No. 12 .. Handel
Largo—Allegro—Larghetto e piano—
Large—Allegro.
(First Time In Columbus)
Prelude to "Lohengrin" .... Wagner
"La Valse," Choreographic Poem ...Ravel
INTERMISSION.
Symphony No. 7 in A Major,
Op. 92 .... Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto: Tempo primo.
Allegro con brio.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 25 1931

SERGE KOUSSEVITZKY
(CONDUCTOR)
BOSTON SYMPHONY ORCHESTRA

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

OCT 25 1931

WILL CONDUCT ON WEDNESDAY

SERGE KOUSSEVITZKY

The appearance of the Boston Symphony Orchestra at Masonic Auditorium Wednesday evening, promises to be a social as well as a musical event.

During the days of the Detroit Orchestral Association which was the forerunner of the present Detroit Symphony Society, appearances of the Boston Band were always hailed as outstanding events of the season. The appearance of the organization of 111 men at this time is of special significance as this is the 50th anniversary year.

Dr. Koussevitzky has appeared in Detroit once before as director of the Boston Orchestra and his achievements in the past are well known to the local musical public. For the local concert Dr. Koussevitzky has arranged a program of excellence and the occasion is certain to mark a high spot in the season's activities. Following is the complete program:

Concerto Grosso for String Orchestra
in B Minor, No. 12..............Handel
Two Noctures ....Debussy
(a) Nuages
(b) Fetes
"La Valse," Choregraphic Poem........Ravel
"Ein Heldenleben," Tone Poem,
Op. 40 ....Strauss

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 25 1931

Koussevitzky to Feature 'Ein Heldenleben' Here

The following program is announced by Dr. Serge Koussevitzky for the visit of the Boston Symphony Orchestra next Friday evening, October 30, at Syria Mosque: Handel's Concerto Grosso for String Orchestra in B minor, No. 12; Debussy's two nocturnes, "Nuages" and "Fetes;" Ravel's choregraphic poem, "La Valse," and Strauss' tone poem, "Ein Heldenleben."

Handel enthusiasts particularly cherish the Concerto Grosso, the form into which the master wrote some of his pages of truest grandeur and melodic genius. This concerto, played by the full string section of the Boston Symphony Orchestra, reveals as only such music could, the marvelous ensemble playing of the string choirs of this famous organization.

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Richard Strauss wrote his masterly score, "Ein Heldenleben" ("A Hero's Life") at the conclusion of the past century. It was first performed in the United States by Theodore Thomas in Chicago, March 1900, performances following in other cities in quick succession. The score called for an unusually large orchestra, many special instruments of brass and percussion being employed in the famous battle episode. Strauss, in this score, depicts the career of a hero according to the free fantasy of this, his most highly creative life.

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DETROIT, MICH.
FREE PRESS

1931

OFFER MUSIC AT ANN ARBOR

Boston Orchestra in Concert Tuesday

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Handel's Concerto, played by the full string section of the Orchestra, reveals as only such music could the marvellous ensemble playing of the string choirs of this famous organization.

Liszt described the Prelude to "Lohengrin" as "a sort of magio formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the topmost register of the orchestra.

Maurice Ravel, foremost of tonepainters in the contemporary French school, is thought by many to have achieved his masterpiece in "Daphnis and Chloe." It is abundant in his characteristic delicacy.

The Beethoven Symphony stands with the Fifth and Ninth in the grandeur of its conception; it leads them all in its swift course and impelling rhythms.

Other concerts in the Series are Ossip Gabrilowitsch, in piano recital, Nov. 17; The Revelers, Dec. 3; Detroit Symphony Orchestra, Ossip Gabrilowitsch, director, Dec. 15; Don Cossack Russian Chorus, Serge Jaroff, conductor, Jan. 13; Detroit Symphony Orchestra, Dr. Rudolf Siegel, guest conductor, Jan. 25; Yehudi Menuhin, Feb. 4; Percy Grainger, Feb. 19, and Rosa Ponselle, March 7.

THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

T 25 19

* * *

That the Boston Symphony orchestra is beginning its season with an unchanged personnel and a schedule of concerts, which is the largest in its history, speaks very well for the conductor Serge Koussevitzky. During this week the orchestra will tour, appearing in Buffalo, Pittsburgh and other cities, going as far west as Detroit.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 25 1931

A member of the Boston Symphony orchestra was fatally injured by an automobile truck when on his way home after the concert in Boston a week ago. He was a native of Russia, like Dr Koussevitzky, the conductor, and was a musician of some standing. A fatal accident to a pedestrian who happens to be a man of special talent is no different from any other, so far as public responsibility for highway safety is concerned. But the public might well be made more conscious of its responsibility by the victim's possession of some socially available talent, capacity or disposition. Such, however, is seldom the case. It is difficult to arouse public interest in the problem of making the streets safe for persons on foot, no matter who suffers or how distressing the circumstances. Even the high cost of motor insurance has not fully taught the lesson that reasonable safety—which no state at present has attained—is economical as well as socially desirable.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

1931

TCHAIKOVSKY'S Fourth Symphony, which will be the principal number on the Boston Symphony orchestra's program at Elmwood Music hall tomorrow evening, with Dr. Serge Koussevitzky conducting, was composed during the winter of 1877-78. Much romance centers around the symphony, which Tschaikovsky dedicated to "his best friend," Nadejda Von Meck, his senior by nearly ten years, a widow and the mother of eleven children.

Early in life, Nadejda married a railway engineer, who, with her help, amassed a great fortune. His widow was a woman of strong and sane intellect who cared nothing for society and lived an extremely secluded existence.

She was, however, passionately fond of music, and engaged the services of a young violinist named Kotek as "domestic musician." From him she heard of Tchaikovsky's private life, his dire poverty and his longing to give up teaching and devote himself to composition.

THIS CLIPPING FROM THE
ANN ARBOR, MICH.
NEWS

OCT 26 193

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The program in full includes: Handel's Concerto Grosso for String Orchestra in B Minor No. 12; Wagner's Prelude to "Lohengrin"; Ravel's "Daphnis et Cloe", Ballet, Second Suite; and Beethoven's Seventh Symphony in A major, Op. 92.

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The symphony of the occasion will be the Seventh of Beethoven in A major, which, among the immortal nine, stands with the fifth and ninth in the grandeur of its conception; it leads them all in its swift course and impelling rhythms. The impetus of the first and last movements sweeps all before them; the scherzo is as rapid a the divine allegretto. The Rhythmi pulse of this symphony led Wagne to call it "The apotheosis of th dance."

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THIS CLIPPING FROM
YPSILANTI, MICH.
DAILY PRESS
OCT 26 1931

KOUSSEVITZKY TO APPEAR TUESDAY

BOSTON SYMPHONY ORCHESTRA TO BE HEARD IN ANN ARBOR SIXTH TIME

Ann Arbor, Mich., Oct. 26— The Boston Symphony Orchestra which will be heard in Hill Auditorium in the Choral Union Series, Tuesday night, appeared in this series on five previous occasions. Twice during the early nineties, again about twenty-five years ago, their fourth appearance took place in the spring of 1913 being one of the last Choral Union Concerts to be heard in old University hall. In January 1917 they made their fifth appearance, this time in Hill Auditorium. It is thus nearly fifteen years since this organization has given a concert in Ann Arbor. On his previous tours, he has been presided over by such distinguished conductors as Arthur Nikisch, Emil Paur and Karl Muck.

On this occasion Dr. Serge Koussevitzky, the first Russian to direct America's most famous band of players, will be heard in Ann Arbor for the first time. Koussevitzky has been at the head of the organization for eight years and followed a long and distinguished line of great musicians of various nationalities, including George Hensohel, Max Fielder, Gericke, Emil Paur, Henri Rabaud, Pierre Monteux etc. Unlike most of the great orchestras which usually curtail their personnel when on the road, the Boston Symphony always carry a full quota of men and on this occasion will bring 111 players.

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EVE. BEE NEWS
OCT 26 1931

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Koussevitzky's Rise and His Legend

By Deems Taylor

NEW YORK, Oct. 25.

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He wanted to be a real musician—a professional, in fact. What sort of professional didn't particularly matter.

So the lad departed taking with him what clothes he had—they were not a heavy burden—and three rubles that he had saved. The three rubles took him as far as Moscow, where he arrived without a kopek in his pocket, with no prospects, and no acquaintances.

There were two training schools in Moscow: The Conservatory and the Philharmonic school. The boy, whose name was Serge Koussevitzky, went first to the Conservatory. Nothing. Examinations were over, the term had already begun, and no more pupils could be admitted. Come back next year.

So he went to the Philharmonic school, where he heard the same story. No more students; come back in the spring.

* * *

Wins 11th Hour Chance

Something in the boy's earnestness, his desperation, must have touched the heart of Shestakovsky, the director, for he suddenly relented and waived the rules. The boy should be allowed to take the entrance examination at once.

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"I choose the double bass," he said.

* * *

Legends, Then Truth

There have been many rumors and conjectures as to how Koussevitzky came to choose the career that made him one of the three greatest double-bass virtuosi the world has ever seen (the other two were the Italians Dragonetti and Bottesini.)

The one most often repeated is that Koussevitzky, determined to make a name for himself, and seeing the ranks of the violinists, 'cellists, and pianists already studded with great names, deliberately choose an exotic instrument, in which he would have little competition.

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(Copyright, 1931)

INFORMATION OBSCURED

41

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SUN-TELEGRAPH

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Liszt described the Prelude to "Lohengrin" as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the topmost register of the orchestra.

Maurice Ravel, foremost of tone-painters in the contemporary French school, is thought by many to have achieved his masterpiece in "Daphnis and Chloe." It is abundant in his characteristic delicacy.

The Beethoven Symphony stands with the Fifth and Ninth in the grandeur of its conception; it leads them all in its swift course and impelling rhythms.

Other concerts in the Series are Ossip Gabrilowitsch, in piano recital, Nov. 17; The Revelers, Dec. 3; Detroit Symphony Orchestra, Ossip Gabrilowitsch, director, Dec. 15; Don Cossack Russian Chorus, Serge Jaroff, conductor, Jan. 13; Detroit Symphony Orchestra, Dr. Rudolf Siegel, guest conductor, Jan. 25; Yehudi Menuhin, Feb. 4; Percy Grainger, Feb. 19, and Rosa Ponselle, March 7.

THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

T 25 19

* * *

That the Boston Symphony orchestra is beginning its season with an unchanged personnel and a schedule of concerts, which is the largest in its history, speaks very well for the conductor Serge Koussevitzky. During this week the orchestra will tour, appearing in Buffalo, Pittsburgh and other cities, going as far west as Detroit.

* * *

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 25 1931

A member of the Boston Symphony orchestra was fatally injured by an automobile truck when on his way home after the concert in Boston a week ago. He was a native of Russia, like Dr Koussevitzky, the conductor, and was a musician of some standing. A fatal accident to a pedestrian who happens to be a man of special talent is no different from any other, so far as public responsibility for highway safety is concerned. But the public might well be made more conscious of its responsibility by the victim's possession of some socially available talent, capacity or disposition. Such, however, is seldom the case. It is difficult to arouse public interest in the problem of making the streets safe for persons on foot, no matter who suffers or how distressing the circumstances. Even the high cost of motor insurance has not fully taught the lesson that reasonable safety—which no state at present has attained—is economical as well as socially desirable.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

25 1931

TCHAIKOVSKY'S Fourth Symphony, which will be the principal number on the Boston Symphony orchestra's program at Elmwood Music hall tomorrow evening, with Dr. Serge Koussevitzky conducting, was composed during the winter of 1877-78. Much romance centers around the symphony, which Tschaikovsky dedicated to "his best friend," Nadejda Von Meck, his senior by nearly ten years, a widow and the mother of eleven children.

Early in life, Nadejda married a railway engineer, who, with her help, amassed a great fortune. His widow was a woman of strong and sane intellect who cared nothing for society and lived an extremely secluded existence.

She was, however, passionately fond of music, and engaged the services of a young violinist named Kotek as "domestic musician." From him she heard of Tchaikovsky's private life, his dire poverty and his longing to give up teaching and devote himself to composition.

THIS CLIPPING FROM
YPSILANTI, MICH.
DAILY PRESS
OCT 26 1931

KOUSSEVITZKY TO APPEAR TUESDAY

BOSTON SYMPHONY ORCHESTRA TO BE HEARD IN ANN ARBOR SIXTH TIME

Ann Arbor, Mich., Oct. 26— The Boston Symphony Orchestra which will be heard in Hill Auditorium in the Choral Union Series, Tuesday night, appeared in this series on five previous occasions. Twice during the early nineties, again about twenty-five years ago, their fourth appearance took place in the spring of 1913 being one of the last Choral Union Concerts to be heard in old University hall. In January 1917 they made their fifth appearance, this time in Hill Auditorium. It is thus nearly fifteen years since this organization has given a concert in Ann Arbor. On his previous tours, he has been presided over by such distinguished conductors as Arthur Nikisch, Emil Paur and Karl Muck.

On this occasion Dr. Serge Koussevitzky, the first Russian to direct America's most famous band of players, will be heard in Ann Arbor for the first time. Koussevitzky has been at the head of the organization for eight years and followed a long and distinguished line of great musicians of various nationalities, including George Hensohel, Max Fielder, Gericke, Emil Paur, Henri Rabaud, Pierre Monteux etc. Unlike most of the great orchestras which usually curtail their personnel when on the road, the Boston Symphony always carry a full quota of men and on this occasion will bring 111 players.

42

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BUFFALO, N. Y.
NEWS

OCT 27 1931

Symphony Superb

Boston Orchestra Opens Foundation Series Here

By EDWARD H. DURNEY

The return of Dr. Serge Koussevitzky and the Boston Symphony orchestra, after a season's absence, made for an auspicious beginning of the Buffalo Musical Foundation's Symphony series, Monday evening in Elmwood Music hall. The superb Boston organization always a welcome guest here, was doubly so on the present occasion, and a huge audience received with open arms the distinguished conductor and his glorious company.

Mr. Koussevitzky presented a program ranging from Handel to Ravel, and with his accustomed master touch and electrifying spirit he led his players to signal achievement. The Koussevitzky art happily combines subtlety and vitality, grace and rugged energy, brilliance and profundity; and his sensitive instrument ever reflects the guiding hand of genius.

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Koussevitzky's reading of the Tchaikovsky was one of clarifying qualities, brilliant, stimulating, always musicianly. And memory harked back to an admirable performance of the same work by the Boston orchestra under the baton of Pierre Monteux, several seasons ago.

Needless to say the evening's effort met with enthusiastic response on the part of the listeners, and that honors were shared by leader and led.

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TIMES

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By MARY M. HOWARD
Times Music Critic

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THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL-NEWS

OCT 27 1931

Bostonians To Open C. U. Music Season

110 in Symphony Orchestra Which Will Give 'Post-Football" Concert Saturday Night in Bailey Hall—Promise 'Happy Program'

The new music season at Cornell University will be opened next Saturday evening by the Boston Symphony Orchestra in Bailey Hall, with Serge Koussevitzky as conductor.

It will be a "post-football" concert, falling as it does on the same day as the Cornell-Columbia game on Schoellkopf Field.

Paving the way for the symphonic performance, Prof. Paul J. Weaver, head of the Music Department at the University, was to broadcast at 4:30 o'clock this afternoon over WEAI an explanatory lecture on the program. Another such talk will be given by him at the Music Building, 320 Wait Avenue, at 4 o'clock Friday afternoon and the public is invited.

The program Saturday will be: Brahms' Fourth Symphony; Ravel's choregraphic poem, "La Valse;" Debussy's two nocturnes, "Nuages" and "Fetes;" Wagner's Prelude to "Die Meistersinger."

The Boston Symphony brings 110 musicians with it for this concert—the largest number that has ever played in Ithaca.

The orchestra is this season rounding out its first 50 years of existence. Koussevitzky came to America to head the organization in the autumn of 1924, after having achieved high reputation in Russia before the war. His concerts in Moscow and Petrograd were famous, and he won considerable note for his Volga expeditions, when he journeyed 2,500 miles in a specially chartered steamer carrying symphony concerts into the great interior of Russia.

Dr. Koussevitzky returned from a sojourn abroad this summer on Sept. 29 to prepare for the opening of his orchestra's 51st season. He predicts a greater musical season in America this year than ever before, despite the depression.

"Americans are a great musical race," he said, "they must have music to match their moods. Are they sad about their unemployment? Very well, then I will play them happy music, music that will make them think of other things, that will lift them away from business, music by our great and modern Americans, by Gershwin, by Copland, ah, there are two young Americans who will go far. They are so expressionistically modern. They feel the spirit of our day, they are experimental, they do not do always the expected but the novel and it is beautiful. I consider George Gershwin has great talent and is typically American."

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1931

Tour Is Limited

Only five cities other than Columbus are on the itinerary of the Boston Symphony Orchestra, which will come to Memorial Hall Thursday night to play the opening concert in the series of the Symphony Club of Central Ohio.

The orchestra, with Dr. Serge Koussevitzky, conductor, played Monday night in Buffalo and appears Tuesday in Ann Arbor, Mich. Wednesday the musicians will spend in Detroit and after leaving Columbus Thursday night will go to Pittsburgh and Ithaca, N. Y., before returning to Boston.

Single admission tickets for the concert will be on sale Wednesday and Thursday at the downtown box office in the Carl Koch Co., Broad and Third Sts.

THIS CLIPPING FROM
LANSING, MICH.
CAPITAL NEWS

OCT 27 1931

Boston Symphony

ANN ARBOR (UP)—The Boston symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's Seventh Symphony, in A major, will be featured by the 111-piece orchestra.

THIS CLIPPING FROM
TRAVERSE CITY, MICH.
RECORD EAGLE

OCT 27 1931

fractured skull.

BOSTON SYMPHONY

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES

OCT 27 1931

Boston Symphony Plays in Ann Arbor

Boston Symphony Orchestra of 110 pieces, conducted by Dr. Serge Koussevitzky, arrives in Detroit today. A concert will be given tonight in Hill Auditorium, Ann Arbor, and in Detroit Masonic Temple tomorrow night. The orchestra is celebrating its fiftieth anniversary with a tour of middle western cities.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

1931

Boston Symphony to Arrive Tuesday

The Boston Symphony Orchestra of 110 musicians will arrive Tuesday morning at the Michigan Central Station for its two Michigan concerts.

Tuesday evening the orchestra under Serge Koussevitzky, its conductor, will be heard in a program at Hill Auditorium, Ann Arbor.

Wednesday evening at Masonic Auditorium, the organization will give its Detroit concert. The local program which will vary from the one to be given at Ann Arbor, is made up of Handel's Concerto Grosso in B minor, No. 12; two Nocturnes by Debussy; "La Valse," by Ravel; and the Strauss Tone Poem, "Ein Heldenleben."

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

OCT 27 1931

BOSTON SYMPHONY HERE FOR CONCERT WEDNESDAY

Dr. Serge Koussevitzky and the Boston Symphony Orchestra, celebrating its fiftieth year, arrived in Detroit today by special train on its tour of the middle west. The orchestra will leave late this afternoon for Ann Arbor, where it will appear tonight in the Hill Auditorium. Immediately after the concert the musicians will return to Detroit. Wednesday night the orchestra will appear at Masonic Temple in a concert that will include Handel's Concerto Grosso No. 12; two nocturnes by Debussy; Ravel's "La Valse," and "Ein Heldenleben," by Strauss.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 27 1931

Special Car Bringing Boston Symphony

A special car will bring members of the Boston Symphony orchestra to Columbus Thursday morning, after their appearance Wednesday night in Detroit. They will spend the day at the Deshler Wallick before making their appearance in Memorial hall.

They will initiate Thursday, the 1931-32 series of the Symphony club of Central, Ohio, which is bringing also the Detroit, Dec. 1, the Cincinnati, the Cleveland and the Chicago.

Single admission seats to the Boston orchestra will be on sale Wednesday and Thursday at the downtown box office in the Carl Koch Co., Broad and Third streets, and at the Memorial hall box office just before the concert.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 28 1931

Boston Symphony To Open Season

The symphony orchestra season will open this week Friday night at Syria Mosque with the Boston Symphony Orchestra, under Serge Koussevitzky. After an absence of two years the orchestra will be doubly welcome in a program of outstanding importance.

The great Strauss work, "Ein Heldenleben," seldom heard owing to the great number of players required, will be the major work Friday night, featuring 112 players. Other works include Handel's Concerto Grosso for string orchestra, two nocturnes by Debussy, "Nuages" and "Fetes," and the choreographic poem, "La Valse," by Ravel.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

OCT 27 1931

Boy Scouts

Members of the Ann Arbor Scoutleaders association have completed the work of cleaning the walls and ceiling of the Scout headquarters, and the task of redecorating the interior will be begun this week. This improvement has been needed for many months, and is being made without cost to the local Scout Council.

Local scouts will assist at the Boston Symphony orchestra concert on this evening at the Hill auditorium. Scoutmaster Paul Wesenberg will have charge of the group. Dark suits should be worn if possible. Scouts whose troops meet on Tuesday evening should not report at this concert.

PLAN JURY INQUIRY

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

OCT 27 1931

BOSTON SYMPHONY AT ANN ARBOR TONIGHT

Special to The Free Press

ANN ARBOR, Oct. 26—The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, will make its first Ann Arbor appearance in 15 years, Tuesday night, playing on the Choral Union program of the University Musical Society. The full 111 pieces of the orchestra will be here. The Beethoven Seventh Symphony, in A Major, will be the feature number. The program also will include Wagner's prelude to Lohengrin and Ravel's "Daphnis Et Chloe."

THIS CLIPPING FROM
COLDWATER, MICH.
REPORTER

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NEWS

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The new music season at Cornell University will be opened next Saturday evening by the Boston Symphony Orchestra in Bailey Hall, with Serge Koussevitzky as conductor.

It will be a "post-football" concert, falling as it does on the same day as the Cornell-Columbia game on Schoellkopf Field.

Paving the way for the symphonic performance, Prof. Paul J. Weaver, head of the Music Department at the University, was to broadcast at 4:30 o'clock this afternoon over WEAI an explanatory lecture on the program. Another such talk will be given by him at the Music Building, 320 Wait Avenue, at 4 o'clock Friday afternoon and the public is invited.

The program Saturday will be: Brahms' Fourth Symphony; Ravel's choregraphic poem, "La Valse;" Debussy's two nocturnes, "Nuages" and "Fetes;" Wagner's Prelude to "Die Meistersinger."

The Boston Symphony brings 110 musicians with it for this concert—the largest number that has ever played in Ithaca.

The orchestra is this season rounding out its first 50 years of existence. Koussevitzky came to America to head the organization in the autumn of 1924, after hav- [illegible]ieved high reputation in [illegible] before the war. His con- [illegible] Moscow and Petrograd [illegible]mous, and he won con- [illegible] note for his Volga [illegible]s, when he journeyed [illegible] miles in a specially chartered steamer carrying symphony concerts into the great interior of Russia.

Dr. Koussevitzky returned from a sojourn abroad this summer on Sept. 29 to prepare for the opening of his orchestra's 51st season. He predicts a greater musical season in America this year than ever before, despite the depression.

"Americans are a great musical race," he said, "they must have music to match their moods. Are they sad about their unemployment? Very well, then I will play them happy music, music that will make them think of other things, that will lift them away from business, music by our great and modern Americans, by Gershwin, by Copland, ah, there are two young Americans who will go far. They are so expressionistically modern. They feel the spirit of our day, they are experimental, they do not do always the expected but the novel and it is beautiful. I consider George Gershwin has great talent and is typically American."

THIS CLIPPING FROM
TRAVERSE CITY, MICH.
RECORD EAGLE

OCT 27 1931

fractured skull.

BOSTON SYMPHONY

ANN ARBOR, Oct. 27.—(U. P.)—The Boston symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's seventh symphony, in a major, will be featured by the 111 piece orchestra.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

OCT 27 1931

Boston Symphony Plays in Ann Arbor

Boston Symphony Orchestra of 110 pieces, conducted by Dr. Serge Koussevitzky, arrives in Detroit today. A concert will be given tonight in Hill Auditorium, Ann Arbor, and in Detroit Masonic Temple tomorrow night. The orchestra is celebrating its fiftieth anniversary with a tour of middle western cities.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

7 1931

Boston Symphony to Arrive Tuesday

The Boston Symphony Orchestra of 110 musicians will arrive Tuesday morning at the Michigan Central Station for its two Michigan concerts.

Tuesday evening the orchestra under Serge Koussevitzky, its conductor, will be heard in a program at Hill Auditorium, Ann Arbor.

Wednesday evening at Masonic Auditorium, the organization will give its Detroit concert. The local program which will vary from the one to be given at Ann Arbor, is made up of Handel's Concerto Grosso in B minor, No. 12; two Nocturnes by Debussy; "La Valse," by Ravel; and the Strauss Tone Poem, "Ein Heldenleben."

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

OCT 27 1931

BOSTON SYMPHONY HERE FOR CONCERT WEDNESDAY

Dr. Serge Koussevitzky and the Boston Symphony Orchestra, celebrating its fiftieth year, arrived in Detroit today by special train on its tour of the middle west. The orchestra will leave late this afternoon for Ann Arbor, where it will appear tonight in the Hill Auditorium. Immediately after the concert the musicians will return to Detroit. Wednesday night the orchestra will appear at Masonic Temple in a concert that will include Handel's Concerto Grosso No. 12; two nocturnes by Debussy; Ravel's "La Valse," and "Ein Heldenleben," by Strauss.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 27 1931

Special Car Bringing Boston Symphony

A special car will bring members of the Boston Symphony orchestra to Columbus Thursday morning, after their appearance Wednesday night in Detroit. They will spend the day at the Deshler Wallick before making their appearance in Memorial hall.

They will initiate Thursday, the 1931-32 series of the Symphony club of Central, Ohio, which is bringing also the Detroit, Dec. 1, the Cincinnati, the Cleveland and the Chicago.

Single admission seats to the Boston orchestra will be on sale Wednesday and Thursday at the downtown box office in the Carl Koch Co., Broad and Third streets, and at the Memorial hall box office just before the concert.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 28 1931

Boston Symphony To Open Season

The symphony orchestra season will open this week Friday night at Syria Mosque with the Boston Symphony Orchestra, under Serge Koussevitzky. After an absence of two years the orchestra will be doubly welcome in a program of outstanding importance.

The great Strauss work, "Ein Heldenleben," seldom heard owing to the great number of players required, will be the major work Friday night, featuring 112 players. Other works include Handel's Concerto Grosso for string orchestra, two nocturnes by Debussy, "Nuages" and "Fetes," and the choreographic poem, "La Valse," by Ravel.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

OCT 27 1931

Boy Scouts

Members of the Ann Arbor Scoutleaders association have completed the work of cleaning the walls and ceiling of the Scout headquarters, and the task of redecorating the interior will be begun this week. This improvement has been needed for many months, and is being made without cost to the local Scout Council.

Local scouts will assist at the Boston Symphony orchestra concert on this evening at the Hill auditorium. Scoutmaster Paul Wesenberg will have charge of the group. Dark suits should be worn if possible. Scouts whose troops meet on Tuesday evening should not report at this concert.

PLAN JURY INQUIRY

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

OCT 27 1931

BOSTON SYMPHONY AT ANN ARBOR TONIGHT

Special to The Free Press

ANN ARBOR, Oct. 26—The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, will make its first Ann Arbor appearance in 15 years, Tuesday night, playing on the Choral Union program of the University Musical Society. The full 111 pieces of the orchestra will be here. The Beethoven Seventh Symphony, in A Major, will be the feature number. The program also will include Wagner's prelude to Lohengrin and Ravel's "Daphnis Et Chloe."

THIS CLIPPING FROM
COLDWATER, MICH.
REPORTER

OCT 27 1931

Ann Arbor, Oct. 27—(UP) — The Boston symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's Seventh Sympthony, in A major, will be featured by the 111 piece orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 27 1931

ORCHESTRA HERE THURSDAY

Members of the Boston Symphony Orchestra will arrive in Columbus at 8:15 a. m. Thursday, in their special car. They will go to the Deshler-Wallick Hotel before their concert. The orchestra, which Thursday night will open the 1931-32 series of the Symphony Club of Central Ohio, includes Columbus among only six cities to whom it was able to grant an extra-schedule tour. Single seats go on sale Wednesday at the box office, in the Carl Koch Co., Broad and Third streets, or may be obtained before the concert at Memorial Hall.

THIS CLIPPING FROM
VARIETY

Russian Musician Killed

Boris Kreinin, 52, former concert master and soloist of Serge Koussevitzky's orchestra in Moscow, and assistant conductor of the opera in Petrograd, died in Boston, Oct. 22 as the result of injuries sustained when struck by an automobile.

He had been a member of the Boston Symphony orchestra since 1925.

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ENQUIRER NEWS
OCT 27 1931

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BIG RAPIDS, MICH.
PIONEER

OCT 27 1931

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES
OCT 28 1931

Tonight

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, will lead his famous organization in Masonic Auditorium this evening.

MICHIGAN DAILY

Music

Oct 28

PHONY

Gorman

With Ravel's wizardry as his stimulus, Serge Koussevitsky last night proved himself a supreme virtuoso on what is undoubtedly the most thrilling instrument ever heard in Ann Arbor. "Daphnis and Chloe" probably has as much technical subtlety as any score in the orchestral repertoire. Ravel's is a peculiar mind: he writes evocative, shimmering, evanescent music with the utmost precision and the utmost caution to include full sublety of detail. Clearly the scores coming from such a mind present a peculiarly difficult problem to the conductor. The conductor has to build up a whole that will be magical (that is, mysterious and indefinably affecting) out of a score literally strewn with parts, all of which have to be both attended to and related. Mr. Koussevitsky very evidently has just the type of mind and just the type of orchestra to fully face such a problem. Probably no orchestra in the world has such security in each of its sections; probably very few conductors have the technical intelligence or (if they have that) the courage to be so amazingly attentive to detail as Mr. Koussevitsky is. The result of such courage is the extraordinary richness of last night's performance of "Daphnis and Chloe." All the detail was boldly projectetd. And with such finish! (One has only to mention the exquisite phrasing and the rhythmic precision of the woodwinds throughout the whole score to make clear what is meant). And yet—this is even more important—the performance was splendid and immediate and vital in its larger outlines. There was always fluent motion the direction of which was clearly defined. And the ability to project fluent motion (mysterious ambiguity!) that is nevertheless felt to be richly qualified at each single moment (if we could stop and abstract a moment) may be as satisfactory a definition as any of musical genius. At any rate, irrespective of anyone's ability to define it, undoubtedly the Ravel performance was enough to convince us all that Mr. Koussevitsky has it.

The performances of the Handel Concerto Grosso in B Minor and of Beethoven's Seventh Symphony in A major were full corroboration. The string tone in the Handel always had real depth and was sensitively varied in the Largo movements. Koussevitsky seemed to have full sympathy with the directness, the logic and the nobility of the polyphonic idiom in the Allegro movements. The whole Concerto was both authentic and inspired.

Mr. J. W. N. Sullivan in his book on Beethoven says of the Seventh Symphony: "It is the first work on a grand scale in which that 'conflict (which was the root experience variously embodied in the third and fifth symphonies and in the Rasoumovsky quartets) is taken for granted and ignored, and the fruits of the victory enjoyed. The splendid introduction to the first movement gives the impression of a whole world stirring into exultant life and in the last two movements this exultant note has reached pure, joyful ecstasy." These words suggest the type of interpretation that Koussevitsky gave the Seventh. The first movement was taken at a slow tempo and dynamically it was restrained; it left a distinct impression of a state of mind not yet clear to itself. The powerful, exultant ecstasy of the last movement seemed in the experience of the symphony to have the subtle relation of being implicit in that early state of mind without being predictable from it. I mean to say that Mr. Koussevitsky's restraint in the first movement had the effect of concealing meaning and giving to the last movement the climactic power of nearly complete revelation. The Allegretto movement was given a beautiful rendering which also made clear, I think, what Mr. Sullivan meant by "enjoying the fruits of his victory." This was a remembered sorrow, soft and lovely and without the anguish of the earlier slow movements. This movement, too, progresses by revelation of implicit meaning. The soft, reticent opening bars are fully clarified in the splendid, fugal section towards the end (a use of polyphony characteristic of the later Beethoven.)

The whole symphony, I think,—and Mr. Koussevitsky seemed to me to make this especially clear—moves logically rather than, as in the third and fifth, dramatically. It seemed to me Mr. Koussevitsky's splendid reading closer to the classical symphony than either of the other two.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS
OCT 28 1931

Boston Orchestra Is Widely Acclaimed at Auditorium

Koussevitzky Directs Men in Splendid Concert; Event Is Varied

By Carl E. Gehring

As artistic a triumph as John McCormack's success last week had been popular was recorded Tuesday evening at Hill auditorium when the Boston Symphony orchestra, led by Dr. Serge Koussevitzky, scaled music's Olympian heights. Judged from any viewpoint, the poetry of Apollo and his lyre was eclipsed by this mercurial god of the podium who conducted with equal facility one of the world's finest orchestras in a many-sided program. Of such impact was the applause which followed the playing of Handel's Twelfth Concerto Grosso for String Orchestra, in B-Minor; the Prelude to Wagner's "Lohengrin"; the Ballet "Daphnis and Chloe," Suite No. 2, of Ravel, and Beethoven's Seventh Symphony in A-Major, Op. 92, that, if Atlas did not feel the reverberations on his shoulders, Hill auditorium's foundations must have absorbed them.

Koussevitzky, to begin with, for all of his Russian antecedents, strikes a cosmopolitan note. Therein he is unlike most Slavs and so many other conductors who too often inject national leanings into their interpretations and choices of programs. This breadth of outlook is matched by the resourcefulness of Koussevitzky in action. An economy of effect in his directing gives one the feeling of much being held in reserve; this feeling is dispelled, or accentuated, depending on one's viewpoint, when he does let out. Then things happen, mighty thrusts from the Musical Left, as it were, being synonymous with doughty jabs from his left arm. In his stage presence and results, moreover, Koussevitzky is not unlike the late Arthur Nikisch or Dr. Karl Muck.

Fitting Orchestral Foil

Providing a good foil for the chameleon-like proclivities of its colorful leader, the Boston Symphony orchestra, whether considered as a single unit, as to choirs, or as to its individual members, is a supreme organization. This conclusion might have been gleaned from previous hearings of the body's fine recordings, "Daphnis and Chloe" being among them. While recordings may be deceptive, an actual hearing of the orchestra provided the ultimate believing in its excellence. To characterize the string choir as strikingly vibrant and sensitive to the director's merest flick of a finger; the wood choir as smooth and luminous; the brass as equally finished in double fortissimo or triple pianissimo, wherein it resounds with the sheen which usually is a woodwind attribute, is a summary, and only that, of what made Tuesday evening so memorable in local musical annals.

The quality of the string choir was manifest at the outset in Handel's score. If one previously had held a well justified notion of the superiority of the Philadelphia Orchestra's string choirs, one had to modify or, at least, qualify the opinion. From the standpoint of power, particularly while playing in octaves, the Philadelphia strings still seem to be without a peer. As to matters of balance and vibrancy, on the other hand, no better playing than was heard in the Concerto Grosso may be imagined. In tutti, the orchestral canvas elicited a perfect picture, with balance being the keynote; in pianissimo, the shadings were apt. As suggested before, although a Slav directed the Handel, the gorgeous Slavic outlines which Stokowski usually manages to infuse into his music, Brahms not excluded, were absent. Handel prevailed.

Wagner and Ravel

If Koussevitzky's handling of Handel had been surcharged with artistic perfection, his directing of Wagner and Ravel was equally effective. Here, with the full orchestra at his command, the total impact of Koussevitzky's genius for blending and combining instrumental timbres was experienced. The gradual grading up to the big climax of the "Lohengrin" Prelude, with its slow but perceptibile addition of orchestral units, was a peak of integration and fulfillment. Koussevitzky's interpretation of this typically Teutonic upward sweep and recession, moreover, contrasted well with his fanciful handling of the subtle French opus. Ravel's snippets of rhythm, splashes of color and wandering strands of melody, so dexterously interwoven, came through with the utmost in voicing; the pagan flavor of the music was in delightful taste, and the huge climax at the close was worked up into a perfect orgasm of orchestral fury.

While it would have been a treat indeed had Koussevitzky played us the new Roussel Symphony which he has been featuring of late, a treat of another kind was realized in his performance of Beethoven's "Dance" Symphony. Gone were the massive effects of the previous compositions; gone, the exquisite colorings of the brightly tinted Ravel score. In their place was heard the severer stuff of Beethoven; Beethoven, moreover, as Beethoven meant it. This is another way of saying that the purists had an evening of it; the utter catholicity of Koussevitzky's taste, the breadth of his vision, his fidelity to a composer's intentions all saw to that. With the conclusion of a final dance movement, wherein no vestige of a trepak was apparent, came to an end a concert which, for authenticity and artistic worth, succeeding concerts on the Choral Union series will be pressed to emulate.

THIS CLIPPING FROM
YPSILANTI, MICH.
PRESS
OCT 28 1931

BOSTON SYMPHONY WELL RECEIVED IN AUDITORIUM CONCERT

Ann Arbor, Mich., Oct. 28.—Program of the Boston Symphony Orchestra, which appeared as the second in the Choral Union series in Hill Auditorium Tuesday night reached its climax in the rendition of "Daphnis et Chloe", by Ravel. Dr. Serge Koussevitzky directed the group, which made its first appearance in Ann Arbor in 15 years.

The opening number, Handel's "Concerto Grosso" for strong orchestra in B. Minor, was followed by Wagner's Prelude to "Lohengrin". The Ravel ballet brought warm applause from the audience.

The Beethoven "Seventh Symphony" was played with fine spirit and Dr. Koussevitzky and the men of the orchestra shared the appreciation of those present.

Y NEWS. ANN ARBOR. MICH.

here

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THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH
NOV 1 - 1931

KOUSSEVITZKY HONORS COLUMBUS PIANISTS.

Although Dr. Serge Koussevitzky was much occupied during his short visit to Columbus with his celebrated Boston Symphony orchestra, he set a portion of his time for a meeting with Doro Smith, concert manager, under whose direction, Agnes Wright and Eldon Howells, will appear in a recital of music for two pianos at Central High school, December 3.

Dr. Koussevitzky spoke very enthusiastically of Miss Smith's plans to promote native talent, and gratefully accepted an invitation to be an honorary patron for the December concert.

THIS CLIPPING FROM
BATTLE CREEK, MICH.
MOON JOURNAL
OCT 28 1931

SYMPHONY CONCERT GIVEN AT ANN ARBOR

Ann Arbor, Oct. 28.—The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, made its first appearance in Ann Arbor in 15 years last night. The program reached its point of greatest intensity in the ballet music, "Daphnis et Chloe," of Ravel.

The opening number, Handel's Concerto Grosso for string orchestra in B Minor, was followed by Wagner's Prelude to "Lohengrin." The Ravel ballet brought warm applause from the audience.

The Beethoven Seventh Symphony was played with fine spirit and Dr. Koussevitzky and the men of the orchestra shared the appreciation of those present.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES
OCT 28 1931

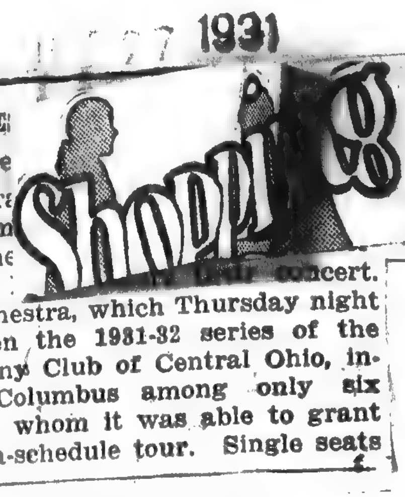
Boston Symphony On Way to Detroit

Special to THE DETROIT TIMES

ANN ARBOR, Oct. 28.—Dr. Serge Koussevitzky and his Boston Symphony Orchestra left here today for their Detroit concert, after a rare exhibition of playing here before 5,500 persons in Hill Auditorium last night.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

... 27 1931



ORCHE

Membe

Orchestra

8:15 a. m

car. The

Wallick ... concert. The orchestra, which Thursday night will open the 1931-32 series of the Symphony Club of Central Ohio, includes Columbus among only six cities to whom it was able to grant an extra-schedule tour. Single seats

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ENQUIRER NEWS

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THIS CLIPPING FROM
BIG RAPIDS, MICH.
PIONEER

OCT 27 1931

ANN ARBOR, Oct. 27.—(UP)—The Boston symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's seventh symphony, in A major, will be featured by the 111 piece orchestra.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

... 28 1931

Tonight

***DR. SERGE KOUSSEVITZKY,** conductor of the Boston Symphony Orchestra, will [illegible] his famous organization in Masonic Auditorium this evening.*

MICHIGAN DAILY

Music

Oct 28

THE BOSTON SYMPHONY ORCHESTRA

A Review by William J. Gorman

With Ravel's wizardry as his stimulus, Serge Koussevitsky last night proved himself a supreme virtuoso on what is undoubtedly the most thrilling instrument ever heard in Ann Arbor. "Daphnis and Chloe" probably has as much technical subtlety as any score in the orchestral repertoire. Ravel's is a peculiar mind: he writes evocative, shimmering, evanescent music with the utmost precision and the utmost caution to include full sublety of detail. Clearly the scores coming from such a mind present a peculiarly difficult problem to the conductor. The conductor has to build up a whole that will be magical (that is, mysterious and indefinably affecting) out of a score literally strewn with parts, all of which have to be both attended to and related. Mr. Koussevitsky very evidently has just the type of mind and just the type of orchestra to fully face such a problem. Probably no orchestra in the world has such security in each of its sections; probably very few conductors have the technical intelligence or (if they have that) the courage to be so amazingly attentive to detail as Mr. Koussevitsky is. The result of such courage is the extraordinary richness of last night's performance of "Daphnis and Chloe." All the detail was boldly projectetd. And with such finish! (One has only to mention the exquisite phrasing and the rhythmic precision of the woodwinds throughout the whole score to make clear what is meant). And yet—this is even more important—the performance was splendid and immediate and vital in its larger outlines. There was always fluent motion the direction of which was clearly defined. And the ability to project fluent motion (mysterious ambiguity!) that is nevertheless felt to be richly qualified at each single moment (if we could stop and abstract a moment) may be as satisfactory a definition as any of musical genius. At any rate, irrespective of anyone's ability to define it, undoubtedly the Ravel performance was enough to convince us all that Mr. Koussevitsky has it.

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Mr. J. W. N. Sullivan in his book on Beethoven says of the Seventh Symphony: "It is the first work on a grand scale in which that conflict (which was the root experience variously embodied in the third and fifth symphonies and in the Rasoumovsky quartets) is taken for granted and ignored, and the fruits of the victory enjoyed. The splendid introduction to the first movement gives the impression of a whole world stirring into exultant life and in the last two movements this exultant note has reached pure, joyful ecstasy." These words suggest the type of interpretation that Koussevitsky gave the Seventh. The first movement was taken at a slow tempo and dynamically it was restrained; it left a distinct impression of a state of mind not yet clear to itself. The powerful, exultant ecstasy of the last movement seemed in the experience of the symphony to have the subtle relation of being implicit in that early state of mind without being predictable from it. I mean to say that Mr. Koussevitsky's restraint in the first movement had the effect of concealing meaning and giving to the last movement the climactic power of nearly complete revelation. The Allegretto movement was given a beautiful rendering which also made clear, I think, what Mr. Sullivan meant by "enjoying the fruits of his victory." This was a remembered sorrow, soft and lovely and without the anguish of the earlier slow movements. This movement, too, progresses by revelation of implicit meaning. The soft, reticent opening bars are fully clarified in the splendid, fugal section towards the end (a use of polyphony characteristic of the later Beethoven.)

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NEWS

OCT 28 1931

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Koussevitzky Directs Men in Splendid Concert; Event Is Varied

By Carl E. Gehring

As artistic a triumph as John McCormack's success last week had been popular was recorded Tuesday evening at Hill auditorium when the Boston Symphony orchestra, led by Dr. Serge Koussevitzky, scaled music's Olympian heights. Judged from any viewpoint, the poetry of Apollo and his lyre was eclipsed by this mercurial god of the podium who conducted with equal facility one of the world's finest orchestras in a many-sided program. Of such impact was the applause which followed the playing of Handel's Twelfth Concerto Grosso for String Orchestra, in B-Minor; the Prelude to Wagner's "Lohengrin"; the Ballet "Daphnis and Chloe," Suite No. 2, of Ravel, and Beethoven's Seventh Symphony in A-Major, Op. 92, that, if Atlas did not feel the reverberations on his shoulders, Hill auditorium's foundations must have absorbed them.

Koussevitzky, to begin with, for all of his Russian antecedents, strikes a cosmopolitan note. Therein he is unlike most Slavs and so many other conductors who too often inject national leanings into their interpretations and choices of programs. This breadth of outlook is matched by the resourcefulness of Koussevitzky in action. An economy of effect in his directing gives one the feeling of much being held in reserve; this feeling is dispelled, or accentuated, depending on one's viewpoint, when he does let out. Then things happen, mighty thrusts from the Musical Left, as it were, being synonymous with doughty jabs from his left arm. In his stage presence and results, moreover, Koussevitzky is not unlike the late Arthur Nikisch or Dr. Karl Muck.

Fitting Orchestral Foil

Providing a good foil for the chameleon-like proclivities of its colorful leader, the Boston Symphony orchestra, whether considered as a single unit, as to choirs, or as to its individual members, is a supreme organization. This conclusion might have been gleaned from previous hearings of the body's fine recordings, "Daphnis and Chloe" being among them. While recordings may be deceptive, an actual hearing of the orchestra provided the ultimate believing in its excellence. To characterize the string choir as strikingly vibrant and sensitive to the director's merest flick of a finger; the wood choir as smooth and luminous; the brass as equally finished in double fortissimo or triple pianissimo, wherein it resounds with the sheen which usually is a woodwind attribute, is a summary, and only that, of what made Tuesday evening so memorable in local musical annals.

The quality of the string choir was manifest at the outset in Handel's score. If one previously had held a well justified notion of the superiority of the Philadelphia Orchestra's string choirs, one had to modify or, at least, qualify the opinion. From the standpoint of power, particularly while playing in octaves, the Philadelphia strings still seem to be without a peer. As to matters of balance and vibrancy, on the other hand, no better playing than was heard in the Concerto Grosso may be imagined. In tutti, the orchestral canvas elicited a per- ct picture, with balance being e keynote; in pianissimo, the hadings were apt. As suggested efore, although a Slav directed he Handel, the gorgeous Slavic outlines which Stokowski usually manages to infuse into his music, Brahms not excluded, were absent. Handel prevailed.

Wagner and Ravel

If Koussevitzky's handling of Handel had been surcharged with artistic perfection, his directing of Wagner and Ravel was equally effective. Here, with the full orchestra at his command, the total impact of Koussevitzky's genius for blending and combining instrumental timbres was experienced. The gradual grading up to the big climax of the "Lohengrin" Prelude, with its slow but perceptibile addition of orchestral units, was a peak of integration and fulfillment. Koussevitzky's interpretation of this typically Teutonic upward sweep and recession, moreover, contrasted well with his fanciful handling of the subtle French opus. Ravel's snippets of rhythm, splashes of color and wandering strands of melody, so dexterously interwoven, came through with the utmost in voicing; the pagan flavor of the music was in delightful taste, and the huge climax at the close was worked up into a perfect orgasm of orchestral fury.

While it would have been a treat indeed had Koussevitzky played us the new Roussel Symphony which he has been featuring of late, a treat of another kind was realized in his performance of Beethoven's "Dance" Symphony. Gone were the massive effects of the previous compositions; gone, the exquisite colorings of the brightly tinted Ravel score. In their place was heard the severer stuff of Beethoven; Beethoven, moreover, as Beethoven meant it. This is another way of saying that the purists had an evening of it; the utter catholicity of Koussevitzky's taste, the breadth of his vision, his fidelity to a composer's intentions all saw to that. With the conclusion of a final dance movement, wherein no vestige of a trepak was apparent, came to an end a concert which, for authenticity and artistic worth, succeeding concerts on the Choral Union series will be pressed to emulate.

THIS CLIPPING FROM
YPSILANTI, MICH.
PRESS

OCT 28 1931

BOSTON SYMPHONY WELL RECEIVED IN AUDITORIUM CONCERT

Ann Arbor, Mich., Oct. 28.—Program of the Boston Symphony Orchestra, which appeared as the second in the Choral Union series in Hill Auditorium Tuesday night reached its climax in the rendition of "Daphnis et Chloe", by Ravel. Dr. Serge Koussevitzky directed the group, which made its first appearance in Ann Arbor in 15 years.

The opening number, Handel's "Concerto Grosso" for strong orchestra in B. Minor, was followed by Wagner's Prelude to "Lohengrin". The Ravel ballet brought warm applause from the audience.

The Beethoven "Seventh Symphony" was played with fine spirit and Dr. Koussevitzky and the men of the orchestra shared the appreciation of those present.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

NOV 1 - 1931

KOUSSEVITZKY HONORS COLUMBUS PIANISTS.

Although Dr. Serge Koussevitzky was much occupied during his short visit to Columbus with his celebrated Boston Symphony orchestra, he set a portion of his time for a meeting with Doro Smith, concert manager, under whose direction, Agnes Wright and Eldon Howells, will appear in a recital of music for two pianos at Central High school, December 3.

Dr. Koussevitzky spoke very enthusiastically of Miss Smith's plans to promote native talent, and gratefully accepted an invitation to be an honorary patron for the December concert.

THIS CLIPPING FROM
BATTLE CREEK, MICH.
MOON JOURNAL

OCT 28 1931

SYMPHONY CONCERT GIVEN AT ANN ARBOR

Ann Arbor, Oct. 28.—The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, made its first appearance in Ann Arbor in 15 years last night. The program reached its point of greatest intensity in the ballet music, "Daphnis et Chloe," of Ravel.

The opening number, Handel's Concerto Grosso for string orchestra in B Minor, was followed by Wagner's Prelude to "Lohengrin." The Ravel ballet brought warm applause from the audience.

The Beethoven Seventh Symphony was played with fine spirit and Dr. Koussevitzky and the men of the orchestra shared the appreciation of those present.

.Y NEWS. ANN ARBOR. MICH.

phere

Boston Orchestra Is Widely Acclaimed at Auditorium

Koussevitzky Directs Men in Splendid Concert; Event Is Varied

By Carl E. Gehring

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES

... 28 1931

Boston Symphony On Way to Detroit

Special to THE DETROIT TIMES

ANN ARBOR, Oct. 28.—Dr. Serge Koussevitzky and his Boston Symphony Orchestra left here today for their Detroit concert, after a rare exhibition of playing here before 5,500 persons in Hill Auditorium last night.

44

Music

BOSTON SYMPHONY

DR. SERGE KOUSSEVITZKY, conductor. Masonic Auditorium. Handel Concerto Grosso for String Orchestra in B minor, No. 12; Debussy Two Nocturnes; Ravel "La Valse," Choregraphic Poem; Strauss "Ein Heldenleben," Tone Poem, Op. 40.

By HERMAN WISE

Detroit, represented alas, by but little more than a handful,, Wednesday night at Masonic Auditorium, paid homage to the great Boston Symphony Orchestra and its conductor, Serge Koussevitzky. Orchestral music, the performance of which has been unsurpassed here in a decade, was the treat of those who attended.

A musically alert audience sat spellbound as the magnificent Dr. Koussevitzky led his 110 men through a program that was practically matchless for its beauty and inspiring qualities. It was an event that will remain in the minds of the hearers long after the current season has come to an end.

The organization which visited this city for the first time since Dr. Koussevitsky assumed its leadership eight years ago, established at once a permanent place for itself in the hearts of its auditors. There can be little doubt but that on the occasion of its 50th anniversary it is one of the three outstanding orchestras in the country today.

Dr. Koussevitsky, who appears to be so mild-tempered, so soft-mannered, so carefully restrained in his every movement, startled and amazed his audience to what almost unbelieveable distances he can direct the strength and loveliness of his orchestra. The obvious idol of each one of his players, Dr. Koussevitsky was able also to win the lasting love of everyone.

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The lyrical intensities of the Handel work was music fit for the angels and especially effective was the larghetto e piano. R. Burgin, the orchestra's virtuoso concertmaster, J. Theodorowicz, his playing partner, and J. Bedetti, first 'cellist, received personal recognition for their fine playing in this composition.

"Ein Heldenleben," by Richard Strauss, played after the intermission, assumed the proportions of being the evening's climax, if it can truthfully be said there was a climax, so meaningful was the entire performance.

From the first announcement of the hero's theme to the final chords depicting the hero's escape from the world and the completion, the greatest of all the Tone Poems of the German composer was a thrilling experience, re-lived, almost, by the audience. Dr. Koussevitzky's interpretation made the music ring with greatness. Mr. Burgin shared the applause with his director for his superb playing.

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The Ravel Waltz is contemporary music, having first been played in Paris in 1920. The frenzied, enchanting charm of the score places it high in the list of compositions destined to live.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

1931

SYMPHONY CONCERT GIVEN AT ANN ARBOR

Special to The Free Press

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The Beethoven Seventh Symphony was played with fine spirit and Dr. Koussevitzky and the men of the orchestra shared the appreciation of those present.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

OCT 28 1931

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* * *

Good News

WHEN you elbow your way into Memorial Hall Thursday night to hear the Boston Symphony Orchestra you will find the familiar auditorium effectively disguised.

Funds solicited and contributed by officers of the Symphony Club of Central Ohio and their associates have purchased composition leather coverings for the seats. Personal employes — chauffeurs, gardeners, house boys—of those officers have been working for the past fortnight to finish the job.

The result is that by Thursday night over 3000 of the 3650 seats will wear new green coats, a green that matches the color of the balcony rail and other woodwork. And, more important, the chairs are at last made habitable by padding that will, in some mysterious way, contribute to your enjoyment of the music.

Single admissions for the Boston Symphony concert are now on sale at the Carl Koch Co., Third and Broad streets.

* * *

Heldt's band came into prominenc

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 28 1931

Backstage Hangings

For the first time in its history, Memorial Hall backstage will be decorated, conductors' rooms hung with curtains and dressing room furniture installed, when the Symphony Club of central Ohio prepare for the appearance of the Boston Orchestra on Thursday night.

Unlike the new seats, these decorations are not the permanent contribution of the club, but will be removed after each of the five concerts.

Single admissions to the Boston concert will be on sale Wednesday and Thursday at the boxoffice in the Carl Koch Co., Third and Broad Sts., and at Memorial Hall preceding the concert.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 28 1931

Symphony Season

The symphony orchestra season will open Friday evening at Syria Mosque with the celebrated Boston Symphony Orchestra under its distinguished leader, Serge Koussevitzky. The Strauss work, "Ein Heldenleben," will be the major work Friday evening, featuring 112 players. Other works include Handel's Concerto Grosso for string orchestra; two Nocturnes by Debussy, "Nuages" and "Fetes," and the Choreographic poem, "La Valse," by Ravel.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 28 1931

Boston Orchestra To Play Here Friday

The orchestra season will open Friday evening at Syria Mosque with the Boston Symphony Orchestra, under Serge Koussevitzky, appearing after an absence of two years. The Richard Strauss work, "Ein Heldenleben," seldom heard owing to the great number of players required, will be the major item on the program. Other numbers are Handel's Concerto Grosso for string orchstra; two Nocturnes by Debussy, "Nuages" and "Fetes," and the Choreographic poem, "La Valse," by Ravel.

THIS CLIPPING FROM
JACKSON, MICH.
TRIBUNE

OCT 28 1931

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last night from a fractured sku

Ann Arbor, Oct. 27.—(UP)—The Boston Symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's seventh symphony, in a major, will be featured by the 111 piece orchestra.

Next Beethoven May Be American

Columbus Dispatch Oct. 29

"Golden Age" Germinating

Serge Koussevitzky.

Famous Symphony Leader Sees This In Feverish Sweep of Composition Since World War.

By ANNE SCHATENSTEIN.

THE next golden age of music is germinating in America today, and the next Beethoven, the next greatest world genius in music, will be the product of American life.

Serge Koussevitzky, Boston symphony orchestra's world-known leader, interprets the tremendous impetus and production of music on this side of the Atlantic since the war, as sweeping to the evolution of such an efflorescence inevitably.

His orchestra will open the concert season of Columbus in Memorial hall, Thursday, at 8:15 p. m.

The great Koussevitzky, gracious and benign over a fire of fervor which gleams through his eyes,, talked the future of music in America with a glo wof pride for its promise in his Deshler Wallick hatel suite Thursday morning.

"Maybe somewhere on a farm, in a flat anywhere in America there grows this great genius now. Maybe he do not come for 10 years, 20 or 30. But come he must."

* * *

THE famous orchestra leader still has troubles with English as a medium of expression.

"M-m-m-m- what is the word?" he struggles impatiently.

"Verstehen Sie Deutsch vielleicht?"

Ah and then he broke into a great articulateness!

He described the great quantity of composition now being pro-

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Music

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The organization which visited this city for the first time since Dr. Koussevitsky assumed its leadership eight years ago, established at once a permanent place for itself in the hearts of its auditors. There can be little doubt but that on the occasion of its 50th anniversary it is one of the three outstanding orchestras in the country today.

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THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

29 1931

Symphony Orchestra Arrives for Concert

Boston Symphony orchestra and its director, the world-known Serge Koussevitsky, arrived in Columbus, Thursday morning, for their concert, which will be given at 8:15 p. m., in Memorial hall.

This musical event opens the Columbus concert season.

The orchestra arrived in a private car from Detroit. It will go to Pittsburgh and Ithaca from here.

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL

29 1931

Music Notes

Boston Orchestra Here

The Boston Symphony Orchestra, with Dr. Serge Koussevitsky as conductor, at 8:15 p. m. Thursday opens the annual series of the Symphony Club of Central Ohio in Memorial Hall. This is the first of a group of five symphony concerts.

The major presentation of the night will be Beethoven's Symphony No. 7 in A major, Op. 92. The performance of Handel's Concerto Grosso for String Orchestra in B minor, No. 12 is its initial one here.

The orchestra arrives at 8:15 a. m. Thursday from Detroit. The seat sale continues through the day at the Carl Koch Co., Broad and Third Sts. The box office will be at Memorial Hall after 5:30 p. m.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES
OCT 29 1931

Koussevitzky Proves Thrilling Conductor in Long Programme

By Ralph Holmes

IN THE course of what is rumored to be his last American season, Dr. Serge Koussevitzky brought the Boston Symphony Orchestra to Masonic auditorium Wednesday evening to play a concert which will not soon be forgotten by the tiny band of Detroiters on hand to hear it.

True, there were not many of us, but if Doctor Koussevitzky gave us a thrill which will tingle our memories for quite some time, we, in turn, made amends for our scanty numbers with an ovation that lifted us to our feet, as well as his players.

There were even shouts of approval from the more unrestrained, and no orchestra and no performance could have deserved them more.

Koussevitzky is a great conductor and his orchestra a virtuoso organization. Without in any sense qualifying the high achievements of Ossip Garilowitsch and the much smaller Detroit symphony (85 as against Boston's 110), is is a fine thing that such a superlative ensemble under such a dynamic leader should visit us at intervals to remind Detroit players and patrons alike that there are still greater heights to scale.

KOUSSEVITZKY

The Boston's programme was absorbing, too, though rather longer than we are accustomed to. It started with a Handel Concerto Grosso for strings only—and what strings!—and included the two Debussy nocturnes, "Clouds" and "Festival," as well as Ravel's "La Valse," before the intermission. After the interval we heard Richard Strauss' "A Hero's Life"—a long life, measured by music, lasting 45 minutes.

These are all numbers thoroughly familiar to Detroit symphony enthusiasts, but not in many, many seasons, if ever, have they been played here with such complete effectiveness as Wednesday evening.

The Boston strings are amazing in the suavity of their tone, the silken velvet of their texture, the singleness of their speech. The brass is at once resonant and rich, the woodwinds sensitive and sweet, and the entire ensemble so delicately responsive to the leader's demands that he can breathe a pianissimo more felt than heard, or achieve a climax soul-lifting not only in its volume, but in its sense of vibrant power.

There was plenty of scope, to be sure, for both leader and men in the programme. The Handel concerto with the various groups and solo instruments conversing among themselves was in very truth a "concourse of sweet sounds." "Clouds" permitted quite other effects, largely with the same instruments, themes and phrases dissolving into each other with fascinating formlessness exactly as the title indicates .

"Fetes" was something else again. Koussevitzky discovered in it a dramatic vigor which may have even more intense than Debussy intended but which certainly poured fire into the veins of the audience

It seemed a bit questionable to play Ravell after Debussy, but in the actual performance the choice proved not so bad, for here again the dynamic Russian, glorying in the possibilities of the splendid instrument at his command, infused into the score a new meaning. Perhaps it was just imagination, but "La Valse" Wednesday evening was not just a luscious melody striving to establish itself above a long series of tantalizing attacks and encroachments, but the dance of life itself throbbing on through a welter of chaos to an ultimate oblivion.

And then came "Heldenleben!" Volumes could be written about that.

The work may seem a kind of naive egotism on the part of Strauss—frankly using himself as a hero. But it doesn't take much psychological penetration to realize that we are all heroes of our own personal dramas. We hear in these pages only the reflection of our own lives, our own struggles against snarling enemies, our own immersions into black dispairs; the passion of our own hearts awakened by the song of the first violin, the aspiration toward our own unattainable ideals. Not many of us are ever permitted that feeling of final achievement which Strauss was able to voice at the pinnacle of this titanic work, but it's comforting to know that others have

Personally, I wish that "Heldenleben" ended at that glorious climax, but Strauss was too profound and too honest not to remind us of the long stretch of reflection, sadness, recollection, inaction which can come at the end of too long a life—a kind of compensating serenity perhaps, but not again the great moment.

Well—Koussevitzky played it Wednesday night for every last implication there was in it, and it was no wonder the audience stood to honor him and his musicians.

Conducting for Koussevitzky seems, with each number, a new and very personal experience. He is not especially demonstrative, but he is very intense and he pleads with his whole being, and sometimes audibly, for just the effect he wants. I shudder to think what would happen if he didn't get it, but get it he does or elese the Boston and New York concerts of this orchestra would not be sold out weeks in advance.

If this is indeed Doctor Kussevitzky's last year in America, I hope he remembers Detroit for the enthusiasm and not the size of the audience it gave him.

STAY ON

UNITED ARTISTS

"The Unholy Garden." Ronald Colman, Fay Wray, Warren Hymer and Estelle Taylor in a high and wide adventure on the Sahara. Second week.

STATE

"Susan Lenox" opens tomorrow after two and a half weeks at the Paramount. Greta Garbo, Clark Gable.

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS
OCT 29 1931

An explanatory lecture on the Boston Symphony program to be given ~~tomorrow~~ by Prof. Paul J. Weaver, head of the Cornell Music Department, has been changed in time from 4 p. m. to 8:15 in the evening.

The talk will be given at the Music Building in Wait Avenue, and all persons interested in the compositions to be played by the famous orchestra in Bailey Hall Saturday night are invited to listen.

Special traffic arrangements were announced today to facilitate handling the concert crowd Saturday night. Tower Road will be used as the main approach to the building, and Reservoir Avenue will be employed only as an exit.

More parking space than hitherto will be provided, nearer to the auditorium. Additional areas will be available both east and west of Bailey Hall, towards the College of Home Economics and Rockefeller Hall.

The 110-piece orchestra, under Serge Koussevitzky, will open the winter music season at Cornell with the following program:

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS
OCT 29 1931

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SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, was ~~the honored guest~~ Wednesday noon at a luncheon held by The Bohemians, musicians' club, at the Harmonie Club. The leader directed his orchestra in a program Wednesday night at Masonic Auditorium. The Boston Orchestra this year is celebrating its fiftieth anniversary.

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THIS CLIPPING FROM
DETROIT, MICH.
NEWS
OCT 29 1931

BOSTON SYMPHONY PERFORMANCE STUNNING BY BOSTONIANS

Stirring Program Is Presented by Visiting Orchestra To a Small Audience.

By RUSSELL McLAUCHLIN.

The Boston Symphony Orchestra provided a season of musical Utopia in Masonic Auditorium Wednesday evening. It would be pleasant to add that hosts of Detroiters were there to partake in it, but alas, the huge hall was bleak, with far more empty chairs than occupied. It is a pity that in these days of stern budgets more citizens did not esteem the Boston Symphony's date of first importance. For such it was. It was, indeed, one of the most magnificent performances of any sort of music that the town has seen in years.

Detroit has not listened to the Bostonians often in late seasons. Serge Koussevitzky, most graceful and well-tailored of conductors, has given us little opportunity to test his mettle. But Wednesday evening he painted his artistic personality in utter detail. He presented a program whose course summoned every phase of direction and interpretation which a conductor can well display. And since "magnificent" is the only word for the evening and since the evening was his doing entirely, the word can justly be fastened on to him, to be worn, as he appears to wear everything from his smile to his Legion of Honor rosette, with abounding grace.

One is chiefly astonished at the orchestra's dynamics whose perfections, of course, spell the responsiveness and flexibility of the band. It achieves a pianissimo which seems the very shadow of a breath, but so expertly accomplished that, however soft the whisper, every choir and many individual instruments are audible. Then the brass can lead the orchestra in a shout that is heart-quaking but done with perfect graciousness of tone. Dr. Koussevitzky can cause the whole ship's company of 111 men to release a fortissimo chord on such a very hair line of accuracy that the listener feels a sort of vacuum in his ears. And more and more. One thinks presently that the orchestra is so perfectly trained and disciplined that it could go into a tug-of-war or a hockey match with similar effect—if Dr. Koussevitzky were captain.

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DETROIT, MICH.
TIMES
OCT 29

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COLUMBUS, O.
DISPATCH
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DETROIT, MICH.
TIMES
OCT 29 1931

DETROIT EVENING T

en Dig

SECURITY CODE

John Grogan Begins U.S. Marshal's Duties

John H. Grogan today

Koussevitzky Proves Thrilling Conductor in Long Programme

By Ralph Holmes

IN THE course of what is rumored to be his last American season, Dr. Serge Koussevitzky brought the Boston Symphony Orchestra to Masonic auditorium Wednesday evening to play a concert which will not soon be forgotten by the tiny band of Detroiters on hand to hear it.

True, there were not many of us, but if Doctor Koussevitzky gave us a thrill which will tingle our memories for quite some time, we, in turn, made amends for our scanty numbers with an ovation that lifted us to our feet, as well as his players.

There were even shouts of approval from the more unrestrained, and no orchestra and no performance could have deserved them more.

Koussevitzky is a great conductor and his orchestra a virtuoso organization. Without in any sense qualifying the high achievements of Ossip Garilowitsch and the much smaller Detroit symphony (85 as against Boston's 110), is is a fine thing that such a superlative ensemble under such a dynamic leader should visit us at intervals to remind Detroit players and patrons alike that there are still greater heights to scale.

KOUSSEVITZKY

The Boston's programme was absorbing, too, though rather longer than we are accustomed to. It started with a Handel Concerto Grosso for strings only—and what strings!—and included the two Debussy nocturnes, "Clouds" and "Festival," as well as Ravel's "La Valse," before the intermission. After the interval we heard Richard Strauss' "A Hero's Life"—a long life, measured by music, lasting 45 minutes.

These are all numbers thoroughly familiar to Detroit symphony enthusiasts, but not in many, many seasons, if ever, have they been played here with such complete effectiveness as Wednesday evening.

The Boston strings are amazing in the suavity of their tone, the silken velvet of their texture, the singleness of their speech. The brass is at once resonant and rich, the woodwinds sensitive and sweet, and the entire ensemble so delicately responsive to the leader's demands that he can breathe a pianissimo more felt than heard, or achieve a climax soul-lifting not only in its volume, but in its sense of vibrant power.

There was plenty of scope, to be sure, for both leader and men in the programme. The Handel concerto with the various groups and solo instruments conversing among themselves was in very truth a "concourse of sweet sounds." "Clouds" permitted quite other effects, largely with the same instruments, themes and phrases dissolving into each other with fascinating formlessness exactly as the title indicates.

"Fetes" was something else again. Koussevitzky discovered in it a dramatic vigor which may have even more intense than Debussy intended but which certainly poured fire into the veins of the audience

It seemed a bit questionable to play Ravell after Debussy, but in the actual performance the choice proved not so bad, for here again the dynamic Russian, glorying in the possibilities of the splendid instrument at his command, infused into the score a new meaning. Perhaps it was just imagination, but "La Valse" Wednesday evening was not just a luscious melody striving to establish itself above a long series of tantalizing attacks and encroachments, but the dance of life itself throbbing on through a welter of chaos to an ultimate oblivion.

And then came "Heldenleben!" Volumes could be written about that.

The work may seem a kind of naive egotism on the part of Strauss—frankly using himself as a hero. But it doesn't take much psychological penetration to realize that we are all heroes of our own personal dramas. We hear in these pages only the reflection of our own lives, our own struggles against snarling enemies, our own immersions into black dispairs; the passion of our own hearts awakened by the song of the first violin, the aspiration toward our own unattainable ideals. Not many of us are ever permitted that feeling of final achievement which Strauss was able to voice at the pinnacle of this titanic work, but it's comforting to know that others have.

Personally, I wish that "Heldenleben" ended at that glorious climax, but Strauss was too profound and too honest not to remind us of the long stretch of reflection, sadness, recollection, inaction which can come at the end of too long a life—a kind of compensating serenity perhaps, but not again the great moment.

Well—Koussevitzky played it Wednesday night for every last implication there was in it, and it was no wonder the audience stood to honor him and his musicians.

Conducting for Koussevitzky seems, with each number, a new and very personal experience. He is not especially demonstrative, but he is very intense and he pleads with his whole being, and sometimes audibly, for just the effect he wants. I shudder to think what would happen if he didn't get it, but get it he does or elese the Boston and New York concerts of this orchestra would not be sold out weeks in advance.

If this is indeed Doctor Kussevitzky's last year in America, I hope he remembers Detroit for the enthusiasm and not the size of the audience it gave him.

STAY ON

UNITED ARTISTS

"The Unholy Garden." Ronald Colman, Fay Wray, Warren Hymer and Estelle Taylor in a high and wide adventure on the Sahara. Second week.

STATE

"Susan Lenox" opens tomorrow after two and a half weeks at the Paramount. Greta Garbo, Clark Gable.

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ITHACA, N. Y.
JOURNAL NEWS
OCT 29 1931

Explanatory Lecture To Be Given Friday On Campus Concert

An explanatory lecture on the Boston Symphony program to be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department, has been changed in time from 4 p. m. to 8:15 in the evening.

The talk will be given at the Music Building in Wait Avenue, and all persons interested in the compositions to be played by the famous orchestra in Bailey Hall Saturday night are invited to listen.

Special traffic arrangements were announced today to facilitate handling the concert crowd Saturday night. Tower Road will be used as the main approach to the building, and Reservoir Avenue will be employed only as an exit.

More parking space than hitherto will be provided, nearer to the auditorium. Additional areas will be available both east and west of Bailey Hall, towards the College of Home Economics and Rockefeller Hall.

The 110-piece orchestra, under Serge Koussevitzky, will open the winter music season at Cornell with the following program: Brahms' Fourth Symphony; Ravel's choregraphic poem, "La Valse;" Debussy's two nocturnes, "Nuages" and "Fetes;" and Wagner's Prelude to "Die Meistersinger."

year is celebrating its [illegible] versary.

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With what personal and significent system of cadence Dr. Koussevitzky read this music and with what unison the orchestra obeyed his indications, and with what sonority and sweetness his dreams were realized, might provide a long and learned essay.

The audience may have been of dismaying smallness but it isn't likely that Dr. Koussevitzky has anywhere been more cordially treated. Shouts often arose at the end of a number and, at the conclusion of the evening, all the customers stood in his honor. He shared his reception with the orchestra generally and especially with Mr. Burgin, the youthful concertmaster, who made a triumphant impression all his own.

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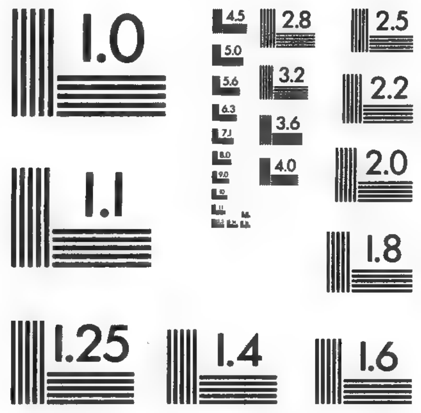

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PRECISION℠ RESOLUTION TARGETS

Century
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1303 Geneva Avenue
St. Paul, MN 55119

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THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 30 1931

Music

SYMPHONY WINS SIGNAL TRIUMPH

Boston Orchestra Opens Season Here to Plaudits

By RALPH LEWANDO
Press Music Critic

Superlatives are inadequate in describing the concert of the Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitsky, last night at Syria Mosque, for in inaugurating the season this celebrated organization and its famous conductor scored a signal triumph in the rendition of a program that was as superbly constructed as its performance was memorable.

The spirit and ideals of that incomparable music patron, Henry Higginson, who has long since entered into the Nirvana of great art patrons, seemed projected through the medium of the orchestra, that his vision, loving interest, and determination brought into existence, and supported for many years.

Ushering in the program came the last of Handel's stupendous Concertos Grosso, the twelfth, for strings; and if there had been any doubt of the possibilities of greatness of effect in a composition of this type, that doubt was dispelled by a beauty of tonal accomplishment in its performance.

Rare Musicianship

For sheer loveliness of instrumental bel canto, the gorgeous Concertos Grosso of Bach and Handel—when played as the Boston Symphony and Koussevitsky presented them—are unsurpassed. The nobility of the first Largo, the vigor of the fugal Allegro, the finely restrained emotion in the Larghetto and in the ensuing connective Largo, was encompassed with rare musicianship and skill, while the concluding Allegro was climaxed with playing of majestic grandeur. Schools of composition may come and go but these regal works of the domain of music will ever stir the souls of concert goers, as the Hendel work did last night when at its conclusion a storm of applause attested to the universal appeal that it commands.

In exquisite contrast followed the Debussy Nuages (Clouds), and Fetes (Festivals), in both of which the orchestra, under the magic spell of Koussevitsky's conducting, wove timbres of poeatic mysticism in a manner that was enthralling. Never before have we heard these ingratiating orchestral pastelles of Debussy performed with such entrancing effect.

'La Valse' is Highlight

Ravel's remarkably orchestrated choreographic poem, "La Valse" was another highlight. This brilliant work, fashioned on the compelling rhythm of the inimitable Viennese Waltz, runs the gamut of emotion. Delectable in its grace, the mood of the waltz mounts gradually until it reaches a climax of passionate ardor that borders on barbaric fury. Hypnotic in effect it won well deserved approbation.

The grand final of this memorable concert offered Richard Strauss' "Ein Heldenleben" (A Hero's Life)—a composition that will forever remain a tonal monument to a glorious music era, and to a transcendent musician—Richard Strauss—who probably is the foremost living composer.

Performance Impressive

The united efforts of the orchestra and Koussevitsky were productive of an inspired and highly impressive performance. They gave of themselves unstintedly and imbued this notable work with unusual vitality. Koussevitsky was complete master of his orchestral forces. He is the personification of unaffected grace, imparting his interpretive will without ostentation and in a manner that is indicative of consummate learning and profound knowledge of his art.

Richard Burgin, the concert master, played the solo sections of the Strauss Tone Poem with extraordinary skill and impeccability of technic, surmounting the tremendous musical and virtuosic demands with ease and finesse. Dr. Koussevitsky and the orchestra were tended an ovation at the completion of the program.

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DISPATCH

OCT 30 1931

Inner Soul of Wagner, Beethoven, Handel and Ravel, Is Evoked by Koussevitzky, Leading His Boston Orchestra

By H. E. CHERRINGTON.

FROM the hallowed precincts of its own Orchestra hall last night came to our own Memorial the Boston Symphony orchestra, under the inspired and inspiring leadership of Dr. Koussevitzky. The concert marked the opening of the eighth season of the Symphony Club of Central Ohio, and it signalized the beginning of another year's delight for a few thousands of people, including the present writer, in the hearing of the highest type of music that the world affords

A half century and more of the Boston orchestra has naturally meant a wonderful development of the great band to which Colonel Higginson gave so much in the way, not only of support but of effective direction. The orchestra has now attained a stature that limns sharply against the horizon of our great musical attainments. Only three of four orchestras in the world can be compared with this, and only as many conductors, or a few more, have attained quite the stature of the almost worshipped Koussevitzky.

He comes before his audience, and at the head of his men, this calm, yet dynamic man, and very soon gives evidence that he is a master of music and a dominant leader of men.

GLORIES OF STRING CHOIR.

KOUSSEVITZKY, playing to a very large audience and one that did him every conceivable sort of honor—including the now somewhat perfunctory one of standing at the leader's entrance—was wise to open his program with the Handel Concerto Grosso for Strings, Opus 12, for he has a body of strings that we have seldom seen equaled, and we doubt if ever surpassed, among the bands which have come within our hearing. This fact was apparent all through this opening composition and especially in the second largo which was of opulent and rich-hued beauty; the tempo infallible, and its nuances of the most poetic order. The final allegro, it may be added, was as bright as sunrise birdsong. The program records that this was the first performance in Columbus of this opus, and we do not recall hearing before Ravel's "La Valse," though memory may err.

That really marvelous body of first violins gave an epochal command of unanimity, keen attunement, careful bowing, in the opening strains of the prelude to "Lohengrin," a work we have heard many times, but never played with quite the purity of beauty that it attained under the sedulous baton of Koussevitzky. The gradual crescendo was builded with a fine sense of form and a feeling for real symphonic architecture.

RAVEL AT HIS BEST

"LA VALSE," which Monteux introduced in Boston in one of the post-Muckian years (1922), belongs with the major achievements of Ravel, that little Napoleon of present-day French music. Styled a choreographic poem (for this adjective we stick to the old spelling of dance lore, though Bostonians, of course, use the lexicographers' preferred dropping of the second "o"), it invites to all sorts of interpretations. Opened by tympani and bassoons—the very dissonances of war—it proceeds to arpeggios in the violins and arabesques in the flutes; the rumbling military suggestion fighting for dominance a while and then succumbing to the persistent beauty of an almost Straussian waltz melody, nearly always with echoes of the storm and of unrest. The phrase of some critic, "We dance on a volcano," is a quite inspired description. The orchestra played this with great skill and with undeniable zest.

BEETHOVEN'S "SEVENTH"

AFTER the intermission, when the rigorous and sternly stylistic "Seventh" of Beethoven began, we began to have a feeling that so much color had been lavished on the first part of the program that the finale, with all regard to the mastery of Beethoven, was a bit too contrastful in its simplicity. Koussevitzky had wanted to do the "Eroica" in this place, but the club leaders had insisted on the "Seventh" as being the one now logically due. It was done in splendid fashion, with fine regard for traditions, with an exhibition again of what that noble choir of strings can do, in the allegretto, and with an especially crisp treatment of the third movement. The concert closed with a real demonstration of enthusiasm from the audience. An auspicious opening concert, if ever there was one.

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Nuages
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LONDON MORN

POST, WEDNESDAY,
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IMPRESSIONS OF MUSIC IN U.S.—I.

Three Orchestras and their Conductors

VARYING METHODS

By BASIL MAINE

Organisation is the ruling passion of our time. The truth of this is manifest in every sphere of activity, in politics (of course), in religion (even), in sport, in commerce (for all its apparent chaos), in book-publishing, in play-production, in music-making, and so on. In the sphere of music-making the passion is revealed at its most intense degree in the quest for perfection in orchestral playing.

It is only of late that we in England have started out on this adventure. It was necessary for us to be visited by orchestras from Berlin, Vienna, and New York before we began to realise that orchestral playing was something more serious than a jolly game of sight-reading by a number of old hands who sometimes turned up on the night, and at other times sent deputies so that they could go and help in another little game in another parish hall.

Even then, after we had been shown how serious a matter an orchestral concert can be, there were many who were not inclined to forsake the happy-go-lucky concerts of the old kind for the intensive culture of the new. Many are still disinclined. They prefer to be ordinary listeners at amateurish concerts rather than eager analysts of music which has first of all been masticated for them by a dozen M.A.'s (Masters of Appreciation), and afterwards is played by a slick and shiny machine of an orchestra.

ORGANISATION AN AXIOM

But I must be careful not to embark here upon a thesis lest I find that I have no space in which to prove my point. (In any case, my real point has not yet emerged, has only been suggested! Another time, then.) My present purpose is to record recent experiences of music-making in a country where organisation is not so much a passion as an axiom.

Just over three weeks ago, through the courtesy of the various managers, I was the guest of the Boston Symphony Orchestra, the Philadelphia Orchestra, and the Philharmonic Symphony Society of New York, each in its own city and on successive days. Both in America and on my return to England I have been repeatedly asked to give my impressions of the three orchestras, to compare them, giving reasons, as the examination papers say, for my preference. And always I have answered that it is almost impossible to give preference to one orchestra above the other two.

For one thing, the three attainments are so alike in quality and degree that it would be necessary to indulge in technical hair-splitting in order to differentiate, an obnoxious and dull occupation both for writer and reader. For another thing, a final judgment based on a single programme by each orchestra, with each programme entirely different from the others, would be valueless, not to say unjust. Moreover, my arrival in America coincided with the opening of the concert season. The baseball teams had become fixed units; all summer long a rigid organisation had been working towards that end. But in October the orchestras had yet to play themselves in.

IN BOSTON

I forbear, therefore, to rush in where many a devil has dared to tread, and will concentrate upon mere impressions, heedless of Ernest Newman's recent anathematising of "personal reactions," I travelled from the Worcester (Mass.) Festival to Boston for the Symphony concert there. Koussevitzky conducted. Decidedly he has impressed his personality upon that orchestra and made it his own. The players understood him to a demisemiquaver, understood his conceptions in themselves and in every detail.

It seemed to me that this was the more remarkable seeing that Koussevitzky's beat sometimes becomes a fanciful flourish; he is then difficult to follow. Of Ravel's "Daphnis et Chloé" (the second suite) he gave a brilliant performance. In this the climax was overwhelming, yet with no danger of the composite whole splitting up into confusion. The Boston players never give you noise. Each tone is telling.

I was agreeably surprised by Koussevitzky's reading of Brahms's Fourth Symphony—surprised, because I had harboured an altogether different notion of his attitude toward Brahms. It was enlightening to compare the phrasing in the Symphony and in César Franck's "Les Eolides." Not every conductor, not every great conductor, is always successful in appraising the subtle difference of quality between a typical phrase for strings in Brahms and in Franck.

The works in the programme compelled one to attend to the excellence of some of the units of this orchestra, the first flute, for example, the first horn, and the first clarinet who, I was told, recently went over from the Vienna Philharmonic. The glittering ensemble, however, in the Ravel suite permitted no dwelling upon the merits of individuals. This was a brief moment of transfiguration. I experienced nothing like it at any other concert in America.

PHILADELPHIA IMPRESSION

The Philadelphia Concert left as vivid an impression, but of another kind. In the first place, the programme was confined to music of the Sixteenth, Seventeenth, and Eighteenth Centuries. In the second place, Stokowski's attitude, whether towards music or orchestra or audience, is altogether unlike that of Koussevitzky. Many would defend the purist ideals of the Philadelphia conductor. Others, perhaps, would find them, and their various expressions, irritating.

His habit, for instance, of beginning a work almost before he has reached his desk, and of playing through each half of the programme with no perceptible break between the works, may or may not be an eloquent plea for "music for music's sake." Certainly it is misleading for those who are beginning to form the habit of concert-attendance, especially when a suite of six movements and another of five, are presented so that the ordinary listener mistakes them for a single suite of eleven movements.

But whatever Stokowski does is allowed to pass—at present. And, in any case, it would be a mistake to allow these considerations to stand in the way of a full appreciation of the fine performances he directed in this uncompromising programme.

Erich Kleiber conducted the New York Philharmonic-Symphony Concert. His straightforward methods revealed him to be a fine-thinking musician. He gave a reading of Beethoven's Seventh Symphony which was persuasive because of its simplicity and utter sanity. There was no underlining (compare Fürtwangler's exaggeration of the violas' phrases in the second movement), no distortion, no undue emphasis. The last movement was one of the most natural performances I have ever heard. Which proved (to return to my original point) that even an organisation as complex as an orchestra, may still lead a healthy and natural life, must do so if it wishes to keep alive its audience.

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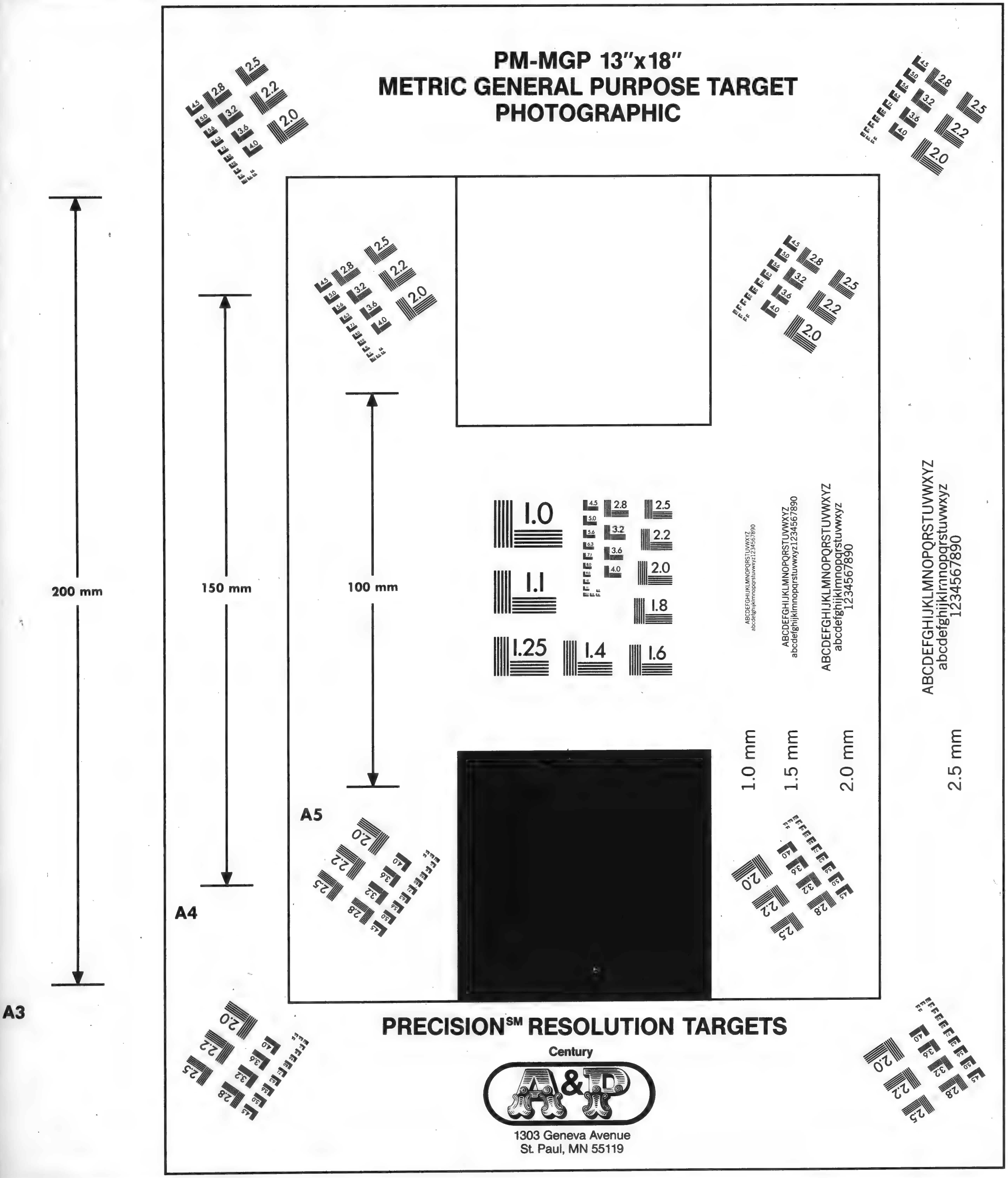
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THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

OCT 30 1931

Music

SYMPHONY WINS SIGNAL TRIUMPH

Boston Orchestra Opens Season Here to Plaudits

By RALPH LEWANDO
Press Music Critic

Superlatives are inadequate in describing the concert of the Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitsky, last night at Syria Mosque, for in inaugurating the season this celebrated organization and its famous conductor scored a signal triumph in the rendition of a program that was as superbly constructed as its performance was memorable.

The spirit and ideals of that incomparable music patron, Henry Higginson, who has long since entered into the Nirvana of great art patrons, seemed projected through the medium of the orchestra, that his vision, loving interest, and determination brought into existence, and supported for many years.

Ushering in the program came the last of Handel's stupendous Concertos Grosso, the twelfth, for strings, and if there had been any doubt of the possibilities of greatness of effect in a composition of this type, that doubt was dispelled by a beauty of tonal accomplishment in its performance.

Rare Musicianship

For sheer loveliness of instrumental bel canto, the gorgeous Concertos Grosso of Bach and Handel—when played as the Boston Symphony and Koussevitsky presented them—are unsurpassed. The nobility of the first Largo, the vigor of the fugal Allegro, the finely restrained emotion in the Larghetto and in the ensuing connective Largo, was encompassed with rare musicianship and skill, while the concluding Allegro was climaxed with playing of majestic grandeur. Schools of composition may come and go but these regal works of the domain of music will ever stir the souls of concert goers, as the Hendel work did last night when at its conclusion a storm of applause attested to the universal appeal that it commands.

In exquisite contrast followed the Debussy Nuages (Clouds), and Fetes (Festivals), in both of which the orchestra, under the magic spell of Koussevitsky's conducting, wove timbres of poeatic mysticism in a manner that was enthralling. Never before have we heard these ingratiating orchestral pastelles of Debussy performed with such entrancing effect.

'La Valse' is Highlight

Ravel's remarkably orchestrated choreographic poem, "La Valse" was another highlight. This brilliant work, fashioned on the compelling rhythm of the inimitable Viennese Waltz, runs the gamut of emotion. Delectable in its grace, the mood of the waltz mounts gradually until it reaches a climax of passionate ardor that borders on barbaric fury. Hypnotic in effect it won well deserved approbation.

The grand final of this memorable concert offered Richard Strauss' "Ein Heldenleben" (A Hero's Life)—a composition that will forever remain a tonal monument to a glorious music era, and to a transcendent musician—Richard Strauss—who probably is the foremost living composer.

Performance Impressive

The united efforts of the orchestra and Koussevitsky were productive of an inspired and highly impressive performance. They gave of themselves unstintedly and imbued this notable work with unusual vitality. Koussevitsky was complete master of his orchestral forces. He is the personification of unaffected grace, imparting his interpretive will without ostentation and in a manner that is indicative of consummate learning and profound knowledge of his art.

Richard Burgin, the concert master, played the solo sections of the Strauss Tone Poem with extraordinary skill and impeccability of technic, surmounting the tremendous musical and virtuosic demands with ease and finesse. Dr. Koussevitsky and the orchestra were tended an ovation at the completion of the program.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 30 1931

Inner Soul of Wagner, Beethoven, Handel and Ravel, Is Evoked by Koussevitzky, Leading His Boston Orchestra

By H. E. CHERRINGTON.

FROM the hallowed precincts of its own Orchestra hall last night came to our own Memorial the Boston Symphony orchestra, under the inspired and inspiring leadership of Dr. Koussevitzky. The concert marked the opening of the eighth season of the Symphony Club of Central Ohio, and it signalized the beginning of another year's delight for a few thousands of people, including the present writer, in the hearing of the highest type of music that the world affords.

A half century and more of the Boston orchestra has naturally meant a wonderful development of the great band to which Colonel Higginson gave so much in the way, not only of support but of effective direction. The orchestra has now attained a stature that limns sharply against the horizon of our great musical attainments. Only three of four orchestras in the world can be compared with this, and only as many conductors, or a few more, have attained quite the stature of the almost worshipped Koussevitzky.

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KOUSSEVITZKY, playing to a very large audience and one that did him every conceivable sort of honor—including the now somewhat perfunctory one of standing at the leader's entrance—was wise to open his program with the Handel Concerto Grosso for Strings, Opus 12, for he has a body of strings that we have seldom seen equaled, and we doubt if ever surpassed, among the bands which have come within our hearing. This fact was apparent all through this opening composition and especially in the second largo which was of opulent and rich-hued beauty; the tempo infallible, and its nuances of the most poetic order. The final allegro, it may be added, was as bright as sunrise birdsong. The program records that this was the first performance in Columbus of this opus, and we do not recall hearing before Ravel's "La Valse," though memory may err.

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certos Grosso, the twelfth, for strings, and if there had been any doubt of the possibilities of greatness of effect in a composition of this type, that doubt was dispelled by a beauty of tonal accomplishment in its performance.

Rare Musicianship

For sheer loveliness of instrumental bel canto, the gorgeous Concertos Grosso of Bach and Handel—when played as the Boston Symphony and Koussevitsky presented them—are unsurpassed. The nobility of the first Largo, the vigor of the fugal Allegro, the finely restrained emotion in the Larghetto and in the ensuing connective Largo, was encompassed with rare musicianship and skill, while the concluding Allegro was climaxed with playing of majestic grandeur. Schools of composition may come and go but these regal works of the domain of music will ever stir the souls of concert goers, as the Hendel work did last night when at its conclusion a storm of applause attested to the universal appeal that it commands.

In exquisite contrast followed the Debussy Nuages (Clouds), and Fetes (Festivals), in both of which the orchestra, under the magic spell of Koussevitsky's conducting, wove timbres of poeatic mysticism in a manner that was enthralling. Never before have we heard these ingratiating orchestral pastelles of Debussy performed with such entrancing effect.

'La Valse' is Highlight

Ravel's remarkably orchestrated choreographic poem, "La Valse" was another highlight. This brilliant work, fashioned on the compelling rhythm of the inimitable Viennese Waltz, runs the gamut of emotion. Delectable in its grace, the mood of the waltz mounts gradually until it reaches a climax of passionate ardor that borders on barbaric fury. Hypnotic in effect it won well deserved approbation.

The grand final of this memorable concert offered Richard Strauss' "Ein Heldenleben" (A Hero's Life)—a composition that will forever remain a tonal monument to a glorious music era, and to a transcendent musician—Richard Strauss—who probably is the foremost living composer.

Performance Impressive

The united efforts of the orchestra and Koussevitsky were productive of an inspired and highly impressive performance. They gave of themselves unstintedly and imbued this notable work with unusual vitality. Koussevitsky was complete master of his orchestral forces. He is the personification of unaffected grace, imparting his interpretive will without ostentation and in a manner that is indicative of consummate learning and profound knowledge of his art.

Richard Burgin, the concert master, played the solo sections of the Strauss Tone Poem with extraordinary skill and impeccability of technic, surmounting the tremendous musical and virtuosic demands with ease and finesse. Dr. Koussevitsky and the orchestra were tended an ovation at the completion of the program.

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including the now somewhat perfunctory one of standing at the leader's entrance—was wise to open his program with the Handel Concerto Grosso for Strings, Opus 12, for he has a body of strings that we have seldom seen equaled, and we doubt if ever surpassed, among the bands which have come within our hearing. This fact was apparent all through this opening composition and especially in the second largo which was of opulent and rich-hued beauty; the tempo infallible, and its nuances of the most poetic order. The final allegro, it may be added, was as bright as sunrise birdsong. The program records that this was the first performance in Columbus of this opus, and we do not recall hearing before Ravel's "La Valse," though memory may err.

That really marvelous body of first violins gave an epochal command of unanimity, keen attunement, careful bowing, in the opening strains of the prelude to "Lohengrin," a work we have heard many times, but never played with quite the purity of beauty that it attained under the sedulous baton of Koussevitzky. The gradual crescendo was builded with a fine sense of form and a feeling for real symphonic architecture.

RAVEL AT HIS BEST

"LA VALSE," which Monteux introduced in Boston in one of the post-Muckian years (1922), belongs with the major achievements of Ravel, that little Napoleon of present-day French music. Styled a choreographic poem (for this adjective we stick to the old spelling of dance lore, though Bostonians, of course, use the lexicographers' preferred dropping of the second "o"), it invites to all sorts of interpretations. Opened by tympani and bassoons—the very dissonances of war—it proceeds to arpeggios in the violins and arabesques in the flutes; the rumbling military suggestion fighting for dominance a while and then succumbing to the persistent beauty of an almost Straussian waltz melody, nearly always with echoes of the storm and of unrest. The phrase of some critic, "We dance on a volcano," is a quite inspired description. The orchestra played this with great skill and with undeniable zest.

BEETHOVEN'S "SEVENTH"

AFTER the intermission, when the rigorous and sternly stylistic "Seventh" of Beethoven began, we began to have a feeling that so much color had been lavished on the first part of the program that the finale, with all regard to the mastery of Beethoven, was a bit too contrastful in its simplicity. Koussevitzky had wanted to do the "Eroica" in this place, but the club leaders had insisted on the "Seventh" as being the one now logically due. It was done in splendid fashion, with fine regard for traditions, with an exhibition again of what that noble choir of strings can do, in the allegretto, and with an especially crisp treatment of the third movement. The concert closed with a real demonstration of enthusiasm from the audience. An auspicious opening concert, if ever there was one.

SANE, YET INSPIRED

AS for Koussevitsky, who had been with us once before, he seems to us to parallel, in a general way, the attitude of Rachmaninoff in his own special field. His readings are of sanity and unostentation and yet marked by penetrative insight. Occasionally he will drop his beat for many measures at a time and again he is almost Creatore-ian in his solicitude for special expression in the individual choirs.

A great leader and a superb orchestra opens what we hope shall be for the Symphony club a most successful season.

Dr. Karl Muck and Max Fiedler. The present conductor is Dr. Serge Koussevitzky, a Russian musician of high repute.

Highly Perfected

The conductor is now always appointed for five years. Rehearsals of the group are held daily during the season. This, and the fact that the members play only at concert performance are considered the principal reasons for the high perfection that marks the playing of this orchestra.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

* * *

COMING to Buffalo Nov. 30 with the full strength of the symphonic body, the Cleveland orchestra will give the second concert of the season in the Buffalo Musical foundation's series of four, which was opened so brilliantly last Monday night by the Boston Symphony orchestra.

The Cleveland orchestra, now established in its palatial new home, Severance hall, Cleveland, the last word in architectural beauty and musical equipment, is winning fresh laurels this season, traveling far afield, with the result that a protest has arisen from Cleveland music lovers, demanding more concerts in the home city.

This is the Cleveland orchestra's 14th season. Appreciation and support of this comparatively young orchestra, provided both at home and on tour have fostered its quick, but musically sound development. "The Cleveland orchestra exists," to quote from its articles of incorporation, "to give beautiful performances of great symphonic literature and to make proper presentation of the work of contemporary composers, thereby keeping alive the art of music."

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THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 29 193

Symphony Orchestra Here Tomorrow

The Boston Symphony Orchestra of 112 players will arrive in Pittsburgh by special train tomorrow morning, and will give the opening concert in the Pittsburgh Orchestra Association series in Syria Mosque tomorrow night. The program, under the baton of Serge Koussevitzky, follows:

Concerto Grosso for String Orchestra in B Minor, No. 12 .... Handel
Two Nocturnes.......... Debussy
Nuages
Fetes
'La Valse," Choreographic Poem .... Ravel
Ein Heldenleben.......... Strauss

Koussevitzky Honored

The Detroit Bohemians, the city's club of professional musicians, held a luncheon and reception Wednesday noon at the Harmonie Club in honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which played at the Masonic Auditorium Wednesday night. The occasion was attended by 50 members and guests. George Miquelle, first cello of the Detroit Symphony and president of the Bohemians, presided, expressing a tribute to the guest of honor and presenting him. Dr. Koussevitzky spoke briefly, emphasizing the value of such an organization in discouraging professional conflict and advancing music generally.

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL

30 1931

Symphony Conductor Guest.

Mr. and Mrs. Frederick A. Miller, 2065 Barton Pl., entertained informally Thursday at a supper party following the Boston Symphony Orchestra concert at Memorial Hall in honor of Dr. Serge Koussevitzky, the conductor. The orchestra opened the concert season for the Symphony Club of Central Ohio.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

Boston Symphony Here In Concert Tonight

The French school will be represented in the Boston Symphony Orchestra concert tonight in Syria Mosque, when Serge Koussevitzky gives Debussy's two nocturnes, "Clouds" and "Festivals." Richard Strauss' "Ein Heldenleben" will be on the program.

THIS CLIPPING FROM
ZIT'S

Boris Kreinin, 52, member of the Boston Symphony Orchestra, died in Boston from injuries suffered when he was struck by a motor truck. He had been soloist and concertmaster in Dr. Koussevitzky's orchestra in Moscow and soloist and assistant conductor at the Opera Theatre in Petrograd.

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the quest for perfection in orchestral playing.

It is only of late that we in England have started out on this adventure. It was necessary for us to be visited by orchestras from Berlin, Vienna, and New York before we began to realise that orchestral playing was something more serious than a jolly game of sight-reading by a number of old hands who sometimes turned up on the night, and at other times sent deputies so that they could go and help in another little game in another parish hall.

Even then, after we had been shown how serious a matter an orchestral concert can be, there were many who were not inclined to forsake the happy-go-lucky concerts of the old kind for the intensive culture of the new. Many are still disinclined. They prefer to be ordinary listeners at amateurish concerts rather than eager analysts of music which has first of all been masticated for them by a dozen M.A.'s (Masters of Appreciation), and afterwards is played by a slick and shiny machine of an orchestra.

ORGANISATION AN AXIOM

But I must be careful not to embark here upon a thesis lest I find that I have no space in which to prove my point. (In any case, my real point has not yet emerged, has only been suggested! Another time, then.) My present purpose is to record recent experiences of music-making in a country where organisation is not so much a passion as an axiom.

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The works in the programme compelled one to attend to the excellence of some of the units of this orchestra, the first flute, for example, the first horn, and the first clarinet who, I was told, recently went over from the Vienna Philharmonic. The glittering ensemble, however, in the Ravel suite permitted no dwelling upon the merits of individuals. This was a brief moment of transfiguration. I experienced nothing like it at any other concert in America.

PHILADELPHIA IMPRESSION

The Philadelphia Concert left as vivid an impression, but of another kind. In the first place, the programme was confined to music of the Sixteenth, Seventeenth, and Eighteenth Centuries. In the second place, Stokowski's attitude, whether towards music or orchestra or audience, is altogether unlike that of Koussevitzky. Many would defend the purist ideals of the Philadelphia conductor. Others, perhaps, would find them, and their various expressions, irritating.

His habit, for instance, of beginning a work almost before he has reached his desk, and of playing through each half of the programme with no perceptible break between the works, may or may not be an eloquent plea for "music for music's sake." Certainly it is misleading for those who are beginning to form the habit of concert-attendance, especially when a suite of six movements and another of five, are presented so that the ordinary listener mistakes them for a single suite of eleven movements.

But whatever Stokowski does is allowed to pass—at present. And, in any case, it would be a mistake to allow these considerations to stand in the way of a full appreciation of the fine performances he directed in this uncompromising programme.

Erich Kleiber conducted the New York Philharmonic-Symphony Concert. His straightforward methods revealed him to be a fine-thinking musician. He gave a reading of Beethoven's Seventh Symphony which was persuasive because of its simplicity and utter sanity. There was no underlining (compare Fürtwangler's exaggeration of the violas' phrases in the second movement), no distortion, no undue emphasis. The last movement was one of the most natural performances I have ever heard. Which proved (to return to my original point) that even an organisation as complex as an orchestra, may still lead a healthy and natural life, must do so if it wishes to keep alive its audience.

Midland Journey Trans. Oct 27

Buffalo on Monday, Ann Arbor and the University of Michigan yesterday. Detroit today, Columbus tomorrow, Pittsburgh on Friday, Ithaca and Cornell University on Saturday, are hearing the Symphony Orchestra this week in the course of its annual autumn journey Tel. CHelsea [illegible] last Sunday

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THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 31 1931

Symphonic Series Start At Mosque

Koussevitzky Brings Boston Orchestra, Fine Program.

By **HARVEY GAUL.**

Who cares whether banks fold up like autumn leaves, whether we're in a depression or not, the orchestra season has begun, and last night at the Mosque a large and representative audience was present to snap its fingers at the impending apple business.

And some of us sat spellbound when the brilliant Boston Symphony sung those pianissimo passages, and we were not breathless either from novelty of program (there was only one number new to these hilltops), but rather was it entirely due to Dr. Koussevitzky's reading and the supreme ability of the men.

That IS an orchestra, a truly noble organization, and having heard it last night one regrets that it has been two years since it was last here.

For effulgence of tone, great sumach-colored sonority, it is doubtful if you can surpass the Boston strings, and for brasses commend us to those gentlemen scattered along the back-drop—they were superb.

Handel to Strauss.

Handel's "Concerto Grosso" for string orchestra, No. 12, opened the program, and sometimes Handel is dry and perfunctory, but last night in the larghetto and in the second largo, one heard cantabile in apogee; Handel, writing slow movements only comparable to those to be followed later by Beethoven.

Lovely little dialogued phrases were in that concerto, and right here may we pay respects to the concert-meister for his playing in this work and later in the tone poem. Whoever he is he's an exceptional man.

One doubts if there is a finer French interpreter than Serge Koussevitzky. Certainly he has feeling for Debussy and as often as "Two Nocturnes," "Nuages" and "Fetes" have been played here, we don't remember finer mutations, nuances, half-whispers than Dr. Koussevitzky gave "Clouds." As for "Fetes," it went pounding along like a glorious French band—and if you have ever heard a French band come tramping up the boulevard you know exactly the flare-blare rhythm.

Then came Maurice Ravel's "Suicide in Costume," the impressionistic "La Valse," choregraphic poem, and the same being the birth of the waltz, the birth of all waltzes—and the period of gestation was terrific.

What shall be said for this? It was another "Bolero," this time a Viennese valze, rambling along to a smashing climax. It was devilishly clever in working out, highly spiced, ornamentated with all kinds of instrumental devices, and the whole working itself up into a white heat and boiling over; Waldteufel sung by 105 men, Johann Strauss as he has never been played—and what of it?

"Life of a Hero."

No symphony. Instead, Strauss' "Ein Heldenleben," the same being his most impressive tone poem, "Life of a Hero."

Now we will probably run afoul of the people cursed with kultur rabies, and we will be branded an Anglophobe, but the scenario of "Ein Heldenleben" is positively childish. It is nothing but grandiose balderdash and proves the absolute futility of trying to set metaphysics to music. However, that's another story and takes some space to prove.

That Strauss gave the tone poem all of his craft we have heard many a time and oft, and that in its way it is a masterpiece, we all know. All solo bits were marvelously encompassed, and if you could stand the scenario, it was a glorious finale.

Let's have Dr. Koussevitzky and the Boston Symphony back next year; they start the season in fitting fashion.

Their questionings were not without reason. Sibelius had been known chiefly as a pleasant "nationalistic" composer. That is to say, a composer adept at the handling of the folk-music of his country, or at writing in the manner of that folk music; a composer, who in the handling of such matter, found a balance pleasing to his public, nicely placed somewhere between innovating originality and pleasing conventionality. His First Symphony had disclosed him as a composer of unusual powers, qualified to justify his use of the largest and profoundest musical forms. In it his ideas and his technical resources were worthy of the symphonic mold. But the First Symphony was relatively conventional; seldom difficult to understand. The Second presented more difficulties to hearers. Sibelius was beginning to venture away from paths tried and proven. Call it a "transition work." The Third, in economy of means, in sparseness of texture, was so innovating that even the courageous Muck would not risk a performance. It remained for Koussevitzky to show Bostonians what a delightful work Sibelius had written almost a generation ahead of its time. In the Fourth much of this slightness of orchestral manner is retained; but Sibelius is beginning to reach out also into the harmonic innovations which the young century had introduced and established—whole-tone scales, polyharmonies, dissonant chord-combinations. Shorn of the essential sweetness with which Debussy had usually clothed such devices, this new manner must indeed have been bitter medicine in its own day. Will a generation more experienced in such matters find this Fourth as stimulating as it found the much questioned Third Symphony a few years ago?

A fairly recent writer upon Sibelius, Mr. Watson Lyle, in the "Musical Quarterly," has summarized the revived Symphony: "The first two movements of the Fourth Symphony are lyrical and imbued by a delicate poetic imagery that conveys to the ear an impression of the national characteristics of the composer's native land. Particularly in the second movement we seem to hear, afar, the fluting of shepherds and the calls of birds." (Mrs. Rosa Newmarch has said somewhere that the symphony must have been "composed in the midst of nature.") But to continue with Mr. Lyle: "The heavier manner of Sibelius, however, becomes again evident in the third [movement] and during part of the fourth, in which the emotion is blatantly rigorous: but nevertheless the work concludes with a resumption of the poetic mood that dominates the beginning."

In 1913 in the New York Sun Mr. Henderson printed a most excellent description of the work, more detailed than that of Mr. Lyle: "Sibelius has parted company with himself. In his first symphony he showed no great sympathy with the acidulated chords and the marrow-freezing melody which plays so large a part in the newest music. Now he has joined the futurists. He is as frankly dissonant as the worst of them. He has swallowed the whole tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths.

"Yet the new symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed piece. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. The harmonies chafe and fret through many pages, and only occasionally do they fall into the restful cadences of the ancient day. The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvelously pure and transparent, and above all, the music has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's Far Eastern Mongols have swept westward and invaded Finland. [Other commentators have also spoken of Oriental traits in this last movement.] The symphony is powerfully individual; it has the grip of large thoughts expressed in a vigorously personal idiom; it has nobility of style and it paints moods in deep-toned colors."

The Fourth Symphony of Sibelius runs in four movements. It is built upon a climactic plan, each movement being larger and more intense than the preceding. But each ends quietly and softly. Because of its highly original themes, its curiosities of harmony, structure and orchestration many writers have assumed a deeply hidden program. But no program has ever been avowed, nor, so far as present research goes, has one ever been written around the symphony by friendly scribes.

I. Tempo molto moderato, quasi adagio, 4-4. . . . This movement is only one hundred and fourteen measures long, yet it is a completely developed, though very free sonata-form. There are mystifying opening measures in double basses, violoncellos, bassoons, begun fortissimo. As these fade into the distance a solo-violoncello singe a darksome theme (A minor). Other 'cellos join in; the tune spreads through all the strings. At the climax rude brass chords, adagio, interrupt. Massed violins and violas enter with a short burst of melody (F-sharp minor), characterized by a huge leap and quick syncopations; this, the second principal theme of the movement, is less than two measures in length. The development commences shortly with a return to the original tempo. First the initial 'cello theme, later the syncopations of the second theme yield accompanimental lines in the strings against which novel melodic figures are outlined in the woodwinds. The initial development of the second theme enters in a solo 'cello, meanders, often in a single unaccompanied line, through several measures in higher strings. It soon becomes accompaniment to further woodwind figures. The development grows to its own climax, is interrupted by the rude brass chords which usher in the second theme (Adagio) and with it the recapitulation. The harmony at this point is a curious mixture of the dominant of F-sharp minor with the sub-dominant of A major. The music quickly subsides, and the first theme enters gently in A major, to conclude the movement.

II. Allegro molto vivace, 3-4. . . . An oboe sings a pastoral melody of exceeding simplicity. After some slight comment from strings, the strings themselves enter 2-4 with a passage of insistently repeated rhythm and largely in unaccompanied unisons. The answer is chiefly in long sustained woodwind chords, growing soon to sprightly flute-figures. The oboe-solo emerges this time with a counterpoint for 'cellos against its melody. All this soon gives way to another section, twice as slow as the preceding, in which clarinents and oboes announce a new theme that is the basis for the final climax of the movement. After which, sudden, abrupt, pianissimo ending.

III. Il tempo largo, 4-4. . . . There are two musical ideas in this movement—the fanciful one for flutes and clarinets at the beginning, another, more "cantabile," which is first announced by a quartet of horns, but which in more developed form ranges later from the lowest notes of the 'cellos into their more songful register. From the alternation and opposition of these two ideas arises the whole scheme of this movement. Singular and interesting is the growth of the second or lyric theme. It makes no less than five appearances, each more fully formed, more intense, than the preceding. Between the five appearances one finds chiefly recurrences of the flute-figures. After the last appearance, once more a sudden pianissimo close.

IV, Allegro, 2-2. . . . As already said, the largest and most amply developed of the four movements, the one in which barbaric, Oriental splendors have been discovered by more than one writer. Strings begin with a theme that is at once repeated. The repetition is interrupted, however, by an incisive phrase in violas, a motiv with the pungency, the conciseness, the pregnant power of Wagner in such inventions. This phrase recurs often, in various guises, as a sort of motto for the movement. The interrupted repetition is concluded by a new phrase in the violins which is also much repeated as answer in the diversified working of the thematic material, phase after phase.

The principal contrasting matter begins with a choral-like music in wind instruments over a persistent bass in strings. It leads into long-sustained chords for the winds and pages of repeated scale-figures in the strings. Above all this rises the motto-motiv, much broadened or "augmented," at first in the woodwinds; then, a little later, and still more broadly, by a trumpet. It is now answered by a sounding bell motiv. A recapitulation brings all this musical material to a climax, then subsides through delicately scored wood-wind figures to one more pianissimo ending in the strings.

A. H. M.

A Notable Program

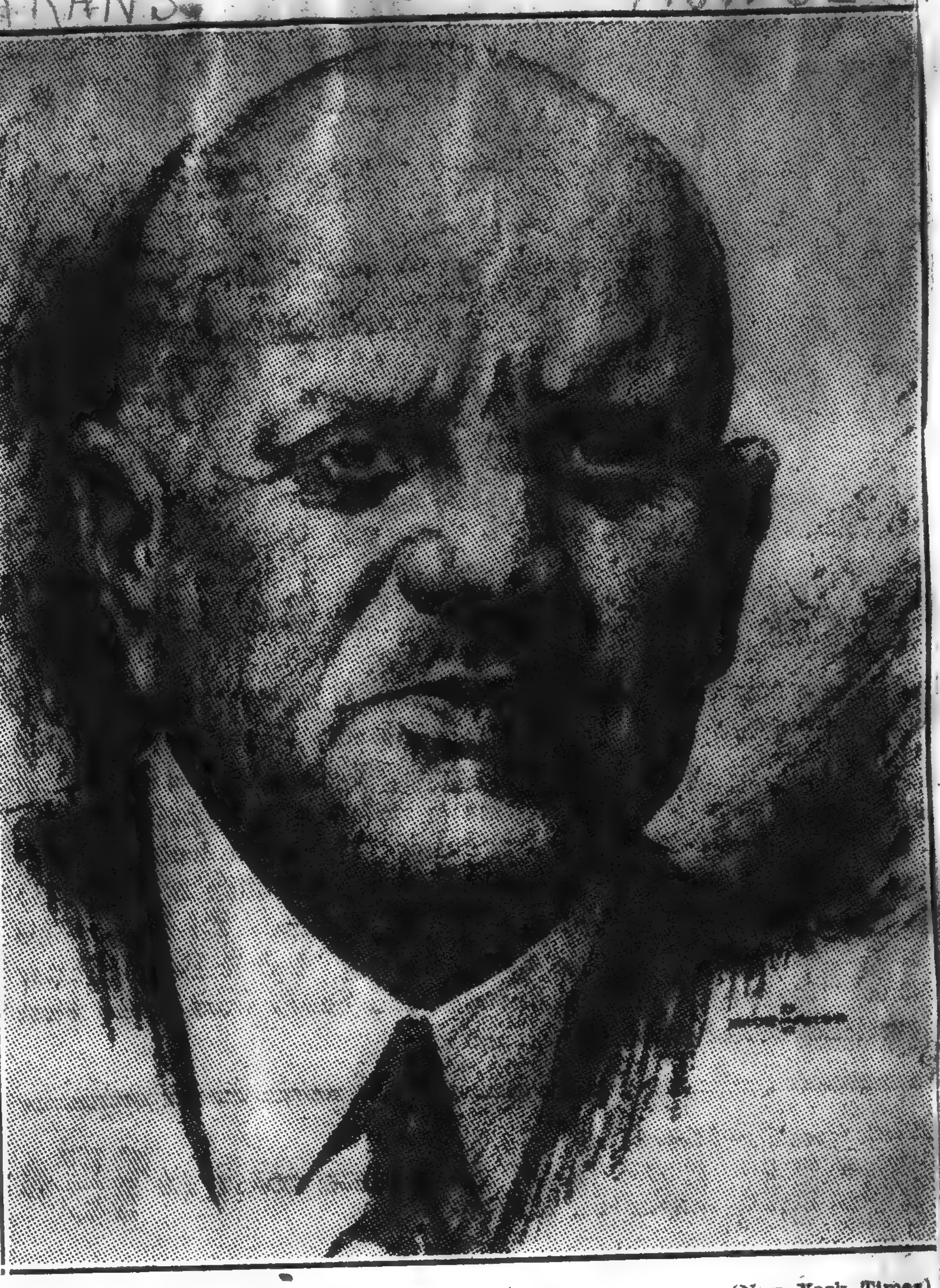
For the fifth pair of Symphony Concerts on Friday and Saturday of next week, the last before conductor and orchestra make their first journey to New York, Dr. Koussevitzky sets a notably interesting program, viz.:

Five Picture-Studies (Arranged for Orchestra by Respighi)	Rakhmaninov
Tone-Poem, "The Tragedy of Salome"	Schmitt
Concerto in D major for Violin with Orchestra (Violinist: A. Busch)	Brahms
Carnival Scene, "Casanova in Venice,"	Pick-Mangiagalli

Respighi's twice deferred transcriptions of Rakhmaninov's piano-pieces and Pick-Mangiagalli's "Carnival Scene," with an intriguing subtitle, will be played for the first times anywhere. . . . Florent Schmitt's "Tragedy of Salome" is his longest-lived piece. It has kept place in orchestral concerts and as background to a danced drama through nearly twenty years. Dr. Muck first brought it to the Symphony Concerts; he and other conductors repeated it more than once. The music is graphic, sombre, ominous, distinctly different from Strauss's treatment of the same theme. Schmitt for his part, works independently of Wilde's play.

Adolph Busch, the distinguished Prussian violinist, will make his first appearances in America at these concerts. Son of a violin-maker in Westphalia, pupil of Willy Hess, (some time Cencertmaster at Symphony Hall) he rose rapidly in his calling until he is now a renowned fiddler in Europe, head of the violin-school at the Berlin Conservatory as well. Incidentally, he is teacher of Yehudi Menuhin and brother of Fritz Busch, the director and chief conductor of the State Opera at Dresden. He courts the classics; cultivates "musicallity" and purity of style. Brahms's Concerto should disclose him admirably.

TRANS. **His Autumn** Nov. 6 47



(New York Times)

Jan Sibelius

Whose Fourth Symphony Is Revived Today at the Symphony Concerts. From a Drawing Made in His Middle Sixties.

Concert-Chronicle

Strauss in Cambridge

BEETHOVEN and Strauss filled the evening at Sanders Theater in Cambridge last evening. Those who attend symphony concerts at the university had long desired one of the larger Straussian works for their concerts. They had it last evening in the composer's "Ein Heldenleben." Strauss in answer to requests; Beethoven for a soloist, since at this concert Miss Eleanor Packard, 1930 winner of the Mason & Hamlin prize at the New England Conservatory, made her debut with the Boston Symphony Orchestra. Her choice for performance fell upon Beethoven's Concerto No. 3, in C minor. By way of prelude to it Dr. Koussevitzky included the overture to "Coriolanus."

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NEXT PAGE

Midland Journey

Trans, Oct 27

Buffalo on Monday, Ann Arbor and the University of Michigan yesterday, Detroit today, Columbus tomorrow, Pittsburgh on Friday, Ithaca and Cornell University on Saturday, are hearing the Symphony Orchestra this week in the course of its annual autumn journey westward. It left Boston last Sunday evening, to return next Sunday morning For the most part Dr. Koussevitzky assembled the programs from standard repertory pieces—Beethoven's Seventh Symphony (Ann Arbor and Columbus); Chaikovsky's Fourth (Buffalo); Handel's Concerto Grosso in B minor (everywhere except Ithaca); the Prelude to "Lohengrin" (Buffalo, Ann Arbor, Columbus) and the Prelude to "Die Meistersinger" (Ithaca) from Wagner; Debussy's "Clouds" and "Fêtes" (Detroit and Pittsburgh); "The Waltz" (Detroit, Columbus, Pittsburgh, Ithaca) and the Second Suite out of "Daphnis and Chloë" (Buffalo and Ann Arbor) from Ravel. Out of recent concerts at home come only Brahms's Fourth Symphony (Ithaca) and Strauss's "Ein Heldenleben" (Detroit and Pittsburgh).

Centenary Again

On the night of March 31, 1732, Josef Haydn was born in a village of Upper Austria. In every capital of music preparations are afoot to mark the coming bicentenary, especially in Vienna where Haydn dwelt and worked through many years. There even two or three of his operas will be resurrected. Here in Boston at an appropriate time, Dr. Koussevitzky will fill all, or the larger part, of a pair of Symphony Concerts with Haydn's music, choral excerpts from the seldom heard "Seasons" included. What the Handel and Haydn Society will propose in honor of the composer from whom it takes part of its name, does not yet appear. Possibly it will find something fresher than one more repetition of "The Creation." And it would be amusing were the operatic youngsters at the Conservatory to try their voices in one of Haydn's gayer little operas, say "The Apothecary." Mr. Goodrich, directing and producing it, could also do a good job. It is years since Boston has heard one of them.

Dr. Koussevitzky will repeat the much debated Ninth Symphony of Mahler at the first of the supplementary Symphony Concerts on Monday evening of next week. He will join to it Wagner's "Siegfried Idyl" and the Overture to "Tannhäuser" so reassembling one of the best-liked programs of the year.

Respighi's arrangement for orchestra of five of Rakhmaninov's "Picture-Studies," announced for the Symphony Concerts of next Friday and Saturday, is again withdrawn for further rehearsal. An ancient Suite for Strings by Corelli will replace it.

Nov. 3

An Overlooked Symphony Now To Be Revived

Trans.—Nov. 5

Dr. Koussevitzky Turns Back To Sibelius's Fourth, Unheard Since 1917

AGAIN the concerts of the week-end at Symphony Hall are to give proof that Dr. Koussevitzky is as diligent in searching out old works that are too seldom played as in the introduction of new pieces. The work that is to be revived on Friday and Saturday is the Fourth Symphony of Sibelius, Opus 63, in A minor. It is dedicated to Eero Järnefelt. It was first heard in Europe at Helsingfors in 1911 under Kajanus; in America at New York under Damrosch, March 2, 1913. Dr. Muck played it in Boston Oct. 24, 1913; repeated it in the spring of the same season; took it up again in 1917. In the intervening fourteen years it has been a silent voice on the shelves of the library at Symphony Hall—to await the searching Koussevitzky.

This Fourth Symphony was a hard nut to crack in those days of nineteen-thirteen. The majority of the reviewers spoke of baffling qualities, austerities, hardnesses; but for the most part took good care not to condemn it. The championing minority seemed, with few exceptions, as uncertain about what they were defending, as the majority were uncertain about what they were questioning; both fell back, some of them, upon the established reputation of Sibelius as guarantee of the worth of the new symphony; or discovered elemental qualities underneath an idiom which strained attention and shocked sensibility.

Their questionings were not without reason. Sibelius had been known chiefly as a pleasant "nationalistic" composer. That is to say, a composer adept at the handling of the folk-music of his country, or at writing in the manner of that folk music; a composer, who in the handling of such matter, found a balance pleasing to his public, nicely placed somewhere between innovating originality and pleasing conventionality. His First Symphony had disclosed him as a composer of unusual powers, qualified to justify his use of the largest and profoundest musical forms. In it his ideas and his technical resources were worthy of the symphonic mold. But the First Symphony was relatively conventional; seldom difficult to understand. The Second presented more difficulties to hearers. Sibelius was beginning to venture away from paths tried and proven. Call it a "transition work." The Third, in economy of means, in sparseness of texture, was so innovating that even the courageous Muck would not risk a performance. It remained for Koussevitzky to show Bostonians what a delightful work Sibelius had written almost a generation ahead of its time. In the Fourth much of this slightness of orchestral manner is retained; but Sibelius is beginning to reach out also into the harmonic innovations which the young century had introduced and established—whole-tone scales, polyharmonies, dissonant chord-combinations. Shorn of the essential sweetness with which Debussy had usually clothed such devices, this new manner must indeed have been bitter medicine in its own day. Will a generation more experienced in such matters find this Fourth as stimulating as it found the much questioned Third Symphony a few years ago?

A fairly recent writer upon Sibelius, Mr. Watson Lyle, in the "Musical Quarterly," has summarized the revived Symphony: "The first two movements of the Fourth Symphony are lyrical and imbued by a delicate poetic imagery that conveys to the ear an impression of the national characteristics of the composer's native land. Particularly in the second movement we seem to hear, afar, the fluting of shepherds and the calls of birds." (Mrs. Rosa Newmarch has said somewhere that the symphony must have been "composed in the midst of nature.") But to continue with Mr. Lyle: "The heavier manner of Sibelius, however, becomes again evident in the third [movement] and during part of the fourth, in which the emotion is blatantly rigorous: but nevertheless the work concludes with a resumption of the poetic mood that dominates the beginning."

In 1913 in the New York Sun Mr. Henderson printed a most excellent description of the work, more detailed than that of Mr. Lyle: "Sibelius has parted company with himself. In his first symphony he showed no great sympathy with the acidulated chords and the marrow-freezing melody which plays so large a part in the newest music. Now he has joined the futurists. He is as frankly dissonant as the worst of them. He has swallowed the whole tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths.

"Yet the new symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed piece. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. The harmonies chafe and fret through many pages, and only occasionally do they fall into the restful cadences of the ancient day. The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvelously pure and transparent, and above all, the music has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's Far Eastern Mongols have swept westward and invaded Finland. [Other commentators have also spoken of Oriental traits in this last movement.] The symphony is powerfully individual; it has the grip of large thoughts expressed in a vigorously personal idiom; it has nobility of style and it paints moods in deep-toned colors."

The Fourth Symphony of Sibelius runs in four movements. It is built upon a climactic plan, each movement being larger and more intense than the preceding. But each ends quietly and softly. Because of its highly original themes, its curiosities of harmony, structure and orchestration many writers have assumed a deeply hidden program. But no program has ever been avowed, nor, so far as present research goes, has one ever been written around the symphony by friendly scribes.

I. Tempo molto moderato, quasi adagio, 4-4. . . . This movement is only one hundred and fourteen measures long, yet it is a completely developed, though very free sonata-form. There are mystifying opening measures in double basses, violoncellos, bassoons, begun fortissimo. As these fade into the distance a solo-violoncello singe a darksome theme (A minor). Other 'cellos join in; the tune spreads through all the strings. At the climax rude brass chords, adagio, interrupt. Massed violins and violas enter with a short burst of melody (F-sharp minor), characterized by a huge leap and quick syncopations; this, the second principal theme of the movement, is less than two measures in length. The development commences shortly with a return to the original tempo. First the initial 'cello theme, later the syncopations of the second theme yield accompanimental lines in the strings against which novel melodic figures are outlined in the woodwinds. The initial development of the second theme enters in a solo 'cello, meanders, often in a single unaccompanied line, through several measures in higher strings. It soon becomes accompaniment to further woodwind figures. The development grows to its own climax, is interrupted by the rude brass chords which usher in the second theme (Adagio) and with it the recapitulation. The harmony at this point is a curious mixture of the dominant of F-sharp minor with the sub-dominant of A major. The music quickly subsides, and the first theme enters gently in A major, to conclude the movement.

II. Allegro molto vivace, 3-4. . . . An oboe sings a pastoral melody of exceeding simplicity. After some slight comment from strings, the strings themselves enter 2-4 with a passage of insistently repeated rhythm and largely in unaccompanied unisons. The answer is chiefly in long sustained woodwind chords, growing soon to sprightly flute-figures. The oboe-solo emerges this time with a counterpoint for 'cellos against its melody. All this soon gives way to another section, twice as slow as the preceding, in which clarinents and oboes announce a new theme that is the basis for the final climax of the movement. After which, sudden, abrupt, pianissimo ending.

III. Il tempo largo, 4-4. . . . There are two musical ideas in this movement—the fanciful one for flutes and clarinets at the beginning, another, more "cantabile," which is first announced by a quartet of horns, but which in more developed form ranges later from the lowest notes of the 'cellos into their more songful register. From the alternation and opposition of these two ideas arises the whole scheme of this movement. Singular and interesting is the growth of the second or lyric theme. It makes no less than five appearances, each more fully formed, more intense, than the preceding. Between the five appearances one finds chiefly recurrences of the flute-figures. After the last appearance, once more a sudden pianissimo close.

IV, Allegro, 2-2. . . . As already said, the largest and most amply developed of the four movements, the one in which barbaric, Oriental splendors have been discovered by more than one writer. Strings begin with a theme that is at once repeated. The repetition is interrupted, however, by an incisive phrase in violas, a motiv with the pungency, the conciseness, the pregnant power of Wagner in such inventions. This phrase recurs often, in various guises, as a sort of motto for the movement. The interrupted repetition is concluded by a new phrase in the violins which is also much repeated as answer in the diversified working of the thematic material, phase after phase.

The principal contrasting matter begins with a choral-like music in wind instruments over a persistent bass in strings. It leads into long-sustained chords for the winds and pages of repeated scale-figures in the strings. Above all this rises the motto-motiv, much broadened or "augmented," at first in the woodwinds; then, a little later, and still more broadly, by a trumpet. It is now answered by a sounding bell motiv. A recapitulation brings all this musical material to a climax, then subsides through delicately scored wood-wind figures to one more pianissimo ending in the strings.

A. H. M.

A Notable Program

For the fifth pair of Symphony Concerts on Friday and Saturday of next week, the last before conductor and orchestra make their first journey to New York, Dr. Koussevitzky sets a notably interesting program, viz.:

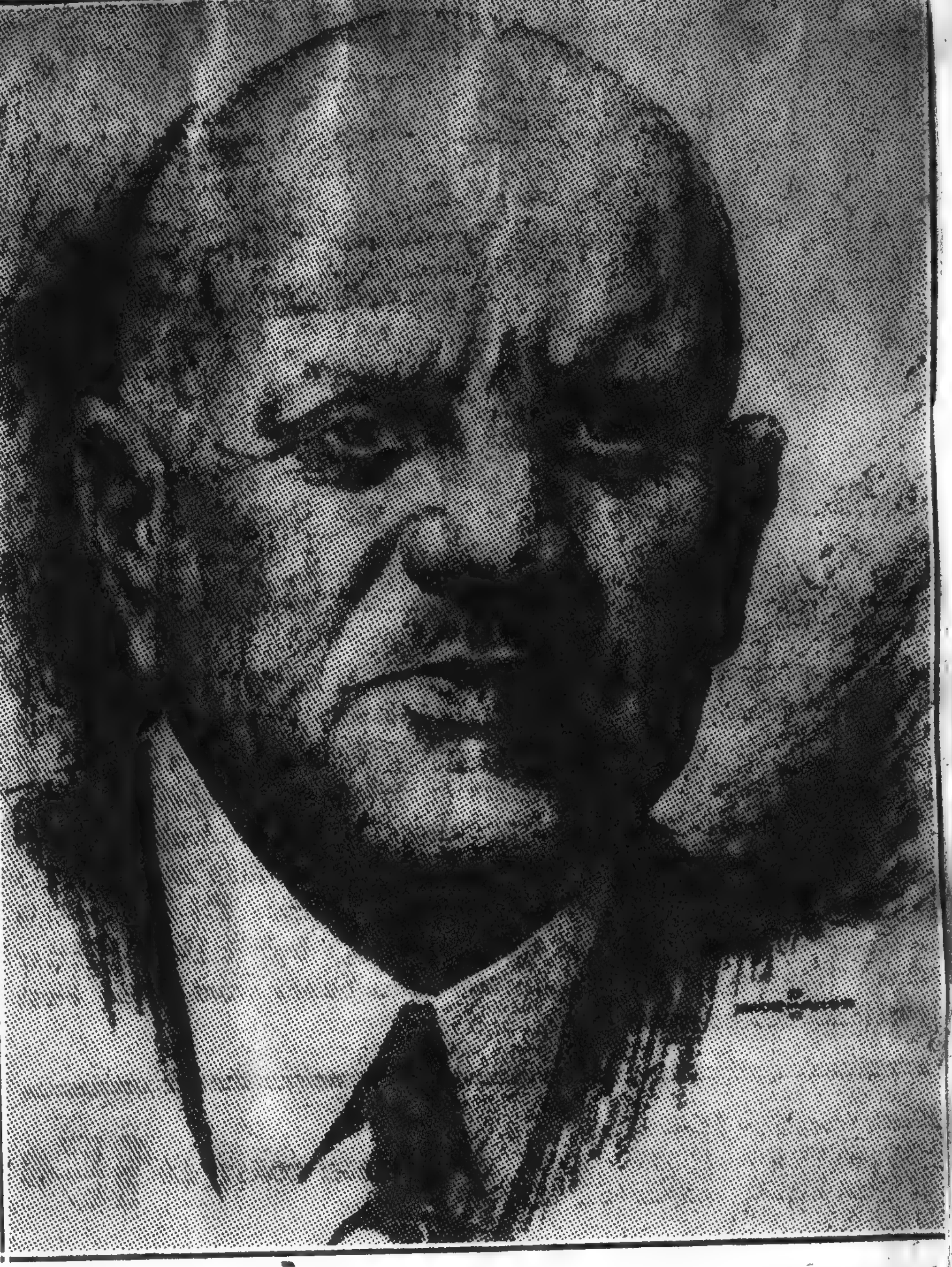
Five Picture-Studies..............Rakhmaninov
(Arranged for Orchestra by Respighi)
Tone-Poem, "The Tragedy of Salome"..Schmitt
Concerto in D major for Violin with Orchestra ....Brahms
(Violinist: A. Busch)
Carnival Scene, "Casanova in Venice,"
Pick-Mangiagalli

Respighi's twice deferred transcriptions of Rakhmaninov's piano-pieces and Pick-Mangiagalli's "Carnival Scene," with an intriguing subtitle, will be played for the first times anywhere. . . . Florent Schmitt's "Tragedy of Salome" is his longest-lived piece. It has kept place in orchestral concerts and as background to a danced drama through nearly twenty years. Dr. Muck first brought it to the Symphony Concerts; he and other conductors repeated it more than once. The music is graphic, sombre, ominous, distinctly different from Strauss's treatment of the same theme. Schmitt for his part, works independently of Wilde's play.

Adolph Busch, the distinguished Prussian violinist, will make his first appearances in America at these concerts. Son of a violin-maker in Westphalia, pupil of Willy Hess, (some time Cencertmaster at Symphony Hall) he rose rapidly in his calling until he is now a renowned fiddler in Europe, head of the violin-school at the Berlin Conservatory as well. Incidentally, he is teacher of Yehudi Menuhin and brother of Fritz Busch, the director and chief conductor of the State Opera at Dresden. He courts the classics; cultivates "musicallity" and purity of style. Brahms's Concerto should disclose him admirably.

His Autumn

TRANS. Nov. 6



(New York Times)

Jan Sibelius

Whose Fourth Symphony Is Revived Today at the Symphony Concerts. From a Drawing Made in His Middle Sixties.

Concert-Chronicle

Strauss in Cambridge

BEETHOVEN and Strauss filled the evening at Sanders Theater in Cambridge last evening. Those who attend symphony concerts at the university had long desired one of the larger Straussian works for their concerts. They had it last evening in the composer's "Ein Heldenleben." Strauss in answer to requests; Beethoven for a soloist, since at this concert Miss Eleanor Packard, 1930 winner of the Mason & Hamlin prize at the New England Conservatory, made her debut with the Boston Symphony Orchestra. Her choice for performance fell upon Beethoven's Concerto No. 3, in C minor. By way of prelude to it Dr. Koussevitzky included the overture to "Coriolanus."

How would "Heldenleben" sound in Sanders Theater? Would its huge sonorities seem too overpowering under the tremendous overhanging sounding board which the gallery provides? Or because of the close proximity of orchestra to audience? The answer is easy. The "overpowering" qualities did not exceed those of the recent performances at Symphony Hall. Nearness to the orchestra brought only an increase in clarity. Not at farther range has one heard so perfectly the many various strands of that cackling, snarling, snapping cacophony which is the music of the hero's adversaries. And in the tumultuous battlefield music strings shone through equally. Sanders Theater favors large music as well as small.

But Dr. Koussevitzky's way with this music as much as Strauss's science of orchestration and genius for orchestration, makes such clearness possible. Only the important things in the score may stand out and they must be played with such vitality as to hold their own against all comers. Backgrounds are kept down to where the hearer is scarcely conscious of them. Such balancing, such proportioning, the huge sound-box which is Sanders can hardly do other than enhance.

Over and above the purely orchestral side, too, the conductor's way with this music is such as to put Strauss in the best possible light. One who had never heard or read the "program" could only listen to such a performance and carry away the idea of a tremendously virile, extraordinarily well formed piece of music The fashioning and proportioning and developing of the several themes would seem to such an one to make this piece a marvel of purely self-contained music. The balancing of the several divisions, the addition of the wondrously effective contemplative coda or epilogue would only increase the impression—if increase remained possible. But give to such an one the labels which have come to be associated with the several themes—the hero, his critics or detractors, the helpmeet—and of the several divisions—the battle-field, the hero at peace, for example—and this whole work takes on new significance. Thus performed and thus conceived, this music is illumined by its program, but is never dependent upon it. To be able to project such a program which only throws light upon a great music is after all one of the supreme Straussian achievements. To fully realize this in performance makes such performance unsurpassable.

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Miss Packard's playing of Beethoven's concerto created no little interest. Miss Packard is musical; this fact stood out pre-eminently. She has brains and knows how to use them; this was no less patent. Her technical equipment is considerable. All the passage work of the concerto came with great ease and fluency. A soft, pearly brilliance shone through it. Many a felicitous turn graced it. One thought repeatedly that one would like to hear her play Mozart in this manner. Wisely Miss Packard chose not to emulate or imitate this or that famous old master with interpretation profound or heroic or perhaps even epic. Wisely she chose, rather, through this concerto to reveal her graceful, fresh, youthful self. And the charm of an evident sincerity sealed the other admirable qualities. A fuller maturity is bound to come with the advancing years. In kind, Dr. Koussevitzky wrought his orchestral portions. And the unities as well as the niceties of performance were observed.

To the Coriolanus overture Dr. Koussevitzky gave profound tragic import. It seemed to one hearer at least that a performance that cut more deeply could hardly occur. A. H. M.

Ourselves and Others

For the Symphony Concerts today and tomorrow, Dr. Koussevitzky's program stands:

Suite for Orchestra....................Corelli
Symphony, No. 4, in A minor.........Sibelius
Symphonic Suite, "Scheherazade"
Rimsky-Korsakov

On the same days the Philadelphia Orchestra, Mr. Ormandy conducting, will be heard in:

Symphony, No. 7, in A major.......Beethoven
Nocturne and Scherzo from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream"........Mendelssohn
Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun"..................Debussy
Suite from the Ballet, "The Fire-Bird,"
Stravinsky

In Chicago Mr. Stock and his orchestra are setting forth this program, seemingly to anticipate the bi-centenary next spring of the birth of Haydn:

Symphony in A major..................Haydn
Sinfonia Concertante (Op. 84) for Violin, Violoncello, Oboe and Bassoon........Haydn
Symphony, No. 2, in E minor.....Rakhmaninov

Incidents and Prospects

Devoted Bostonian Mahlerites ask this department to convey to Dr. Koussevitzky their prayer that in the third performance of the composer's Ninth Symphony, next Monday evening, he will restore the measures with the songful theme that, in the other two, he excised toward the end of the third movement. They believe them essential to Mahler's

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SIBELIUS' FOURTH BY SYMPHONY

Post Sat Nov 7

Work Given a Revealing Performance by Dr. Koussevitzky

BY WARREN STOREY SMITH

The high level of achievement reached in the first three Friday matinees of the season of the Boston Symphony Orchestra was maintained in the fourth, which befell yesterday. As noteworthy as the performances of Brahms' and Mahler's symphonies and of Strauss' "Ein Heldenleben" was that yesterday of the Fourth of Sibelius.

UNHEARD FOR 14 YEARS

Not since 1917 had Sibelius' repressed, intensely personal music been heard in Symphony Hall, and the intervening years had softened and clarified much that seemed then harsh or obscure. The composer's ventures into bitonality, as in the last movement were A major and E-flat are heard simultaneously, are barely noticeable to a generation inured to Stravinsky and Honegger, while his growing tendency to withdraw into himself, begun in the transitional Third Symphony, is so much more marked in the Sixth and Seventh that by comparison the Fourth seems almost frank and outspoken.

With the concert-going public, as a whole, this Fourth Symphony may never be as popular as the First and Second or even the Fifth, in which Sibelius partially reverts to his earlier manner. But for the true Sibelius enthusiast, sympathetic to its moody, fitful utterances, its marvellously sensitive and individual instrumentation, its flashes of beauty that fade as quickly as they come, its half-choked voicing of an emotion too deep for words—or tones, the Fourth Symphony is music to be treasured in the heart, to be held as a precious possession.

Dr. Koussevitzky, who from a semi-indifference towards it has grown into a deep and penetrating understanding of Sibelius' music, brought the Fourth yesterday to a performance that seemed nothing short of revelation. And if the sombre, almost blackly melancholy ending is scarcely calculated to provoke enthusiasm, at least the audience was far from indifferent.

As foil before and after to Sibelius' reticences and intensities, Dr. Koussevitzky yesterday offered, respectively, the charming Suite by Corelli as arranged by Pinelli, heard here once before, and Rimsky-Korsakov's "Scheherazade," always one of the conductor's and orchestra's outstanding triumphs.

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Grave Music In As Grave Performance

TRANS! — NOV. 7

Sibelius's Fourth Symphony After Many Years, Other Numbers

STRAUSS has long been quoted as saying that the conductor, not the orchestra, is the essential factor in the performance of music. The quality of the leader—he seems also to imply—determines the quality of his forces. What was the occasion of Strauss's remark no one, nowadays, seems to remember. There was, however, reason to recall it at the Symphony Concerts of yesterday afternoon. As a revised program ran, the first number was a Suite of Corelli, transcribed for orchestra from one of that ancient's Sonatas for Three Voices. As guest-conductor, ten months ago, Mr. Fernandez-Arbos of Madrid brought it to Symphony Hall. As one memory recalls it and the response of audience and reviewers, it then made little impression. Nor was the performance, from the guest and the orchestra, at all remarkable. Evidently Dr. Koussevitzky noted the piece; judged it an addition to his scanty seventeenth-century repertory; now took it in hand. A rapt audience listened; a virtuoso-orchestra played at the top of its bent; a conductor who has proved his sympathetic sensibility to these ancients was leader in the deed.

Consequently a transformed and freshly vitalized music. The Saraband with which the Suite begins, diffused a grave and simple beauty touching to every ear. The flow of the stream, the texture of the orchestral tone, were smoothness itself. There were adroit shadings, melting euphonies. Yet the quiet dignity, the measured feeling, the pervading easefulness, remained. Comparatively, Corelli's canvas is narrow, his means slender, his procedures economical. The more unmistakable are his riches of musical mind and spirit. . . . The final Badinérie was played with no less limpid tone, with light-rhythmed tossing of phrase after phrase from group to group, with deft handling that out of an ancient game made present grace. The intervening Giguc was one hundredth proof of the ability of these old masters to transfigure the dance-tunes out of which they made their Suites. The dance itself is often no more comely than a peasant girl in workaday calico. It emerges from their company a court-lady dressed in the silks and ribbons of their fancy. Again light hands upon phrase and rhythm, unspecked, unroughened transparency of tone. The Suite that had seemed a routined music in one performance became an enchanting experience in another. Once more Strauss was right.

Conductor, orchestra and audience then passed to Sibelius's Fourth Symphony. It had not been played "at these concerts" through fourteen years, since the time of Dr. Muck who added it to the repertory, repeating it more than once. Though Sibelius is almost a cult at Symphony Hall, and deservedly, Dr. Koussevitzky, like Mr. Monteux before him, long overlooked it. The first audiences hereabouts—to say nothing of reviewers—recoiled at what in those days passed for Sibelius's appalling "modernisms." Yet in brief interval, as the measure of time goes, they have so worked themselves into the facture of contemporary music, and into the ears of those who hear it, that yesterday nearly every one seemed to take them for granted. That is to say attention was close; silence tense—even between movements there was little talk; the response of understanding and emotion as well as the response of applause.

Let the ultra-conservatives look to their prejudices. "Modernisms" that enriched music, that have proved new means to individual and significant expression, have already passed into the common stock of composer, performer, hearer. The composer utilizes them at need, often enhancingly; the performer takes them in his stride; the listener hears them almost as naturally as he hears strokes that the ultra-conservatives of Vienna counted "hideous" in Beethoven's day. This absorbing process has so been unobtrusive, continuous and permeating that it were hard to believe it accomplished until one undergoes such an enlightening experience as that of yesterday. A Symphony of Sibelius that only fourteen years ago was repellent for "modernisms," is now heard—and with no repetition meanwhile—for its intrinsic quality.

Of that quality it is difficult to write and convey clear impression. Here is music stripped to its bone and sinew, or as someone has better put it, to its very quiddity. At Sibelius's will, the symphonic form sloughs away excrescences; renounces devices that, for him, have no being save as accepted orthodoxies. He strips it bare; but keeps it large and sweeping; unifies it with a coherence and a logic of his own; determines shapes and procedures by what he would express. The themes that germinate the music are so terse that they are better called "motivs." They are less themes in the conventional sense of "musical ideas" to be "worked," than kernels of the thought, the mood, the emotion that Sibelius would publish. He begins the unfolding; of a sudden one gives place to another, usually to return again when this second, and perhaps a third has had brief room and moment. Yet the music sounds nowhere disjointed or scrappy; remains steadfast and continuous expression of an inner will and purpose, inventing and conducting it.

This Symphony of Sibelius is wrought in long thin lines of counterpoint. They are not imbedded in harmonies; so luxuriously upholstered. Rather the harmonies drift beside them, hang tenuously about them; are spindrift given off by the ebb and flow beneath. Of harmonic and instrumental color there is little or none. A few flares, like the thrust of the trumpet through the tonal fabric, and all else is half-tint in middle gray. Now and again it lights; the ear prompts the eye; and we listeners look with Sibelius across the vast spaces of an empty world. As swiftly darkness descends; then silence; the silence of man's solitude. . . .

Sibelius's orchestra is small. Less than three lines in the program-book enumerated it. Often the instruments are used singly, with imaginative sense of their individuality. Recall the pungent oboe, the thin-voiced flute, the cleaving trumpet, the sombring violoncello. There are instrumental procedures that Sibelius is beginning to make his own or that, for the while, serve his purpose—those whirring backgrounds against which a single instrument lifts its voice, into which it is finally caught; those phantom processions of figures, assembled, in motion, only to be dissolved. . . . There are confused tonalities, bare chord against bare chord, rhythms less shapen than hewed.

Sibelius does not use these means, follow these methods, for their own sake. Nor by them, as so much, and highly individualized, technique, prevail upon his audience. They do but serve and assure his ends, which are profound personal and musical expression. No austerer Symphony comes to mind. Musical sound, though it proceed from a platform of players to a hall filled with people, weaves an atmosphere of solitude and of silence. The struggling motivs, the drifting harmonies, the restless figures, evoke an image of man wandering, phantom-like, this still emptiness; enduring an oppression through which he cannot pierce; neither can he thrust it away. In the end he also vanishes, and there is only void.

The tragedy of man forever and a day; the insoluble enigma of our living and our dying. Sibelius has written them in this Fourth Symphony for himself; but written them so potently that they lay deep hold upon us through a brief half hour. Then back to the routines that are our poultices. Yet some of us go by this music haunted. . . . Away with the silly folk who fancy it has something to do with the Finnish landscape. In it Sibelius is solitary, but for us Northerners, universal genius.

The conductor in this music yesterday was Serge Koussevitzky. There are some to say that he is sentimentalist prone to the softer rather than the austerer beauty. Others to say that he is melodramatist, who must cry up and clatter out whatever is before him. He would not be the many-sided conductor that he is, had he not his vein of sentiment for such music as taps it, his dramatizing impulse when the composer gives the word. Yet he now accomplished a performance of this Fourth Symphony of Sibelius that for penetration and transmission, subtlety and clarity, characterization and atmosphere; for austere evocation, for tragic significance, Dr. Muck in his great days did not surpass.

To the power of Sibelius was joined the complementary power of Koussevitzky. Sibelius, composing, would have his Symphony the unified expression of his purpose—substance, form, means and method. Koussevitzky in his turn unified the performance. Not once, in an half hour of transport, came thought of music and proclamation as separate entities. A virtuoso-orchestra was the conductor's and the composer's instrument—one of those virtuoso "American" orchestras at which some Europeans affect to sneer as only highly organized and assiduously perfected machines. Yet man for man it answered to Sibelius and to Koussevitzky. By genius it also was touched.

To conclude, this orchestra and this conductor passed to the sensuous, luscious, luxuriant, "Scheherazade" of Rimsky-Korsakov. Surface excels substance; opulence exceeds depth. The glamor of legend, of time and place and adventure out of The Arabian Nights follows upon tragedy. Baghdad stirs again. Sinbad sails the seas. The Kalandar tells a tale that the bassoon would make humorous; the young prince and the young princess in the garden speak the livelong day of love; yet there are pauses of silence. All here is not pang but pleasure. This world is full-peopled, containing neither tragedy nor enigma. Rimsky-Korsakov's music may be shallow, as some learned doctors say. Here and there it may be over-written, as it seemed to some at the end of a long concert. Yet for the most part it accomplishes its purpose, works its illusion, which are the ends of creation in the arts. Dr. Koussevitzky and the orchestra were as ornate and fleshly with it as they had been bare and austere with Sibelius's Symphony. For most of us, the common sensual man—and woman—drank it in. H. T. P.

HERALD NOV. 7

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the fourth concert o the Boston Symphony orchestra, Dr Koussevitzky, conductor, given yesterda afternoon in Symphony hall, was as follows: Lorelli, suite arranged by Pinell from movements in opus 5; Sibelius Symphony No. 4 A minor; Rimsky-Korsakov, "Scheherazade."

The fourth symphony is strangely different in character from those that precede and follow it. Was Sibelius experimenting, endeavoring to strike out a new path? Was he dissatisfied with the result? When it was performed in New York 18 years ago, Mr. Henderson, the most sympathetic of those reviewing the symphony thought that Sibelius had "parted company with himself and joined the futurists." One of the critics went so far as to describe the work as "inconsequential as the ravings of a drunken man." This was an absurd opinion, for, whatever may be said of the symphony, it is not "inconsequential"; it was planned deliberately; one might say, from the lack of emotional quality, planned in cold blood.

Of course Mrs. Newmarch and others who have written much about Sibelius, see him, working in a "hoary forest," or by a rushing rapid, with wild winds tossing his hair. Would not Sibelius have written the symphony in the same manner if he had been on a Scottish moor or in the Black Forest? Did he not write what was clamoring within him to be out, irrespective of land, sea, climate? There are some who find "Finland" stamped on every page of his "absolute" music; they attribute the sternness, the melancholy to the "bleak" landscape, sea-gulls screaming over the gray wastes; but travellers in Finland have assured us that they have seen there delightful, smiling landscapes. Is it not reasonable to suppose that this symphony is the expression chiefly of the mood in which Sibelius happened to be at the time? And that mood, one of artistic curiosity—the effort was to leave the orthodox highway—to work only on music without associations; the expression of his own mood at the time of writing.

Perhaps there was an argument in his mind. Perhaps he had been hearing "Parsifal," for there are times in the symphony when one is reminded of Amfortas with his complaining voice. Not that Sibelius was obliged to borrow phrases; but the mood of the composer and that of the wounded knigh are at times alike. There is also the suggestion of similar harmonic and orchestral, but not melodic expression.

The thematic material is for the mos part cool, contemplative, often fragmentary, or purposely incomplete. Th melancholy that drips from the page is almost without relief. Nor does on find the symphony of "baffling simplicity," as a London reviewer found ten years ago. The "simplicity" wa carefully contrived. There is little rea beauty, frank or subtle—there is litt that impresses by loftiness of though or nobility of expression. There is prevailing sobriety. Sibelius might say "That is the way I felt when I wrote i I could not write otherwise any mor than I could then feel differently." it not a significant fact that Sibeliu soon left this path that he had foun

The performance brought out th peculiar characteristics of the musi Dr Koussevitzky did not attempt divert or improve on what seems to l the composer's intentions. Such is th force of Dr. Koussevitzky's own mus cal nature that he could not help gi ing to some pages a vitality that w lacking, no doubt deliberately, b mistakenly lacking in the compose thoughts.

Happy the man that hears "Scherazade" for the first time! He is once ravished by the orientalism; what Jean Marnold called the benzo of Arabia and the pastilles of t harem; by the brilliant instrument tion, the constant picturesqueness.

With repeated hearings one begins be a little weary of the repetition similar effects, although there a graceful melodies, ingenious transfo mations, fancy in plenty. The pe formance yesterday was a gorgeous o And what now stands out in bold r lief? The sea music in the first movement; the bassoon tune at the beginning of the "Kalandar prince's story," though that solo might yesterday have been freer, more ad libitum in the telling; the second theme in the "Young prince and the young princess," where solo and accompaniment are entrancing.

Yet some might have found more beauty that was pure; gaiety that was more ingenuous in Corelli's concerto, performed to the evident pleasure of the audience. For it the conductor and the orchestra are masterly interpreters of the moderns. Dr. Koussevitzky has a body of strings that can fully set forth the glory of the ancients. The concert will be repeated tonight. The program of next week will comprise: Respighi's orchestral arrangement of Five Picture Studies for piano by Rachmaninoff; Florent Schmitt's "Tragedy of Salome"; Brahms's violin concerto (Adolf Busch, violinist); Pick-Mangiagalli's "Carnival Scene" from "Casanova in Venice."

MUSIC

GLOBE SAT NOV 7

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky has postponed the first performance of Respighi's new arrangement for orchestra of piano pieces by Rachmaninoff until next week's Symphony concert. He substituted at the beginning of yesterday's program the suite of arrangements from Corelli which Mr Arbos introduced here last year as guest conductor. Sibelius' Fourth Symphony, unheard since the days of Dr Muck, and Rimsky-Korsakov's "Scheherezade" were the other numbers, as originally planned.

Sibelius's A minor Symphony made a profound impression when heard here in 1914 and 1917. Ever since, one has hoped it would be played again. It had seemed as genuinely original a work as has ever been written. Yesterday it still seemed original and distinctive music, stirring the imagination, touching the heart, despite its monotonous insistence on a single mood through the first three movements. No orchestral work is more unified imaginatively than this brooding, melancholy plaint of an isolated soul in an alien world. It sounds like an improvisation overheard, as though to an unsuspected listener a great musician were pouring out his inmost heart.

What once seemed the audacities of the harmony and instrumentation no longer startle, but the music is free from all hint of the commonplace, of the banal. After hearing all of Sibelius' symphonies, save his latest, the eighth, one feels that this Fourth, in A minor, is the finest and the most characteristic of the man. Dr Koussevitzky gave an imaginative and symphatic reading of this unfamiliar masterpiece.

It is hard to believe that the same Sibelius who wrote "Finlandia" and "Valse Triste" write this A minor symphony. But one mustn't judge composers, even the greatest, by those of their works which get into the permanent repertory of the Pops.

Corelli's suite, which is perhaps almost as much the work of the arranger for orchestra, Pinelli, as of the great 17th century violinist, begins with a beautiful sarabande, and includes an ingratiating gigue and badinerie. To Dr Koussevitzky it offered an opportunity to display the luscious tone, the deft technique of the orchestra. His interpretation stressed pretty but obvious "effects," rather at the expense of the music.

"Scheherezade" has in the past 20 years passed from the status of a modern and rather startling piece to that of a highly popular classic. Its orientalism, never genuine, now seems too conscious an artifice. Its endless repetitions of luscious melodies and vigorous rhythms pall a bit on the listener. Only the remarkably brilliant scoring for orchestra now commands unreserved admiration.

To the generation now nearing middle age this suite of Rimsky Korsakov once seemed what the "Petruchka" of his pupil Stravinsky probably now seems to those in their 'teens and 30s, one of the most brilliant and daring of modern compositions. One is willing to venture that the brilliance of Stravinsky will take longer to wear thin than has that of his teacher. Dr Koussevitzky and the orchestra gave a remarkably eloquent performance of "Scheherezade," which was justly applauded.

Next week's program includes Respighi's arrangement of five of Rachmaninoff's "Etudes Tableaux," Florent Schmitt's "Tragedy of Salome;" the Brahms violin concerto, and Pick-Mangiagalli's "Casanova in Venice." The soloist will be the distinguished German violinist Adolf Busch, teacher of Yehudi Menuhin, who will play for the first time in the United States.

P. R.

Strauss: Quietest of Conductors

uick Glance at Him and His "Domestica" as London Lately Heard Them

THE conducting of Richard Strauss in London has made one or two of us think hard about the modern uses of interpretation. After Strauss d finished his reading of Mozart's E t Symphony, a critic of music said to e "He's like a human—and not very uman—metronome; he simply sets the mpo." "Simply" was very good—as hough it were the easiest thing in the orld to find the exact tempo of a composition! Most of us know very well that here is only one English conductor at resent alive who can instinctively set a ork going at the right movement onwards, from the very first pulse. All the thers most times have to "change gear" t some place or other before a performance is halfway through. preliminary hythmical miscalculations have to be corrected, and, as a consequence, there s a hiatus somewhere

Strauss certainly does little else, when e conducts, but keep the tempo going. He does not pretend that he is actually playing all the instruments himself; he does not insult the intelligence of his players by suggesting to them that without his guidance they would lose themselves or would not come in with their parts at the right place, or, generally, would prove themselves a lot of musically ignorant infants. He beats out the pulses with his right arm, and with his left he turns over the pages of a score which he obviously doesn't have to read very closely.

From the spectator's point of view Strauss is a dull conductor. It is very easy to insinuate, so to say, something of his apparent unconcern into one's æsthetic reception of the actual music. The eye sees a cool, white-haired, and very formal German gentleman stiffly and simply attending to the job of the evening. No wonder that many folk, critics included, are unable to listen to a work under Strauss without allowing what they hear to be influenced by the "ordinariness" of what they see. The truth is that under Strauss the orchestra played with a beauty of style, a purity of instrumental texture, beyond anything they have achieved on any other occasion this year.

How interesting it is that Strauss, the most downright of writers of program music, should, as a conductor, avoid all attempts to read into music any extra-musical significance whatever. But has Strauss ever really composed—that is, composed worthily—a bar of music that did not wholly occupy the musician in him and needed no literary or poetic clue or justification at all? His worst works are his most illustrative ones: "Heldenleben" and "Don Quixote" would be none the worse if the battle section of the one and the bleating sheep and windmills of the other had been left out. Strauss's masterpiece, "Der Rosenkavalier," is his most lyrical work. Was not his genius switched off its true rails when it fell under the post-Lisztian lure toward the symphonic poem?

Strauss's earliest works—the Violin Sonata particularly—tell of a self-sufficient musical nature. His finest songs were born in moments of lyrism. And the abiding qualities of his best symphonic poems are not tone painting, but tone weaving governed by strict musical needs. "Don Juan" is Strauss's best symphonic poem, and "Till Eulenspiegel" the next best, because we can enjoy them both qua music long after we have outgrown their literary associations. But lacking the support of a program, parts of the scores of "Heldenleben," "Thus Spake Zarathustra," and "Don Quixote," can scarcely live independent life for a moment.

The performance of the "Domestic" Symphony, under Strauss, confirmed for me this unfamiliar notion of the composer as first and foremost a musician, and only secondarily a programmist. The born psychologist or dramatist of music—such as a Wagner or Verdi—must command far more than Strauss's power to create vivid themes which at once tell their tales and have their peculiar physiognomies. In all Strauss there are not more than half a dozen really graphic themes. And they can be boiled down to (1) the "Don Juan" upward urge; (2) the "Heldenleben" or "Don Quixote" apotheosis, and (3) the Viennese waltz lilt and flavor. (Strauss actually let Zarathustra dance to the "whipped cream" measure!) The "Domestic" Symphony shows Strauss at his worst as a creator of convincing representative themes. But it shows him at his greatest as a weaver of a gorgeous texture which compels a pleasure genuinely and wholly musical. The family album portraiture of the work—the doting parents and their Glaxo baby—is of no consequence; the autobiographical interest was obviously a private conceit of Strauss, a huge Teutonic apostrophe of the beauties of blameless domesticity. The nursery themes are either banal or naive, expressive of childishness, not childhood, while the father and mother look on all the infant's unparalleled excellencies and drop waterfalls of bathos, generally reminding us of Mrs. Kenwigs and her "Too beautiful—too beautiful!"

The astonishing thing is that the "Domestic" Symphony compels us to listen despite all these crashing puerilities—simply because out of the most unpromising material Strauss has woven a superb tissue which it is glorious for a great orchestra to seize upon and unfold for us. At times the work becomes the very gold of orchestration. And there is no superfluous touch anywhere, not a hint of a reckless splashing about of the orchestral color-box.

Under Strauss's conducting the score was, in the most satisfying sense of the term, symphonic. We quickly had to forget the quality of the stuff which was being spun for us on the Straussian loom; we could only marvel at the witchery of the spinner. The "Domestic" Symphony is not program music. At any rate, it is worthless in so far as it is imi-

Continued on Page Eight

Strauss

Continued from Page Six

tative. Where it possesses value is in its true symphonic processes, its wonderful facture. It does not make noises like the Strauss household or like any habitation of childhood. It makes a noise like music—and like nothing else. Here, indeed, Strauss is almost triumphant as an imitative writer. So very like music does the "Domestic" Symphony sound that, despite the meretricious thematic material of it, you might easily be persuaded into believing that the whole work really and truly is music.

There is a story that Strauss once picked up a fork and let it fall back to the dinner table gently. "Until I can make a noise in music that exactly expresses a fork being laid on a table—just like that—until then I shall consider myself a failure as a composer!" But how much cleverer to make a noise like a symphony! . . . !

N. C.

[Reprinted from the Manchester Guardian]

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nov. 1

Boston Symphony

Monitor Nov. 7

Pursuing his exploratory policy, Dr. Serge Koussevitzky revived for the fourth program of the Boston Symphony season the Fourth Symphony, in A minor, of Jan Sibelius. Seldom has he rendered a more unselfish service to art. For this symphony, although definitely of the composer's mature period, offers even less reward to a conductor than the Third, which Dr. Koussevitzky introduced to Boston three years ago after predecessors had passed it by. And indeed, so far at least as the first of this pair of concerts (Nov. 6) was concerned, he had to rest content with the applause of his artistic conscience; for the audience, attentive but baffled, was no more than polite in its response

Nor does the audien necessarily deserve to be reproved for that. Patrons of symphony concerts quite naturally expect a major piece to come to a rousing conclusion. A symphony in four movements, each ending in a pianissimo, is disconcerting. We hope that Dr. Koussevitzky, having had the courage to resuscitate this symphony, which had been dormant in Boston for 14 years, will have the perseverance to repeat it. It is extremely probable that its virtues will impress themselves more readily upon the audience at a second hearing. No one today can be disturbed by the dissonances which distressed those who listened to this symphony in the 'teens of this century. It is rather its starkness, its terseness, its compactness, to which the hearer of today must become accustomed. Those who accepted the Sibelius Third surely will not in the end reject this Fourth, which is after all thoroughly characteristic and vital in its restrained expressiveness.

The concert was opened with a Corelli Suite first heard in Boston from Mr. Arbós. And Dr. Koussevitzky no doubt was consoled for the popular coolness to the symphony by the warmth which his publication of Rimsky-Korsakoff's sure-fire "Schéhérazade" Suite kindled in the listeners.

L. A. S.

Nov 11 **CONCERT NOTES** Her

The program of the Boston Symphony orchestra's concerts this week will be as follows: Rachmaninoff-Respighi, Five Picture Studies (first performance), Florent Schmitt, "The Tragedy of Salome." Brahms, violin concerto (Adolf Busch, violinist—his first appearance in Boston). Pick-Mangiagalli, Scene Carnavalesque (first time in the United States).

Rachmaninoff wrote two sets of "Picture Studies"; each set containing nine studies, He gave them no titles. Respighi, or the publisher, was more fanciful. The five chosen for orchestration are now called: The Sea and Gulls, The Fair, Funeral March, Red Riding Hood and the Wolf, March. Schmitt's "Tragedy of Salome" was inspired by Robert d'Humieres's poem, not by Wilde's tragedy. The ballet—a "mute drama"—from which this suite is derived, was produced at Paris in 1907 when Loie Fuller took the part of Salome, and Lou Van Tel (Lou Tellegen as the actor is known in this country), John the Baptist. Loie Fuller danced the dance of pearls, of the peacock, of serpents of steel, silver and the dance of fear. The orchestra was enlarged for the rewritten score when the suite was first performed at a Colonne concert, Paris, in 1911. There have been theatre performances — Mmes. Trouhanowa, Karsavina, Rubinstein in turn taking the part of Salome. The ballet is now in the repertory of the Paris Opera. When Dr. Muck brought out the suite in November, 1913, the Boston Symphony orchestra was assisted by members of the Musical Art Club for the voice parts.

Mr. Busch, who will play the concerto by Brahms, was born at Siegen, Westphalia, in 1891. He has a high reputation in Europe as a violinist; also as a composer and teacher.

The "Carnaval Scene" by Pick-Mangiagalli, is from that composer's "Casanova in Venice." Casanova, that entertaining gambler, swindler, formidable amorist, spy, literary man, had so many adventures in Venice that there is much material for librettist and dramatist.

The orchestra will be out of town next week. The program of the first concert in New York, Nov. 19, will comprise Mahler's Symphony No. 9, two Nocturnes by Debussy, Ravel's "Daphnis and Chloe" Suite No. 2. Saturday's program, Nov. 21: Handel's Concerto Grosso, No. 12. Morris's Piano Concerto (Mr. Morris, pianist), and Strauss's "Heldenleben."

FIRST MONDAY OF SYMPHON

Mahler's Ninth Prove Own Greatness

Post Nov 10

BY WARREN STOREY SMITH

For the opening concert of the Mo day evening Symphony series, whic took place last evening, Dr. Koussevi zky repeated the programme of the se ond pair of regular Symphony concert Mahler's Ninth Symphony, then new t Boston, Wagner's "Siegfried Idyl," an that composer's Overture to "Tann hauser."

A third hearing of Mahler's Symphon confirmed, if such confirmation wer necessary, the original impression of it greatness and its beauty. Were ther not "The Song of the Earth" and othe works to do such service, this monu mental Ninth Symphony alone woul suffice to give the lie to the oft-repeate allegation that Mahler's vaulting ambi tion as symphonist out-ran his creativ powers and also to the other equall baseless legend that he was an un original composer. The blend of sweet ness and melancholy that informs s much of the first movement of thi Symphony, as it does page after page of the "Song of the Earth" and the "Kindertotenlieder," is Mahler's alone, and not only the mood but its musical expression. If the voices of Beethoven and of Schubert are heard in the second movement it is through the voice of Mahler, which subtly changes them into something which is his own. The ironic Burleske that is the third movement is in a vein peculiar to Mahler. Perhaps Anton Bruckner, but surely no other, could have conceived and executed the final Adagio. Yet the sad loveliness which pervades it is again of Mahler and of no other.

This Symphony which, even with Dr. Koussevitzky's cut, takes over an hour in performance, may have proved a bit of a dose for some in last evening's audience. The applause which greeted it was neither so spontaneous nor so fervent as that accorded it by two previous audiences. Nevertheless, it sufficed to return Dr. Koussevitzky twice to the stage, and to cause him to summon the valiant orchestra to its feet. For a third time, with the conductor to guide and inspire, these players had brought the Symphony to notable performance, and the recognition accorded them was well deserved.

BER 7, 1931 GLOBE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky has postponed the first performance of Respighi's new arrangement for orchestra of piano pieces by Rachmaninoff until next week's Symphony concert. He substituted at the beginning of yesterday's program the suite of arrangements from Corelli which Mr Arbos introduced here last year as guest conductor. Sibelius' Fourth Symphony, unheard since the days of Dr Muck, and Rimsky-Korsakov's "Scheherezade" were the other numbers, as originally planned.

Sibelius's A minor Symphony made a profound impression when heard here in 1914 and 1917. Ever since, one has hoped it would be played again. It had seemed as genuinely original a work as has ever been written. Yesterday it still seemed original and distinctive music, stirring the imagination, touching the heart, despite its monotonous insistence on a single mood through the first three movements. No orchestral work is more unified imaginatively than this brooding, melancholy plaint of an isolated soul in an alien world. It sounds like an improvisation overheard, as though to an unsuspected listener a great musician were pouring out his inmost heart.

What once seemed the audacities of the harmony and instrumentation no longer startle, but the music is free from all hint of the commonplace, of the banal. After hearing all of Sibelius' symphonies, save his latest, the eighth, one feels that this Fourth, in A minor, is the finest and the most characteristic of the man. Dr Koussevitzky gave an imaginative and sympathetic reading of this unfamiliar masterpiece.

It is hard to believe that the same Sibelius who wrote "Finlandia" and "Valse Triste" write this A minor symphony. But one mustn't judge composers, even the greatest, by those of their works which get into the permanent repertory of the Pops.

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Next week's program includes Respighi's arrangement of five of Rachmaninoff's "Etudes Tableaux," Florent Schmitt's "Tragedy of Salome;" the Brahms violin concerto, and Pick-Mangiagalli's "Casanova in Venice." The soloist will be the distinguished German violinist Adolf Busch, teacher of Yehudi Menuhin, who will play for the first time in the United States.

P. R.

49

Herald Nov 10

MUSIC

MONDAY SYMPHONY CONCERT

The Boston Symphony orchestra gave last night the first of this season's series of Monday evening concerts. An interested audience filled Symphony hall to hear Mahler's ninth symphony—to which in a recent Friday and Saturday program Dr. Koussevitzky had given its first American performance. Wagner's "Siegfried Idyl" and his overture to "Tannhaeuser" rounded out the program.

One may suspect that the applause which followed the performance of the symphony was a reward for the valiant efforts of the orchestra, and its conductor rather more than an indication of pleasure derived from the work performed. For this is not as a whole ingratiating music, despite the moments of high beauty that shine here and here amid its tortured and forbidding progress. Its curiously fragmentary thematic material, the sense of dry, morose, and painfully laborious absorption that underlies the manner in which it is developed, the harsh counterpoints, pungent, acidulous orchestration, arouse fascinated interest but hardly unmitigated delight. A strange frustrated talent emerges from this score; it was not genius, yet it was too intense and prodigious in its travail to be dismissed as mediocrity. Its fragments of demoniac irony, of clumsy, bucolic jollity, of high and serene beauty, its powerful and individual orchestration, could not fail, however, to impress those who heard the symphony. The performance was of very high quality.

The "Siegfried Idyl," Wagner's charming tribute to his wife and his pathetic testament of faith in his infant son's high destiny, flowed gently and soothingly, shedding gratefully—if a little repetitiously—its mood of tender reminiscence and hope. The "Tannhaeuser" overture, most effectively performed, brought the concert to its end amid enthusiastic applause for both orchestra and conductor.

S. S.

SYMPHONY HALL

Boston Symphony Orchestra

Globe Nov 10

Dr Koussevitzky selected, for the first concert of the Monday evening series the program which he played on Oct 16 and 17 — Mahler's Ninth Symphony, which at that time was performed for the first time in America; Wagner's "Siegfried Idyll," and the overture to "Tannhauser."

A second hearing of the symphony within so brief a space of time was especially gratifying, for the work had made a deep impression. Last evening, as before, one pondered the question of why 20 years had elapsed between its first performance in Vienna and its first sounding in this country.

It is difficult to find any trace of bombast in this symphony. Massive and ponderous it is, to be sure, and extremely long in the telling, but a spirit of intense, almost frenzied, feeling permeates it. Without benefit of "program" or program notes, it has twice impressed one listener as being enveloped in an atmosphere of fear and thought of death. Only the second movement is free from it. In the rondo this thought becomes ironic and mocks the ultimate end. If, at the end, serenity prevails, the poignancy of the beginning of the adagio should not be overlooked.

Mahler's skill in developing rather slight thematic material and in scoring is highly apparent in this Ninth Symphony. And in the second movement the musical edifice he rears on a foundation of a thumping, simple-as-simple-can-be, rustic dance tune is amazing. Singularly, his instrumentation invariably is well balanced and clear.

There is scarcely a measure not replete with emotional intensity. Even the conclusion of the adagio, with its barely whispering strings, one senses it. Yet banality or hysteria are never suggested. It is to be hoped that this symphony will appear often in the Symphony repertory. Dr Koussevitzky has brought much unfamiliar music to Boston; this is of the most importance.

The "Siegfried Idyl" was played beautifully—revealing fully the richness of the Boston Symphony's string section. Can there be anywhere a group of strings to surpass these? It seems unlikely.

As he did a few weeks ago, Dr Koussevitzky made the "Tannhauser" overture thrilling, eloquent and compelling beyond words. It may be open to question whether the demoniacal blaring of brass at the conclusion is in the spirit which Wagner intended. Whether or not, it was almost frightening.

The second concert of this series will be given Dec 14.

Strauss: Quietest of Conductors

Quick Glance at Him and His "Domestica" as London Lately Heard Them

THE conducting of Richard Strauss in London has made one or two of us think hard about the modern abuses of interpretation. After Strauss had finished his reading of Mozart's E flat Symphony, a critic of music said to me "He's like a human—and not very human—metronome; he simply sets the tempo." "Simply" was very good—as though it were the easiest thing in the world to find the exact tempo of a composition! Most of us know very well that there is only one English conductor at present alive who can instinctively set a work going at the right movement onwards, from the very first pulse. All the others most times have to "change gear" at some place or other before a performance is halfway through, preliminary rhythmical miscalculations have to be corrected, and, as a consequence, there is a hiatus somewhere

Strauss certainly does little else, when he conducts, but keep the tempo going. He does not pretend that he is actually playing all the instruments himself; he does not insult the intelligence of his players by suggesting to them that without his guidance they would lose themselves or would not come in with their parts at the right place, or, generally, would prove themselves a lot of musically ignorant infants. He beats out the pulses with his right arm, and with his left he turns over the pages of a score which he obviously doesn't have to read very closely.

From the spectator's point of view Strauss is a dull conductor. It is very easy to insinuate, so to say, something of his apparent unconcern into one's esthetic reception of the actual music. The eye sees a cool, white-haired, and very formal German gentleman stiffly and simply attending to the job of the evening. No wonder that many folk, critics included, are unable to listen to a work under Strauss without allowing what they hear to be influenced by the "ordinariness" of what they see. The truth is that under Strauss the orchestra played with a beauty of style, a purity of instrumental texture, beyond anything they have achieved on any other occasion this year.

How interesting it is that Strauss, the most downright of writers of program music, should, as a conductor, avoid all attempts to read into music any extra-musical significance whatever. But has Strauss ever really composed—that is, composed worthily—a bar of music that did not wholly occupy the musician in him and needed no literary or poetic clue or justification at all? His worst works are his most illustrative ones: "Heldenleben" and "Don Quixote" would be none the worse if the battle section of the one and the bleating sheep and windmills of the other had been left out. Strauss's masterpiece, "Der Rosenkavalier," is his most lyrical work. Was not his genius switched off its true rails when it fell under the post-Lisztian lure toward the symphonic poem?

Strauss's earliest works—the Violin Sonata particularly—tell of a self-sufficient musical nature. His finest songs were born in moments of lyrism. And the abiding qualities of his best symphonic poems are not tone painting, but tone weaving governed by strict musical needs. "Don Juan" is Strauss's best symphonic poem, and "Till Eulenspiegel" the next best, because we can enjoy them both qua music long after we have outgrown their literary associations. But lacking the support of a program, parts of the scores of "Heldenleben," "Thus Spake Zarathustra," and "Don Quixote," can scarcely live independent life for a moment.

The performance of the "Domestic" Symphony, under Strauss, confirmed for me this unfamiliar notion of the composer as first and foremost a musician, and only secondarily a programmist. The born psychologist or dramatist of music—such as a Wagner or Verdi—must command far more than Strauss's power to create vivid themes which at once tell their tales and have their peculiar physiognomies. In all Strauss there are not more than half a dozen really graphic themes. And they can be boiled down to (1) the "Don Juan" upward urge; (2) the "Heldenleben" or "Don Quixote" apotheosis, and (3) the Viennese waltz lilt and flavor. (Strauss actually let Zarathustra dance to the "whipped cream" measure!) The "Domestic" Symphony shows Strauss at his worst as a creator of convincing representative themes. But it shows him at his greatest as a weaver of a gorgeous texture which compels a pleasure genuinely and wholly musical. The family album portraiture of the work—the doting parents and their Glaxo baby—is of no consequence; the autobiographical interest was obviously a private conceit of Strauss, a huge Teutonic apostrophe of the beauties of blameless domesticity. The nursery themes are either banal or naive, expressive of childishness, not childhood, while the father and mother look on all the infant's unparalleled excellencies and drop waterfalls of bathos, generally reminding us of Mrs. Kenwigs and her "Too beautiful—too beautiful!"

The astonishing thing is that the "Domestic" Symphony compels us to listen despite all these crashing puerilities—simply because out of the most unpromising material Strauss has woven a superb tissue which it is glorious for a great orchestra to seize upon and unfold for us. At times the work becomes the very gold of orchestration. And there is no superfluous touch anywhere, not a hint of a reckless splashing about of the orchestral color-box.

Under Strauss's conducting the score was, in the most satisfying sense of the term, symphonic. We quickly had to forget the quality of the stuff which was being spun for us on the Straussian loom; we could only marvel at the witchery of the spinner. The "Domestic" Symphony is not program music. At any rate, it is worthless in so far as it is imi-

Continued on Page Eight

Strauss

Continued from Page Six

tative. Where it possesses value is in its true symphonic processes, its wonderful facture. It does not make noises like the Strauss household or like any habitation of childhood. It makes a noise like music—and like nothing else. Here, indeed, Strauss is almost triumphant as an imitative writer. So very like music does the "Domestic" Symphony sound that, despite the meretricious thematic material of it, you might easily be persuaded into believing that the whole work really and truly is music.

There is a story that Strauss once picked up a fork and let it fall back to the dinner table gently. "Until I can make a noise in music that exactly expresses a fork being laid on a table—just like that—until then I shall consider myself a failure as a composer!" But how much cleverer to make a noise like a symphony! . . . !

N. C.

[Reprinted from the Manchester Guardian]

Nov. [illegible]

Boston Symphony

Monitor Nov. 7

Pursuing his exploratory policy, Dr. Serge Koussevitzky revived for the fourth program of the Boston Symphony season the Fourth Symphony, in A minor, of Jan Sibelius. Seldom has he rendered a more unselfish service to art. For this symphony, although definitely of the composer's mature period, offers even less reward to a conductor than the Third, which Dr. Koussevitzky introduced to Boston three years ago after predecessors had passed it by. And indeed, so far at least as the first of this pair of concerts (Nov. 6) was concerned, he had to rest content with the applause of his artistic conscience; for the audience, attentive but baffled, was no more than polite in its response

Nor does the audien necessarily deserve to be reproved for that. Patrons of symphony concerts quite naturally expect a major piece to come to a rousing conclusion. A symphony in four movements, each ending in a pianissimo, is disconcerting. We hope that Dr. Koussevitzky, having had the courage to resuscitate this symphony, which had been dormant in Boston for 14 years, will have the perseverance to repeat it. It is extremely probable that its virtues will impress themselves more readily upon the audience at a second hearing. No one today can be disturbed by the dissonances which distressed those who listened to this symphony in the 'teens of this century. It is rather its starkness, its terseness, its compactness, to which the hearer of today must become accustomed. Those who accepted the Sibelius Third surely will not in the end reject this Fourth, which, is after all thoroughly characteristic and vital in its restrained expressiveness.

The concert was opened with a Corelli Suite first heard in Boston from Mr. Arbós. And Dr. Koussevitzky no doubt was consoled for the popular coolness to the symphony by the warmth which his publication of Rimsky-Korsakoff's sure-fire "Schéhérazade" Suite kindled in the listeners.

L. A. S.

Nov 11 **CONCERT NOTES** Her

The program of the Boston Symphony orchestra's concerts this week will be as follows: Rachmaninoff-Respighi, Five Picture Studies (first performance). Florent Schmitt, "The Tragedy of Salome." Brahms, violin concerto (Adolf Busch, violinist—his first appearance in Boston). Pick-Mangiagalli, Scene Carnavalesque (first time in the United States).

Rachmaninoff wrote two sets of "Picture Studies"; each set containing nine studies. He gave them no titles. Respighi, or the publisher, was more fanciful. The five chosen for orchestration are now called: The Sea and Gulls, The Fair, Funeral March, Red Riding Hood and the Wolf, March. Schmitt's "Tragedy of Salome" was inspired by Robert d'Humieres's poem, not by Wilde's tragedy. The ballet—a "mute drama"—from which this suite is derived, was produced at Paris in 1907 when Loie Fuller took the part of Salome, and Lou Van Tel (Lou Tellegen as the actor is known in this country), John the Baptist. Loie Fuller danced the dance of pearls, of the peacock, of serpents of steel, silver and the dance of fear. The orchestra was enlarged for the rewritten score when the suite was first performed at a Colonne concert, Paris, in 1911. There have been theatre performances — Mmes. Trouhanowa, Karsavina, Rubinstein in turn taking the part of Salome. The ballet is now in the repertory of the Paris Opera. When Dr. Muck brought out the suite in November, 1913, the Boston Symphony orchestra was assisted by members of the Musical Art Club for the voice parts.

Mr. Busch, who will play the concerto by Brahms, was born at Siegen, Westphalia, in 1891. He has a high reputation in Europe as a violinist; also as a composer and teacher.

The "Carnaval Scene" by Pick-Mangiagalli, is from that composer's "Casanova in Venice." Casanova, that entertaining gambler, swindler, formidable amorist, spy, literary man, had so many adventures in Venice that there is much material for librettist and dramatist.

The orchestra will be out of town next week. The program of the first concert in New York, Nov. 19, will comprise Mahler's Symphony No. 9, two Nocturnes by Debussy, Ravel's "Daphnis and Chloe" Suite No. 2. Saturday's program, Nov. 21: Handel's Concerto Grosso, No. 12. Morris's Piano Concerto (Mr. Morris, pianist), and Strauss's "Heldenleben."

FIRST MONDAY OF SYMPHONY

Mahler's Ninth Proves Own Greatness

Post — Nov 10

BY WARREN STOREY SMITH

For the opening concert of the Monday evening Symphony series, which took place last evening, Dr. Koussevitzky repeated the programme of the second pair of regular Symphony concerts: Mahler's Ninth Symphony, then new to Boston, Wagner's "Siegfried Idyl," and that composer's Overture to "Tannhauser."

A third hearing of Mahler's Symphony confirmed, if such confirmation were necessary, the original impression of its greatness and its beauty. Were there not "The Song of the Earth" and other works to do such service, this monumental Ninth Symphony alone would suffice to give the lie to the oft-repeated allegation that Mahler's vaulting ambition as symphonist out-ran his creative powers and also to the other equally baseless legend that he was an unoriginal composer. The blend of sweetness and melancholy that informs so much of the first movement of this Symphony, as it does page after page of the "Song of the Earth" and the "Kindertotenlieder," is Mahler's alone, and not only the mood but its musical expression. If the voices of Beethoven and of Schubert are heard in the second movement it is through the voice of Mahler, which subtly changes them into something which is his own. The ironic Burleske that is the third movement is in a vein peculiar to Mahler. Perhaps Anton Bruckner, but surely no other, could have conceived and executed the final Adagio. Yet the sad loveliness which pervades it is again of Mahler and of no other.

This Symphony which, even with Dr. Koussevitzky's cut, takes over an hour in performance, may have proved a bit of a dose for some in last evening's audience. The applause which greeted it was neither so spontaneous nor so fervent as that accorded it by two previous audiences. Nevertheless, it sufficed to return Dr. Koussevitzky twice to the stage, and to cause him to summon the valiant orchestra to its feet. For a third time, with the conductor to guide and inspire, these players had brought the Symphony to notable performance, and the recognition accorded them was well deserved.

BER 7, 1931 GLOBE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky has postponed the first performance of Respighi's new arrangement for orchestra of piano pieces by Rachmaninoff until next week's Symphony concert. He substituted at the beginning of yesterday's program the suite of arrangements from Corelli which Mr Arbos introduced here last year as guest conductor. Sibelius' Fourth Symphony, unheard since the days of Dr Muck, and Rimsky-Korsakov's "Scheherezade" were the other numbers, as originally planned.

Sibelius's A minor Symphony made a profound impression when heard here in 1914 and 1917. Ever since, one has hoped it would be played again. It had seemed as genuinely original a work as has ever been written. Yesterday it still seemed original and distinctive music, stirring the imagination, touching the heart, despite its monotonous insistence on a single mood through the first three movements. No orchestral work is more unified imaginatively than this brooding, melancholy plaint of an isolated soul in an alien world. It sounds like an improvisation overheard, as though to an unsuspected listener a great musician were pouring out his inmost heart.

What once seemed the audacities of the harmony and instrumentation no longer startle, but the music is free from all hint of the commonplace, of the banal. After hearing all of Sibelius' symphonies, save his latest, the eighth, feels that this Fourth, in A minor, e finest and the most characterof the man. Dr Koussevitzky an imaginative and symphatic ing of this unfamiliar masterpiece. is hard to believe that the same ius who wrote "Finlandia" and e Triste" write this A minor hony. But one mustn't judge coms, even the greatest, by those of works which get into the permaepertory of the Pops.

lli's suite, which is perhaps als much the work of the arranger chestra, Pinelli, as of the great entury violinist, begins with a ful sarabande, and includes an ating gigue and badinerie. To ussevitzky it offered an opportu- display the luscious tone, the chnique of the orchestra. His etation stressed pretty but obviffects," rather at the expense music.

eherezade" has in the past 20 passed from the status of a and rather startling piece to a highly popular classic. Its lism, never genuine, now seems scious an artifice. Its endless ons of luscious melodies and s rhythms pall a bit on the r. Only the remarkably brilcoring for orchestra now comunreserved admiration.

the generation now nearing age this suite of Rimsky Koronce seemed what the "Pet" of his pupil Stravinsky probow seems to those in their 'teens s, one of the most brilliant and of modern compositions. One ling to venture that the brilof Stravinsky will take longer ar thin than has that of his r. Dr Koussevitzky and the ora gave a remarkably eloquent mance of "Scheherezade," which ustly applauded.

t week's program includes Rei's arrangement of five of Rachnoff's "Etudes Tableaux," Florent itt's "Tragedy of Salome;" the ms violin concerto, and Pickgiagalli's "Casanova in Venice." soloist will be the distinguished man violinist Adolf Busch, teacher Yehudi Menuhin, who will play for first time in the United States.

P. R.

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Herald Nov 10

MUSIC

MONDAY SYMPHONY CONCERT

The Boston Symphony orchestra gave last night the first of this season's series of Monday evening concerts. An interested audience filled Symphony hall to hear Mahler's ninth symphony—to which in a recent Friday and Saturday program Dr. Koussevitzky had given its first American performance. Wagner's "Siegfried Idyl" and his overture to "Tannhaeuser" rounded out the program.

One may suspect that the applause which followed the performance of the symphony was a reward for the valiant efforts of the orchestra and its conductor rather more than an indication of pleasure derived from the work performed. For this is not as a whole ingratiating music, despite the moments of high beauty that shine here and here amid its tortured and forbidding progress. Its curiously fragmentary thematic material, the sense of dry, morose, and painfully laborious absorption that underlies the manner in which it is developed, the harsh counterpoints, pungent, acidulous orchestration, arouse fascinated interest but hardly unmitigated delight. A strange frustrated talent emerges from this score; it was not genius, yet it was too intense and prodigious in its travail to be dismissed as mediocrity. Its fragments of demoniac irony, of clumsy, bucolic jollity, of high and serene beauty, its powerful and individual orchestration, could not fail, however, to impress those who heard the symphony. The performance was of very high quality.

The "Siegfried Idyl," Wagner's charming tribute to his wife and his pathetic testament of faith in his infant son's high destiny, flowed gently and soothingly, shedding gratefully—if a little repetitiously—its mood of tender reminiscence and hope. The "Tannhaeuser" overture, most effectively performed, brought the concert to its end amid enthusiastic applause for both orchestra and conductor.

S. S.

SYMPHONY HALL

ston Symphony Orchestra

Globe Nov 10

Koussevitzky selected, for the concert of the Monday evening s the program which he played Oct 16 and 17 — Mahler's Ninth phony, which at that time was formed for the first time in Am- nd Wagner's "Siegfried Idyl," and overture to "Tannhauser."

second hearing of the symphony hin so brief a space of time was ecially gratifying, for the work had de a deep impression. Last evening, as before, one pondered the question of why 20 years had elapsed between its first performance in Vienna and its first sounding in this country.

It is difficult to find any trace of bombast in this symphony. Massive and ponderous it is, to be sure, and extremely long in the telling, but a spirit of intense, almost frenzied, feeling permeates it. Without benefit of "program" or program notes, it has twice impressed one listener as being enveloped in an atmosphere of fear and thought of death. Only the second movement is free from it. In the rondo this thought becomes ironic and mocks the ultimate end. If, at the end, serenity prevails, the poignancy of the beginning of the adagio should not be overlooked.

Mahler's skill in developing rather slight thematic material and in scoring is highly apparent in this Ninth Symphony. And in the second movement the musical edifice he rears on a foundation of a thumping, simple-as-simple-can-be, rustic dance tune is amazing. Singularly, his instrumentation invariably is well balanced and clear.

There is scarcely a measure not replete with emotional intensity. Even in the conclusion of the adagio, with its barely whispering strings, one senses it. Yet banality or hysteria are never suggested. It is to be hoped that this symphony will appear often in the Symphony repertory. Dr Koussevitzky has brought much unfamiliar music to Boston; this is of the most importance.

The "Siegfried Idyl" was played beautifully—revealing fully the richness of the Boston Symphony's string section. Can there be anywhere a group of strings to surpass these? It seems unlikely.

As he did a few weeks ago, Dr Koussevitzky made the "Tannhauser" overture thrilling, eloquent and compelling beyond words. It may be open to question whether the demoniacal blaring of brass at the conclusion is in the spirit which Wagner intended. Whether or not, it was almost frightening.

The second concert of this series will be given Dec 14.

Monumental Work by Sibelius Revived by Koussevitzky

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American

By MOSES SMITH

Nov 17

Sibelius' Fourth Symphony in A minor is revived at this week's concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky. The symphony is preceded by a suite from the music of Corelli, arranged by Pinelli, and followed by the brilliant "Scheherazade" of Rimsky-Korsakoff.

The Sibelius Symphony has not been played in Boston since 1917, when Karl Muck was conductor. We are told that after eight performances of the work during his regime Dr. Muck confessed himself as much in the dark about the quality and content of the score as when he first set eyes on it. Obviously much water has flowed under the bridge of music since then, for though the work was by no means crystal clear yesterday it was quickly apparent that a genius had written this symphony, a man of great strength and eloquence of a harsh, rude, unsweet kind.

There are acrid dissonances in this score. But we have to thank the modernists for so accustoming our ears to this sort of thing during the past decade that it does not immediately prejudice the critical ear. As in almost all of his later work for orchestra Sibelius is here economical of resource unsparing in tonal logic, uncompromisingly direct. And he is undeniably gloomy, aggressively bitter. Each of the four movements develops a climax, but subsides into nothingness, as if, to quote Olin Downes, the fury of this man, shaking his fist, is helpless.

Hearing the symphony for the first time, we thought the performance by the orchestra and Mr. Koussevitzky excellent, realizing the intentions of the composer. While part of the audience at the matinee concert applauded the work appreciatively, many were apathetic. The majority of the listeners were more responsive to the trifling, though gay, Corelli suite and the obvious (because hackneyed) orchestral virtuosity of Rimsky.

This is not intended as a sneer at Rimsky-Korsakov, by any means, but as a commentary on the behavior of smug listeners. Without doubt the audiences of 30 odd years ago, when the "Scheherazade" was first played here, were offended by its daring orchestration and probably called the whole thing ugly noise. Now it is in the opposite danger of being over-popular, of having its musicale material worn to shreds. The performance of yesterday, by the way, lacked little or none of the brilliance the work usually receives under Mr. Koussevitzky, but the orchestral attack was occasionally ragged, and the instruments were not always in tune.

THE COLUMBUS CITIZEN

OCT. 22, 1931

SELECT "LA VALSE"

Boston Symphony's Recording Is Record-of-the-Month.

The November record-of-the-month, as selected from its recent recordings by the Victor company, is Ravel's "La Valse" played by the Boston Symphony Orchestra. Columbus musicians will note with interest that that composition described as a choreographic poem, is listed by Dr. Koussevitzky for his program at Memorial Hall, Oct. 29.

The Boston Orchestra concert is the first in the series sponsored by the Symphony Club of Central Ohio. The orchestras from Chicago, Detroit, Cincinnati and Cleveland are to follow in the course of the season.

Seats are available at the Carl Koch Co., Third and Broad streets.

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The Ohio State Journal
Published Every Morning in the Year by
THE OHIO STATE JOURNAL CO

THURSDAY OCTOBER 22, 1931.

A Musical Treat.

LOVERS of music in Columbus and central Ohio have reason to rejoice over the appearance of the Boston Symphony Orchestra here on Oct. 29, when it will open a season of symphonic concerts arranged by the Central Ohio Symphony Club. For years the Boston orchestra has been acclaimed the greatest of its kind. It has been fortunate in having an abundance of wealthy friends, who pour millions into the treasury to maintain and improve it and the greatest living conductors have been employed to direct its programs. It was born under a lucky star and its career has been marked by steady progress in the direction of musical idealism. Its appearance in any city is a musical event of the first importance, and Columbus is fortunate in securing it for the first of the five programs of the season. For the present year its programs have been chosen by its patrons, a referendum request having been distributed last spring. Columbus will hear Beethoven's Seventh Symphony, one of the most popular offerings, and excerpts from the masterful Wagner, always welcomed by music lovers.

THE COLUMBUS DISPATCH

Sunday, October 25, 1931.

Upholstering Of Memorial Hall Seats Inspected

AN inspection of the upholstering that is to be used in covering seats at Memorial hall, to make them more comfortable, and which are to be ready for use Oct. 29, when the Boston Symphony orchestra appears here, was made last week by Mrs. Frederick A. Miller, 2065 Barton Place; Mrs. Charles P. Outhwaite of Morse road, and Mrs B. Gwynne Huntington, 292 South Columbia avenue, at the American Pad & Textile Co., in Greenfield, Ohio.

Padding for the seats is being secured from the above-mentioned concern in Greenfield, and the Columbus Coated Fabrics Co. has charge of the upholstering, which will require two miles of imitation leather. Mr. E L. McClain, president of the American Pad & Textile Co., made a special price concession to the Columbus persons making arrangements for the work on the chairs.

A tour of inspection of the $6,000,000 school in Greenfield, endowed by Mr McClain, was also made by the Columbus women. The school, one of the show places in the state, has an attendance of 2000 pupils daily.

THIS CLIPPING FROM THE
Long Island City, N. Y.
DAILY STAR

OCT 22 1931

Radio Fulfils Last Wish of Great Inventor; Boston Symphony Unit to Play 'Eroica'

By TURNER DIALLE.

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tonight.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 o'clock tonight.

A short time before his death, Edison informed the Etude magazine:

"If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." His answer was in response to a questionnaire sent to several distinguished Americans.

The first movement of the work depicts the struggle and nobility of an heroic life; its second portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emporer, the outraged composer struck Bonoparte's name from the symphony.

Toscha Seidel, violinst, accompained by the Columbia Concert Orchestra, will include the Prize Song from Wagner's only opera comedy, "Die Meistersinger," in his all Wagnerian concert over WABC from 9 to 9:30 tonight.

This aria is one of Seidel's favorites and he has played it many times on his tours throughout the world and during performances before rulers.

"Great Britain's Choice" will be the topic of the talk by James G. McDonald of the Foreign Policy Association over WEAF at 7:15 tonight.

Edwin C. Hill, "The Man in the Front Row," will deliver the second of his talks in which he uses episodes from his journalistic experence to clarify the significance of events of the day, over WABC from 10 to 10:30 tonight.

Angelo Patri, noted authority on methods of child training, will discuss "Laziness" when he is heard over WABC from 8:45 to 9 o'clock tonight. Neither punishment nor rewards will cure laziness, because laziness is but a symptom of trouble, Patri says. To cure laziness the cause must be found, he adds, and the surest preventative is good health.

"Candle Shadows," a new program will be presented over WLWL every Thursday evening beginning tonight at 7:15.

THE OHIO STATE JOURNAL, COLUMBUS.

OCTOBER 27, 1931

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Columbus Thursday night will go to Pittsburgh and Ithaca, N. Y., before returning to Boston.

Single admission tickets for the concert will be on sale Wednesday and Thursday at the downtown box office in the Carl Koch Co., Broad and Third Sts.

THIS CLIPPING FROM THE
LANSING, MICH.
CAPITAL NEWS

9

OCT 27 1931

Boston Symphony

~~ANN ARBOR~~ (UP)—The Boston symphony orchestra, with Serge Koussevitzky conducting, will play here tonight for the first time in 15 years. Beethoven's Seventh Symphony in A major, will be featured by the 111-piece orchestra.

The Columbus Citizen

(A SCRIPPS-HOWARD NEWSPAPER)

Owned and published daily (except Sunday) by The Citizen Publishing Co., 31 N. Third Street

Phone ADams 3121.

FRIDAY, OCTOBER 23, 1931.

Pretty Soft Now

AN item in The Citizen conveys the cheering information that 3000 seats in Memorial Hall are being equipped with comfortable pads and will be ready for the Oct. 29 concert of the Boston Symphony Orchestra, sponsored by the Central Ohio Symphony Club.

Everyone who has suffered on those seats in their original, unpadded condition will thrill to this news. One variety of hard times, thank goodness, is going—we hope forever.

WHISTON
PRESS CLIPPING SERVICE
ALBANY-BUFFALO NEWYORK

BUFFALO [illegible] EVENING NEWS
Tuesday, October 27, 1931

Symphony Superb

Boston Orchestra Opens Foundation Series Here

By EDWARD DURNEY

The return of Dr. Serge Koussevitzky and the Boston Symphony orchestra, after a season's absence, made for an auspicious beginning of the Buffalo Musical Foundation's Symphony series, Monday evening in Elmwood Music hall. The superb Boston organization always a welcome guest here, was doubly so on the present occasion, and a huge audience received with open arms the distinguished conductor and his glorious company.

Mr. Koussevitzky presented a program ranging from Handel to Ravel, and with his accustomed master touch and electrifying spirit he led his players to signal achievement. The Koussevitzky art happily combines subtlety and vitality, grace and rugged energy, brilliance and profundity; and his sensitive instrument ever reflects the guiding hand of genius.

It is a far cry from the stately, formal measures of Handel to the complexities of Tchaikovsky and the freedom of Ravel, yet how justly did Koussevitzky publish the message of each composer! And how memorable are the thrilling climaxes he achieved in the "Lohengrin" Prelude, the Ravel suite and the evening's symphony!

The Handel "Concerto Grosso," No 12, for string orchestra, the first item of the evening's fare, benefitted by the clearest possible utterance of strings in musical converse. Every figure was traced in proper relief and the style of the whole was impeccable.

The familiar "Lohengrin" excerpt shone anew at the Koussevitzky touch and perhaps the bit of faulty utterance of violins at the beginning and end may be condoned as mere evidence that after all the Boston Symphony orchestra is made up of human beings.

Nothing was lovlier than the Ravel the Suite No. 2 from the "Daphnis and Chloe" ballet. Here is a choice example of the Ravel creature genius—orchestration of light and shade, breathing the fragrance of the wood caressing as a gentle breeze, displaying a color range from the most delicate tints to riotous hues and ever pulsating with life. And in performance the composer was highly favored. It would be difficult to imagine a more glowing, more worthy performance of the work than that afforded by the Boston forces.

The evening's symphony was Tchaikovsky's fourth, distinguished among the Russian's symphonic works though surpassed in beauty and appeal by his fifth and sixth. This F Minor opus presents a plenitude of material, even an abundance of beauty, but its atmosphere often is feverish and its more turbulent pages offer the listening ear something of a task. The delicate Scherzo with its prolonged pizzicato never fails to exert charm and the Finale in its spirit and brilliance is redeeming.

Koussevitzky's reading of the Tchaikovsky was one of clarifing qualities, brilliant, stimulating, always musicianly. And memory harked back to an admirable performance of the same work by the Boston orchestra under the baton of Pierre Monteux, several seasons ago.

Needless to say the evening's effort met with enthusiastic response on the part of the listeners, and that honors were shared by leader and led.

The Buffalo Musical foundation, of which Marion De Forest is local manager, will present three more orchestral concerts in the present series.

Those Noticed in Audience at Symphony Concert Here

A large and enthusiastic audience was present, among them Mr. and Mrs. Frederick B. Cooley and Miss Katrina Cooley, the latter wearing a white fur coat over a white frock. Mrs. Hans Schmidt and her daughter, Mrs. Gustav F. Watters were present, the latter in a black chiffon gown with deep yoke of beige chiffon and lace. Mr. and Mrs. Norman P. Clement attended, the latter in a cherry red velvet coat with fur collar; Mr. and Mrs. Roland L. O'Brian, the latter in red. Mr. and Mrs. Ernest M. Hill and Mrs. George F. Plimpton, the latter in black with long mink coat.

Others attending were Mrs. George Bleistein, Mrs. Clinton R. Wyckoff, Mrs. William Warren Smith, Mrs. Wesley P. Montgomery, Miss Jeanette Urban, Mrs. Charles W. Banta, Mrs. Edmund B. McKenna, Mrs. Daniel W. Streeter, Mr. and Mrs. William H. Walker, Mr. and Mrs. Alden Rogers, Dr. and Mrs. Francescus Visser't Hooft, Mrs. Fred D. Corey, Judge and Mrs. Louis B. Hart, Mrs. Archibald M. Hazard, Dr. Samuel Van Vranken Holmes, Mrs. Charles W. Goodyear, Mrs. Charles A. White, Mr. and Mrs. Ashford G. P. Murch, Mrs. William T. Jebb and Dr. and Mrs. Irving M. Snow.

Monumental Work by Sibelius Revived by Koussevitzky

American

By MOSES SMITH Nov 17

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Hearing the symphony for the first time, we thought the performance by the orchestra and Mr. Koussevitzky excellent, realizing the intentions of the composer. While part of the audience at the matinee concert applauded the work appreciatively, many were apathetic. The majority of the listeners were more responsive to the trifling, though gay, Corelli suite and the obvious (because hackneyed) orchestral virtuosity of Rimsky.

This is not intended as a sneer at Rimsky-Korsakov, by any means, but as a commentary on the behavior of smug listeners. Without doubt the audiences of 30 odd years ago, when the "Scheherazade" was first played here, were offended by its daring orchestration and probably called the whole thing ugly noise. Now it is in the opposite danger of being over-popular, of having its musicale material worn to shreds. The performance of yesterday, by the way, lacked little or none of the brilliance the work usually receives under Mr. Koussevitzky, but the orchestral attack was occasionally ragged, and the instruments were not always in tune.

THE COLUMBUS DISPATCH

Sunday, October 25, 1931.

Upholstering Of Memorial Hall Seats Inspected

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Padding for the seats is being secured from the above-mentioned concern in Greenfield, and the Columbus Coated Fabrics Co. has charge of the upholstering, which will require two miles of imitation leather. Mr. E. L. McClain, president of the American Pad & Textile Co., made a special price concession to the Columbus persons making arrangements for the work on the chairs.

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WHISTON

PRESS CLIPPING SERVICE

ALBANY-BUFFALO NEWYORK

BUFFALO (N.Y.) EVENING NEWS

Tuesday, October 27, 1931

Symphony Superb

Boston Orchestra Opens Foundation Series Here

By EDWARD DURNEY

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Needless to say the evening's effort met with enthusiastic response on the part of the listeners, and that honors were shared by leader and led.

The Buffalo Musical foundation, of which Marion De Forest is local manager, will present three more orchestral concerts in the present series.

Those Noticed in Audience at Symphony Concert Here

A large and enthusiastic audience was present, among them Mr. and Mrs. Frederick B. Cooley and Miss Katrina Cooley, the latter wearing a white fur coat over a white frock. Mrs. Hans Schmidt and her daughter, Mrs. Gustav F. Watters were present, the latter in a black chiffon gown with deep yoke of beige chiffon and lace. Mr. and Mrs. Norman P. Clement attended, the latter in a cherry red velvet coat with fur collar; Mr. and Mrs. Roland L. O'Brian, the latter in red. Mr. and Mrs. Ernest M. Hill and Mrs. George F. Plimpton, the latter in black with long mink coat.

Others attending were Mrs. George Bleistein, Mrs. Clinton R. Wyckoff, Mrs. William Warren Smith, Mrs. Wesley P. Montgomery, Miss Jeanette Urban, Mrs. Charles W. Banta, Mrs. Edmund B. McKenna, Mrs. Daniel W. Streeter, Mr. and Mrs. William H. Walker, Mr. and Mrs. Alden Rogers, Dr. and Mrs. Francescus Visser't Hooft, Mrs. Fred D. Corey, Judge and Mrs. Louis B. Hart, Mrs. Archibald M. Hazard, Dr. Samuel Van Vranken Holmes, Mrs. Charles W. Goodyear, Mrs. Charles A. White, Mr. and Mrs. Ashford G. P. Murch, Mrs. William T. Jebb and Dr. and Mrs. Irving M. Snow.

THE COLUMBUS CITIZEN

OCT. 22. 1931

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The Boston Orchestra concert is the first in the series sponsored by the Symphony Club of Central Ohio. The orchestras from Chicago, Detroit, Cincinnati and Cleveland are to follow in the course of the season.

Seats are available at the Carl Koch Co., Third and Broad streets.

THIS CLIPPING FROM THE
Long Island City, N. Y.
DAILY STAR

OCT 22 1931

Radio Fulfils Last Wish of Great Inventor; Boston Symphony Unit to Play 'Eroica'

By TURNER DIALLE.

Thomas A. Edison's last wish in music will be realized in a nation-wide radio requiem for the great inventor tonight.

His favorite symphony, the "Eroica" by Beethoven, will comprise a memorial concert by the Boston Symphony Orchestra to be heard over combined networks of the National Broadcasting Company from 4 to 5 o'clock tonight.

A short time before his death, Edison informed the Etude magazine:

"If I had but twenty-four hours to live, and could hear great music, I would choose Beethoven's 'Eroica'." His answer was in response to a questionnaire sent to several distinguished Americans.

The first movement of the work depicts the struggle and nobility of an heroic life; its second portrays death and the funeral march. The composition originally was dedicated by Beethoven to Napoleon, whom he regarded as Europe's liberator. When the Little Corporal proclaimed himself Emporer, the outraged composer struck Bonoparte's name from the symphony.

Toscha Seidel, violinst, accompained by the Columbia Concert Orchestra, will include the Prize Song from Wagner's only opera comedy, "Die Meistersinger," in his all Wagnerian concert over WABC from 9 to 9:30 tonight.

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THE OHIO STATE JOURNAL, COLUMBUS,

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CAPITAL NEWS

9

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The Ohio State Journal
Published Every Morning in the Year by
THE OHIO STATE JOURNAL CO

THURSDAY, OCTOBER 22, 1931.

A Musical Treat.

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The Citizen Publishing Co., 34 N. Third Street.
Phone ADams 3121.

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Pretty Soft Now

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Everyone who has suffered on those seats in their original, unpadded condition will thrill to this news. One variety of hard times, thank goodness, is going—we hope forever.

Monumental Work by Sibelius Revived by Koussevitzky

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Tour Is Limited

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The orchestra, with Dr. Serge Koussevitsky, conductor, played Monday night in Buffalo and appears Tuesday in Ann Arbor, Mich. Wednesday the musicians will spend in Detroit and after leaving Columbus Thursday night will go to Pittsburgh and Ithaca, N. Y., before returning to Boston.

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Columbus Evening Dispatch
OHIO'S GREATEST HOME DAILY
*** COMPLETE EDITION THURSDAY, OCTOBER 29, 1931. THIRTY-TWO PAGES.

Next Beethoven May Be America

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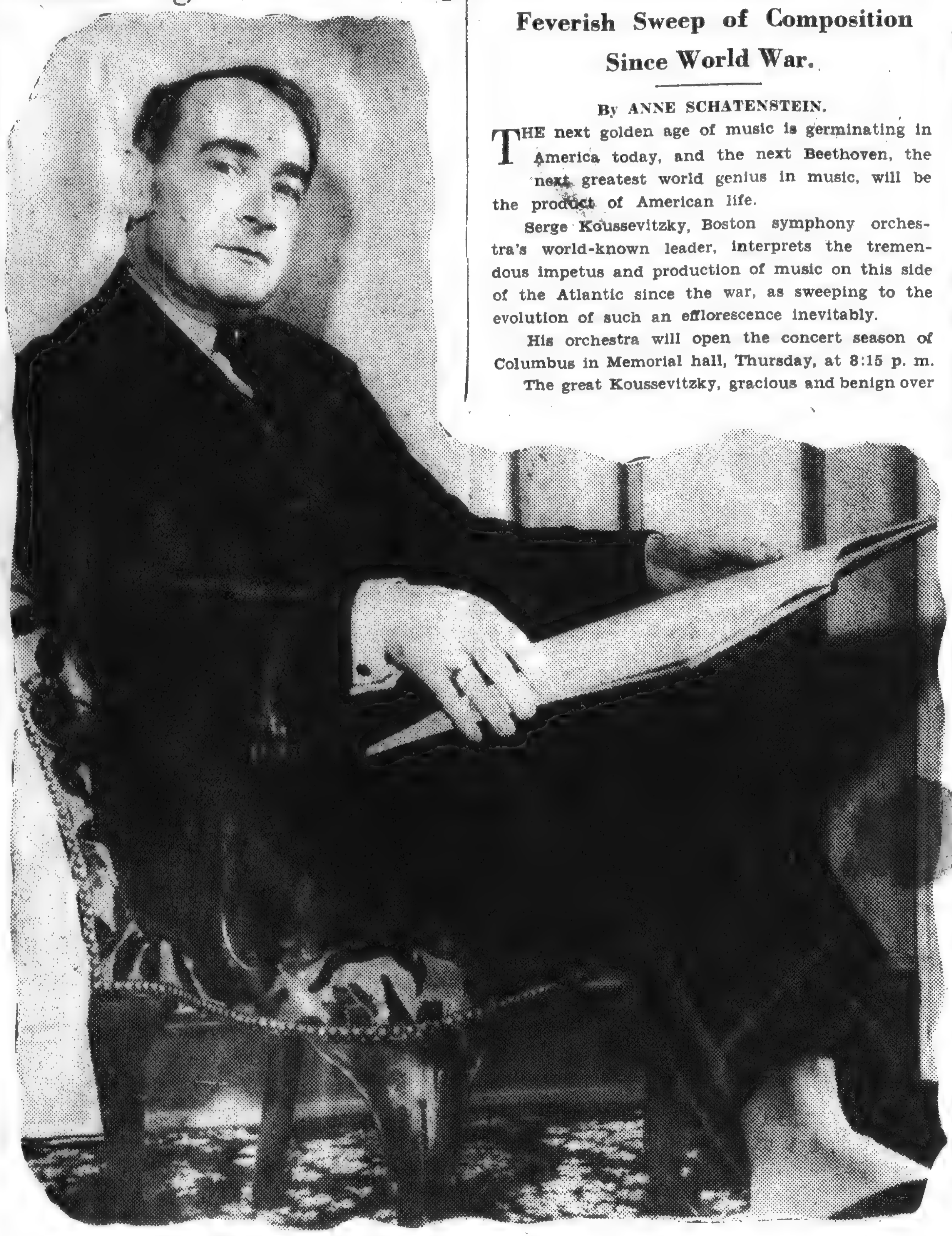
"Golden Age" Germinating

Famous Symphony Leader Sees This In, Feverish Sweep of Composition Since World War.

By ANNE SCHATENSTEIN.



Serge Koussevitzky.

THE next golden age of music is germinating in America today, and the next Beethoven, the next greatest world genius in music, will be the product of American life.

Serge Koussevitzky, Boston symphony orchestra's world-known leader, interprets the tremendous impetus and production of music on this side of the Atlantic since the war, as sweeping to the evolution of such an efflorescence inevitably.

His orchestra will open the concert season of Columbus in Memorial hall, Thursday, at 8:15 p. m.

The great Koussevitzky, gracious and benign over a fire of fervor which gleams through his eyes,, talked the future of music in America with a glo wof pride for its promise in his Deshler Wallick hatel suite Thursday morning.

"Maybe somewhere on a farm, in a flat anywhere in America, there grows this great genius now. Maybe he do not come for 10 years, 20 or 30. But come he must."

✤ ✤ ✤

THE famous orchestra leader still has troubles with English as a medium of expression.

"M-m-m-m- what is the word?" he struggles impatiently.

"Verstehen Sie Deutsch vielleicht?"

Ah and then he broke into a great articulateness!

He described the great quantity of composition now being produced in this country, arising out of this peculiar environment. This is really a worthy preparation for the genius who is to come, he thinks.

"Maybe it will not be a boy. It may be a little girl and that the next genius will be a woman.

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"NO, in the past women have not produced the great geniuses of the world. But what do you expect? Intellectual progress for the woman has been so much later.

"Yes, in America it is possible that a woman should be the genius. Her education and her whole position would make it possible. For a European woman it would be so difficult. Her development—think of it—it is only begun yesterday."

As Koussevitzky sees it, the new form which the genius of the future will evolve will not arise from folklore.

"IT will be a transcendental music," he pronounced. "It will be a suitable medium for expression of the times, but it will come from the old through an evolution. Yes, it must be something new.

"For a great artist the general life is only a pretext for his expression, it is only the soil where his art takes root."

He drew a parallel between the present age and that which immediately preceded Beethoven, whose seventh symphony he will play before the Memorial hall audience, Thursday night.

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THE predecessors of Beethoven, Haydn, Handel, Bach, made possible a Beethoven, he explained. This great composer brought the symphony to its matured form: He was the father of the sonata.

So composers today in America are laying the way for tomorrow's genius, according to Koussevitzky.

The music he is directing at one particular moment is always his favorite music, he described.

"How could it be otherwise?"

To him to be a great interpreter—to be a great leader, is to be a great—"ah what you call it—yes—an eclectic!"

WITH that much said the great leader felt he said enough.

"I must leave you now—thank you until tonight."

He opens his eighth season in this country at the head of the Boston symphony orchestra. Before that he toured the world. Koussevitzky was born in Moscow and educated in Russia, Germany and France.

E OHIO STATE JOURNAL, COLUMBUS, FRIDAY, OCTOBER 30, 1931.

Serge Koussevitzky Leads His Orchestra to Success

By KARL B. PAULY.

The music season in Columbus opened auspiciously Thursday night with the first of the concerts in the series to be presented by the Symphony Club of Central Ohio. Too much cannot be said of the excellence of the program played by the Boston Symphony Orchestra under the baton of world-famed Serge Koussevitsky.

Gratifying, too, was the four-fifths house, in view of Depression's sweep and winter's threshold. And there were other sources of comfort, not of the spirit, which will be spoken of later.

Two years ago Dr. Koussevitsky was introduced to Columbus audiences. Since then his return has been looked forward to as an event without peer and Thursday night was the realization.

His dignity, combined with a fine sensitiveness, permeates the orchestra into its every corner, 110-strong though it be. Whatever it is playing, the organization, like its leader, possesses this notable sensitive dignity—whether it be Beethoven or Ravel, or as two years ago, Brahms or Prokofieff. Dr. Kousevitsky now fans the great orchestra into flame with quick sweeps of his arms; now directs it merely with the nod of his head; now holds it between his finger tips. Always, there is this fine dignity.

Thursday night's program was chiefly notable for the playing of Handel's concerto grosso for string orchestra in B minor, and Beethoven's seventh symphony. It was the first time in Columbus for the Handel number and the first time in six years for the seventh symphony.

Ravel's "La Valse," which is but 10 years old, was a novelty in more respects than one, and proved most curiously intriguing. Handel, striving for all the effects, may have sighed for lack of a cannon, but certainly Ravel had a battery of them at his disposal, and did not fail to use them even to puncture a waltz.

As always, the "Lohengrin" prelude was magnificently moving and under Dr. Koussevitsky seemed even a little more spiritually stirring than heretofore.

The Handel concerto grosso gave the program an opening that was scarcely short of sublime. The dialog between the group of solo instruments and the orchestra of 70 stringed instruments moved with impeccable tonal purity through its various moods, some distinctly reminiscent of the composer's "Messiah," others festive and little short of gay.

The manner of presentation in the "Lohengrin" prelude was, indeed, like a mysterious initiation—a preparation for the sight of unaccustomed things. Into such a tonal setting might well have descended, without being profaned, the Holy Grail of the Lohengrin legend.

One who thinks of Ravel, invariably thinks of his "Bolero." And those who demand the composer in his most indigenous territory, were not disappointed by "La Valse." Dr. Koussevitsky never fails to give the double basses their proper accent, and these with all the tympani and percussions, thrown against a background of hurrying, swirling, swaying strings and brasses, were called into full play by the master and his artists in this number.

Sounds hard to distinguish were kept darting from this corner and that as if to ask the question: "Who am I; guess what I'm doing?" Through it all were depicted the dancers—a great room filled with them—ecstacies, fortissimos; beauty and laughter, yet always a lurking rumble as of a volcano, or a thunder as of war.

The final number on the program—the Beethoven symphony, represented a triumph for Mrs. B. Gwynne Huntington, president of the Symphony Club, who so earnestly urged its presentation that Dr. Koussevitsky yielded and placed it on the program.

So magnificent was its presentation by the Boston orchestra, so poignantly touching was the rendition of the second movement, so tremendously swaying the manner in which the last movement was offered, that description is beggared. Like other rare moments in the history of Columbus concerts, it must be classed as an "experience," rather than as a mere number on a program.

The Symphony Club of Central Ohio is to be congratulated.

And not only should it be congratulated for the concert and the new series which it has opened, but also, and most distinctly, must it be thanked for the improvement in the Memorial Hall seats. Rebuilt, padded, and covered in green, they afford more comfort in one evening than ever experienced in all Memorial Hall's history before, and besides they are an aesthetic addition.

The refinished seats are a permanent gift of the Symphony Club to Memorial Hall and cost of the work was defrayed by a fund started by Mrs. F. A. Miller, associate president.

Dr. Koussevitsky may continue to remember Columbus as "the place where there's a high stage" but out-of-town guests will no longer remember Memorial Hall as the place with "those awful seats."

The next concert in the Symphony Club's series will be that of the Detroit Symphony orchestra on Dec. 1.

THIS CLIPPING FROM TH
ITHACA, N. Y.
JOURNAL-NEWS

OCT 29 1931

Explanatory Lecture To Be Given Friday On Campus Concert

An explanatory lecture on the Boston Symphony program to be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department, has been changed in time from 4 p. m. to 8:15 in the evening.

The talk will be given at the Music Building in Wait Avenue, and all persons interested in the compositions to be played by the famous orchestra in Bailey Hall Saturday night are invited to listen.

Special traffic arrangements were announced today to facilitate handling the concert crowd Saturday night. Tower Road will be used as the main approach to the building, and Reservoir Avenue will be employed only as an exit.

More parking space than hitherto will be provided, nearer to the auditorium. Additional areas will be available both east and west of Bailey Hall, towards the College of Home Economics and Rockefeller Hall.

The 110-piece orchestra, under Serge Koussevitzky, will open the winter music season at Cornell with the following program: Brahms' Fourth Symphony; Ravel's choregraphic poem, "La Valse;" Debussy's two nocturnes, "Nuages" and "Fetes;" and Wagner's Prelude to "Die Meistersinger."

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

Mrs. Daniel J. Campau left for Pasadena, Calif., where she now resides, after a visit of several weeks at the Whittier.

* * *

The visit of the Boston Symphony Orchestra on Wednesday evening caused a flurry of excitement among music lovers. Serge Koussevitzky conducted the concert at Masonic Auditorium. A group seated together included: Mrs. Fred T. Murphy, Mrs. Harriet N. Atterbury, Mrs. Richard P. Joy and Mrs. Henry E. Bodman. Others were Miss Anna Fletcher, John T. Nichols, Miss Helene Nichols, Mrs. Benjamin S. Warren, Mrs. John S. Newberry, Mr. and Mrs. J. J. O'Brien, Mrs. Gail Stephens, Miss Mary Ledyard, Miss Elizabeth Frederick, John Antisdel, Edward Kemp, Mrs. Harry J. Warner, Miss Christine Symington, Miss Helen Edwards, Mr. and Mrs. Robert Siewert, Mr. and Mrs. Maurice O. Smith, Miss Mary Josephine Petzold, Dan Buell II, Mr. and Mrs. Andrew D. Hotchkiss, Mrs. Arthur McGraw and Dr. and Mrs. Hugh Stalker.

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Friday, October 30, 1931. THE COLUMBUS DISPATCH

Inner Soul of Wagner, Beethoven, Handel and Ravel, Is Evoked by Koussevitzky, Leading His Boston Orchestra

By H. E. CHERRINGTON.

FROM the hallowed precincts of its own Orchestra hall last night came to our own Memorial the Boston Symphony orchestra, under the inspired and inspiring leadership of Dr. Koussevitzky. The concert marked the opening of the eighth season of the Symphony Club of Central Ohio, and it signalized the beginning of another year's delight for a few thousands of people, including the present writer, in the hearing of the highest type of music that the world affords.

A half century and more of the Boston orchestra has naturally meant a wonderful development of the great band to which Colonel Higginson gave so much in the way, not only of support but of effective direction. The orchestra has now attained a stature that limns sharply against the horizon of our great musical attainments. Only three of four orchestras in the world can be compared with this, and only as many conductors, or a few more, have attained quite the stature of the almost worshipped Koussevitzky.

He comes before his audience, and at the head of his men, this calm, yet dynamic man, and very soon gives evidence that he is a master of music and a dominant leader of men.

GLORIES OF STRING CHOIR.

KOUSSEVITZKY, playing to a very large audience and one that did him every conceivable sort of honor—including the now somewhat perfunctory one of standing at the leader's entrance—was wise to open his program with the Handel Concerto Grosso for Strings, Opus 12, for he has a body of strings that we have seldom seen equaled, and we doubt if ever surpassed, among the bands which have come within our hearing. This fact was apparent all through this opening composition and especially in the second largo which was of opulent and rich-hued beauty; the tempo infallible, and its nuances of the most poetic order. The final allegro, it may be added, was as bright as sunrise birdsong. The program records that this was the first performance in Columbus of this opus, and we do not recall hearing before Ravel's "La Valse," though memory may err.

That really marvelous body of first violins gave an epochal command of unanimity, keen attunement, careful bowing, in the opening strains of the prelude to "Lohengrin," a work we have heard many times, but never played with quite the purity of beauty that it attained under the sedulous baton of Koussevitzky. The gradual crescendo was builded with a fine sense of form and a feeling for real symphonic architecture.

RAVEL AT HIS BEST

"LA VALSE," which Monteux introduced in Boston in one of the post-Muckian years (1922), belongs with the major achievements of Ravel, that little Napoleon of present-day French music. Styled a choreographic poem (for this adjective we stick to the old spelling of dance lore, though Bostonians, of course, use the lexicographers' preferred dropping of the second "o"), it invites to all sorts of interpretations. Opened by tympani and bassoons—the very dissonances of war—it proceeds to arpeggios in the violins and arabesques in the flutes; the rumbling military suggestion fighting for dominance a while and then succumbing to the persistent beauty of an almost Straussian waltz melody, nearly always with echoes of the storm and of unrest. The phrase of some critic, "We dance on a volcano," is a quite inspired description. The orchestra played this with great skill and with undeniable zest.

BEETHOVEN'S "SEVENTH"

AFTER the intermission, when the rigorous and sternly stylistic "Seventh" of Beethoven began, we began to have a feeling that so much color had been lavished on the first part of the program that the finale, with all regard to the mastery of Beethoven, was a bit too contrastful in its simplicity. Koussevitzky had wanted to do the "Eroica" in this place, but the club leaders had insisted on the "Seventh" as being the one now logically due. It was done in splendid fashion, with fine regard for traditions, with an exhibition again of what that noble choir of strings can do, in the allegretto, and with an especially crisp treatment of the third movement. The concert closed with a real demonstration of enthusiasm from the audience. An auspicious opening concert, if ever there was one.

SANE, YET INSPIRED

AS for Koussevitsky, who had been with us once before, he seems to us to parallel, in a general way, the attitude of Rachmaninoff in his own special field. His readings are of sanity and unostentation and yet marked by penetrative insight. Occasionally he will drop his beat for many measures at a time and again he is almost Creatore-ian in his solicitude for special expression in the individual choirs.

A great leader and a superb orchestra opens what we hope shall be for the Symphony club a most successful season.

Pgh. Post-Gazette.

—14—

Symphonic Series Start At Mosque

Koussevitzky Brings Boston Orchestra, Fine Program.

By HARVEY GAUL.

Who cares whether banks fold up like autumn leaves, whether we're in a depression or not, the orchestra season has begun, and last night at the Mosque a large and representative audience was present to snap its fingers at the impending apple business.

And some of us sat spellbound when the brilliant Boston Symphony sung those pianissimo passages, and we were not breathless either from novelty of program (there was only one number new to these hilltops), but rather was it entirely due to Dr. Koussevitzky's reading and the supreme ability of the men.

That IS an orchestra, a truly noble organization, and having heard it last night one regrets that it has been two years since it was last here.

For effulgence of tone, great sumach-colored sonority, it is doubtful if you can surpass the Boston strings, and for brasses commend us to those gentlemen scattered along the back-drop—they were superb.

Handel to Strauss.

Handel's "Concerto Grosso" for string orchestra, No. 12, opened the program, and sometimes Handel is dry and perfunctory, but last night in the larghetto and in the second largo, one heard cantabile in apogee; Handel, writing slow movements only comparable to those to be followed later by Beethoven.

Lovely little dialogued phrases were in that concerto, and right here may we pay respects to the concert-meister for his playing in this work and later in the tone poem. Whoever he is he's an exceptional man.

One doubts if there is a finer French interpreter than Serge Koussevitzky. Certainly he has feeling for Debussy and as often as "Two Nocturnes," "Nuages" and "Fetes" have been played here, we don't remember finer mutations, nuances, half-whispers than Dr. Koussevitzky gave "Clouds." As for "Fetes," it went pounding along like a glorious French band—and if you have ever heard a French band come tramping up the boulevard you know exactly the flare-blare rhythm.

Then came Maurice Ravel's "Suicide in Costume," the impressionistic "La Valse," choregraphic poem, and the same being the birth of the waltz, the birth of all waltzes—and the period of gestation was terrific.

What shall be said for this? It was another "Bolero," this time a Viennese valze, rambling along to a smashing climax. It was devilishly clever in working out, highly spiced, ornamentated with all kinds of instrumental devices, and the whole working itself up into a white heat and boiling over; Waldteufel sung by 105 men, Johann Strauss as he has never been played—and what of it?

"Life of a Hero."

No symphony. Instead, Strauss' "Ein Heldenleben," the same being his most impressive tone poem, "Life of a Hero."

Now we will probably run afoul of the people cursed with kultur rabies, and we will be branded an Anglophobe, but the scenario of "Ein Heldenleben" is positively childish. It is nothing but grandiose balderdash and proves the absolute futility of trying to set metaphysics to music. However, that's another story and takes some space to prove.

That Strauss gave the tone poem all of his craft we have heard many a time and oft, and that in its way it is a masterpiece, we all know. All solo bits were marvelously encompassed, and if you could stand the scenario, it was a glorious finale.

Let's have Dr. Koussevitzky and the Boston Symphony back next year; they start the season in fitting fashion.

October 31, 1931

—PITTSBURGH SUN-TELEGRAPH—

MUSIC

Boston Symphony Orchestra

SYRIA MOSQUE

PROGRAM

Concerto Grosso for String Orchestra, No. 12 .... Handel
Two Nocturnes .... Debussy
Nuages; Fetes.
La Valse .... Ravel
Ein Heldenleben .... Strauss

Mr. Lissfelt

After an absence of a season the Boston Symphony Orchestra returned last night to Syria Mosque to inaugurate the concerts of the Pittsburgh Orchestra Association. Unfortunately there were vacant seats. Every lover of good music should have been there to hear such excellent playing.

Koussevitsky made a striking program. There was the Handel Concerto for his strings, the Debussy for his woodwinds, Ravel and Strauss for every player in the orchestra, and the ensemble for the director's own intellect. Beyond showing the fine quality of the Boston strings, Handel was dignified but not overwhelming. Debussy's nocturnes, on the other hand, had many a subtle touch, especially during "Fetes."

Only Richard Strauss has written a valse comparable to Ravel's, and that in the "Rosenkavalier." Both are fashioned in the same spirit, the orchestration in both is similar, but the character of the opera keeps Strauss' dance joyously vulgar, while Koussevitsky is too much the aristocrat to dance in the Prater. His was a feverish valse, but he kept it within the palace gates.

Never before have I heard such a tone in the opening motifs of the "Heldenleben." It was as if the hero could not burst the fetters that withheld him from his struggle with the world. There was a throb of impatience among the players until the music burst into its first full tone, and Koussevitsky planned it superbly. The violin solo was strikingly played, though more impassioned than on last hearing, at which time it was still more effective. This Strauss tone poem is only for the virtuoso orchestra; surely there is no better than the Boston Symphony.

J. FRED LISSFELT.

Pittsburgh Press
Oct. 31, 1931

Music

SYMPHONY WINS SIGNAL TRIUMPH

Boston Orchestra Opens Season Here to Plaudits

By RALPH LEWANDO
Press Music Critic

Superlatives are inadequate in describing the concert of the Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitsky, last night at Syria Mosque, for in inaugurating the season this celebrated organization and its famous conductor scored a signal triumph in the rendition of a program that was as superbly constructed as its performance was memorable.

The spirit and ideals of that incomparable music patron, Henry Higginson, who has long since entered into the Nirvana of great art patrons, seemed projected through the medium of the orchestra, that his vision, loving interest, and determination brought into existence, and supported for many years.

Ushering in the program came the last of Handel's stupendous Concertos Grosso, the twelfth, for strings, and if there had been any doubt of the possibilities of greatness of effect in a composition of this type, that doubt was dispelled by a beauty of tonal accomplishment in its performance.

Rare Musicianship

For sheer loveliness of instrumental bel canto, the gorgeous Concertos Grosso of Bach and Handel—when played as the Boston Symphony and Koussevitsky presented them—are unsurpassed. The nobility of the first Largo, the vigor of the fugal Allegro, the finely restrained emotion in the Larghetto and in the ensuing connective Largo, was encompassed with rare musicianship and skill, while the concluding Allegro was climaxed with playing of majestic grandeur. Schools of composition may come and go but these regal works of the domain of music will ever stir the souls of concert goers, as the Hendel work did last night when at its conclusion a storm of applause attested to the universal appeal that it commands.

In exquisite contrast followed the Debussy Nuages (Clouds), and Fetes (Festivals), in both of which the orchestra, under the magic spell of Koussevitsky's conducting, wove timbres of poeatic mysticism in a manner that was enthralling. Never before have we heard these ingratiating orchestral pastelles of Debussy performed with such entrancing effect.

'La Valse' is Highlight

Ravel's remarkably orchestrated choreographic poem, "La Valse" was another highlight. This brilliant work, fashioned on the compelling rhythm of the inimitable Viennese Waltz, runs the gamut of emotion. Delectable in its grace, the mood of the waltz mounts gradually until it reaches a climax of passionate ardor that borders on barbaric fury. Hypnotic in effect it won well deserved approbation.

The grand final of this memorable concert offered Richard Strauss' "Ein Heldenleben" (A Hero's Life)—a composition that will forever remain a tonal monument to a glorious music era, and to a transcendent musician—Richard Strauss—who probably is the foremost living composer.

Performance Impressive

The united efforts of the orchestra and Koussevitsky were productive of an inspired and highly impressive performance. They gave of themselves unstintedly and imbued this notable work with unusual vitality. Koussevitsky was complete master of his orchestral forces. He is the personification of unaffected grace, imparting his interpretive will without ostentation and in a manner that is indicative of consummate learning and profound knowledge of his art.

Richard Burgin, the concert master, played the solo sections of the Strauss Tone Poem with extraordinary skill and impeccability of technic, surmounting the tremendous musical and virtuosic demands with ease and finesse. Dr. Koussevitsky and the orchestra were tended an ovation at the completion of the

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◆ SOCIETY ◆

—PITTSBURGH POST-GAZETTE: SATURDAY, OCTOBER 31, 1931

Brilliant Audience Attends Opening Symyhony Concert

A BRILLIANT assemblage gathered at the Mosque last evening to enjoy the delightful program offered by Serge Koussevitsky and the Boston Symphony Orchestra, at the first symphony concert of the season.

Noted entering the Mosque were Mr. and Mrs. B. R. B. Townsend, the latter wearing a gown of American beauty chiffon, and Mr. and Mrs. Samuel Harden Church, Mrs. William McClay Hall was in her box, wearing black velvet with shoulder boquet of gardenias. Noted also were Mr. and Mrs. William J. Holland, Mrs. William Thaw and Mrs. George P. Bassett, Jr., who wore a black chiffon gown with rhinestone shoulder straps. Mrs. George E. Tener, was in her box, in red velvet gown, with Mrs. Kinley Tener, in black and white.

During the intermission a number of the younger members of society were chatting in the foyer. Miss Caroline Mitchell was there in black velvet with short white velvet wrap. Miss La Salle Dorrance was there in pale blue satin with short white fur wrap. Seen also were Miss Ruth Willock in black chiffon, and her sister, Miss Virginia Willock, wore black lace. Also noted were Miss Rosamound Fitch in flowered chiffon, Miss Bertha Brooks in black with short white fur wrap, and her mother, Mrs. J. Twing Brooks in blue lace with silver cloth wrap. Miss Mary Magee was there in black lace, and Miss Dorothy Slack in black satin with black velvet wrap.

Mrs. Henry C. Bughman was there in Persian purple velvet and Mrs. W. H. R. Hilliard was with her daughter, Mrs. Thomas A. Robinson, who was in black velvet.

Seen also were Mrs. Chester Van Kleeck in brown lace, with Mrs. John Joy Edson, Jr., in black lace with purple velvet wrap, and Mrs. James Lyall Stuart, in black velvet.

Mrs. Robert Keeney was in her box, wearing an old gold satin. Seen also were Mrs. Charles Dahlinger in cream chiffon, Mrs. John Freeman in black lace, Mrs. Charles Dickey, in blue chiffon, Mrs. E. M. House and Mrs. John L. McK. Yardley.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

1931

The Boston Symphony, last night at Syria Mosque, opening the symphony series of the winter, attracted such a large, brilliant audience that one would never have suspected that there was a depression. And a most responsive audience it was, too.

Symphony Attracts

Among the many I saw during intermission were Wilhelmina Balken, in delphinium blue chiffon, and George Pearson in black lace. In a group nearby I saw Mrs. T. Clifton Jenkins and her daughter, Elizabeth, in orange crepe.

Nancy Brown was there, and Jane Sloan. and Mrs. Arthur P. Woolfolk, wearing a petunia crepe gown. Rosamound Fitch was there and Florence Carroll.

Among those I noticed in boxes were Mrs. William Thaw, Jr., Mrs. W. Terrell Johnson in blue lace, brocaded chiffon, Lydia Irish and Mrs. F. C. Irish.

Younger Set There

Marie Louise Bickford chose a black velvet frock with cap sleeves of beaded white chiffon and Harriet Fickes was in peach satin, and Ruth Willock in black chiffon.

Mrs. Henry Clay Bughman, Jr., wore garnet valvet; Mrs. William S. Moorhead, who sat in one of the boxes, wore black chiffon, and Mrs. John W. Lawrence, black and white chiffon.

Barbara Ewing chose a yellow satin gown, Mrs. George P. Bassett, one of the boxholders, was in black, and Caroline Mitchell, a deb of the season, chose a black velvet gown, over which she wore a brief jacket of white crepe having bands of mink at the flaring cuffs.

Virginia Willock I saw arriving, and Mrs. E. V. Babcock in black velvet and her daughter, Mrs. Gordon Fisher, Jr., in black satin.

The Samuel Harden Churches were there with Mrs. Church in black lace.

Striking Costumes

Others I had a glimpse of were Mrs. George S. Baton, Margaret Brainard in scarlet crepe, La Salle Dorrance in white satin with the long flowing sleeves banded in mink. Her house guest, Ruth Seymour, of Nayatt, R. I., wore blue crepe.

I also noticed Mrs. William McClay Hall, the B. R. B. Townsends. Mrs. George E. Tener, and Kinley Tener.

Mrs. J. Twing Brooks chose blue lace, Miss Dorothy Slack, black satin. And I saw Mrs. W. H. R. Hilliard and Mrs. Thomas A. Robinson.

Mrs. John Joy Edson, Jr., was in black lace. Mrs. John Freeman in black lace, and Mrs. Charles Dahlinger in cream chiffon.

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SUN-TELEGRAPH

T 31 1931

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Boston Symphony Orchestra
SYRIA MOSQUE

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THIS CLIPPING FROM
DETROIT, MICH.
SAT. NIGHT

OCT 31 1931

The Boston Symphony.

HAD Wednesday evening's audience been commensurate with the magnificance of the Boston Symphony Orchestra's program, the walls of Masonic Auditorium would have given way and Cass Park would have been completely filled. Koussevitzky made a good impression on ~~his last visit~~ but this time he was positively regal and gave a peerless performance. He seemed to combine all of the virtues of the other "conducting aces" but vith such a finely adjusted balance that he was dramatic without being sensational, scholarly but not academic, poetic but never saccharine and dignified without being wooden. His presentation of Ravel's *La Valse* has never been equaled in Detroit, while his Handel, Strauss and Debussy have never been surpassed. He is a great conductor and plays on an instrument that is still superb even though it has lost some of its prestige since the colorful Leopold placed himself on the American orchestral throne.—M. M. F.

THIS CLIPPING FROM
WINNIPEG, CAN.
Manitoba Free Press

ts own symphony orchestra.

* * *

"I have changed my idea of modern music," says Koussevitsky, the eminent Russian conductor of the Boston Symphony orchestra. "I think ~~the~~ period of experimentation is no more. During the past seven years I have devoted much of my time and energy to new compositions. Now our outlook is much clearer. A great number of works highly appreciated a few years ago have completely disappeared. I do not wish to say that we must not play new compositions, but it is necessary to appreciate what we must play and what we must not."

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Koussevitzky Brings Boston Orchestra, Fine Program.

By **HARVEY GAUL.**

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And some of us sat spellbound when the brilliant Boston Symphony sung those pianissimo passages, and we were not breathless either from novelty of program (there was only one number new to these hilltops), but rather was it entirely due to Dr. Koussevitzky's reading and the supreme ability of the men.

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Lovely little dialogued phrases were in that concerto, and right here may we pay respects to the concert-meister for his playing in this work and later in the tone poem. Whoever he is he's an exceptional man.

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Then came Maurice Ravel's "Suicide in Costume," the impressionistic "La Valse," choregraphic poem, and the same being the birth of the waltz, the birth of all waltzes—and the period of gestation was terrific.

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A BRILLIANT assemblage gathered at the Mosque last evening to enjoy the delightful program offered by Serge Koussevitsky and the Boston Symphony Orchestra, at the first symphony concert of the season.

Noted entering the Mosque were Mr. and Mrs. B. R. B. Townsend, the latter wearing a gown of American beauty chiffon, and Mr. and Mrs. Samuel Harden Church, Mrs. William McClay Hall was in her box, wearing black velvet with shoulder boquet of gardenias. Noted also were Mr. and Mrs. William J. Holland, Mrs. William Thaw and Mrs. George P. Bassett, Jr., who wore a black chiffon gown with rhinestone shoulder straps. Mrs. George E. Tener, was in her box, in red velvet gown, with Mrs. Kinley Tener, in black and white.

During the intermission a number of the younger members of society were chatting in the foyer. Miss Caroline Mitchell was there in black velvet with short white velvet wrap. Miss La Salle Dorrance was there in pale blue satin with short white fur wrap. Seen also were Miss Ruth Willock in black chiffon, and her sister, Miss Virginia Willock, wore black lace. Also noted were Miss Rosamound Fitch in flowered chiffon, Miss Bertha Brooks in black with short white fur wrap, and her mother, Mrs. J. Twing Brooks in blue lace with silver cloth wrap. Miss Mary Magee was there in black lace, and Miss Dorothy Slack in black satin with black velvet wrap.

Mrs. Henry C. Bughman was there in Persian purple velvet and Mrs. W. H. R. Hilliard was with her daughter, Mrs. Thomas A. Robinson, who was in black velvet.

Seen also were Mrs. Chester Van Kleeck in brown lace, with Mrs. John Joy Edson, Jr., in black lace with purple velvet wrap, and Mrs. James Lyall Stuart, in black velvet.

Mrs. Robert Keeney was in her box, wearing an old gold satin. Seen also were Mrs. Charles Dahlinger in cream chiffon, Mrs. John Freeman in black lace, Mrs. Charles Dickey, in blue chiffon, Mrs. E. M. House and Mrs. John L. McK. Yardley.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 31 1931

Symphony Attracts

The Boston Symphony, last night at Syria Mosque, opening the symphony series of the winter, attracted such a large, brilliant audience that one would never have suspected that there was a depression. And a most responsive audience it was, too.

Among the many I saw during intermission were Wilhelmina Balken, in delphinium blue chiffon, and George Pearson in black lace. In a group nearby I saw Mrs. T. Clifton Jenkins and her daughter, Elizabeth, in orange crepe.

Nancy Brown was there, and Jane Sloan, and Mrs. Arthur P. Woolfolk, wearing a petunia crepe gown. Rosamound Fitch was there and Florence Carroll.

Among those I noticed in boxes were Mrs. William Thaw, Jr., Mrs. W. Terrell Johnson in blue lace, brocaded chiffon, Lydia Irish and Mrs. F. C. Irish.

Younger Set There

Marie Louise Bickford chose a black velvet frock with cap sleeves of beaded white chiffon and Har-

lengthy plays give them a chance to come in late oftener and step on people's feet! . . . You owe Gloria's school two months' payment—$22 . . . Nothing else stirring, be a good boy—R. C.

AMUSEMENTS.

Shubert ALVIN Tonite 8:15 Matinee Today 2:15

deb of the season, ... velvet gown, over which she wore a brief jacket of white crepe having bands of mink at the flaring cuffs.

Virginia Willock I saw arriving, and Mrs. E. V. Babcock in black velvet and her daughter, Mrs. Gordon Fisher, Jr., in black satin.

Striking Costumes

The Samuel Harden Churches were there with Mrs. Church in black lace. Others I had a glimpse of were Mrs. George S. Baton, Margaret Brainard in scarlet crepe, La Salle Dorrance in white satin with the long flowing sleeves banded in mink. Her house guest, Ruth Seymour, of Nayatt, R. I., wore blue crepe.

I also noticed Mrs. William McClay Hall, the B. R. B. Town-

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 31 1931

MUSIC
Boston Symphony Orchestra
SYRIA MOSQUE

PROGRAM

Concerto Grosso for String Orchestra, No. 12	Handel
Two Nocturnes Nuages; Fetes.	Debussy
La Valse	Ravel
Ein Heldenleben	Strauss

After an absence of a season the Boston Symphony Orchestra returned last night to Syria Mosque to inaugurate the concerts of the Pittsburgh Orchestra Association. Unfortunately there were vacant seats. Every lover of good music should have been there to hear such excellent playing.

Mr. Lissfelt

Koussevitsky made a striking program. There was the Handel Concerto for his strings, the Debussy for his woodwinds, Ravel and Strauss for every player in the orchestra, and the ensemble for the director's own intellect. Beyond showing the fine quality of the Boston strings, Handel was dignified but not overwhelming. Debussy's nocturnes, on the other hand, had many a subtle touch, especially during "Fetes."

Only Richard Strauss has written a valse comparable to Ravel's, and that in the "Rosenkavalier." Both are fashioned in the same spirit, the orchestration in both is similar, but the character of the opera keeps Strauss' dance joyously vulgar, while Koussevitsky is too much the aristocrat to dance in the Prater. His was a feverish valse, but he kept it within the palace gates.

Never before have I heard such a tone in the opening motifs of the "Heldenleben." It was as if the hero could not burst the fetters that withheld him from his struggle with the world. There was a throb of impatience among the players until the music burst into its first full tone, and Koussevitsky planned it superbly. The violin solo was strikingly played, though more impassioned than on last hearing, at which time it was still more effective. This Strauss tone poem is only for the virtuoso orchestra; surely there is no better than the Boston Symphony.

J. FRED LISSFELT.

THIS CLIPPING FROM
DETROIT, MICH.
SAT. NIGHT

OCT 31 1931

The Boston Symphony.

HAD Wednesday evening's audience been commensurate with the magnificance of the Boston Symphony Orchestra's program, the walls of Masonic Auditorium would have given way and Cass Park would have been completely filled. Koussevitzky made a good impression on his last visit but this time he was positively regal and gave a peerless performance. He seemed to combine all of the virtues of the other "conducting aces" but with such a finely adjusted balance that he was dramatic without being sensational, scholarly but not academic, poetic but never saccharine and dignified without being wooden. His presentation of Ravel's *La Valse* has never been equaled in Detroit, while his Handel, Strauss and Debussy have never been surpassed. He is a great conductor and plays on an instrument that is still superb even though it has lost some of its prestige since the colorful Leopold placed himself on the American orchestral throne.—M. M. F.

THIS CLIPPING FROM
WINNIPEG, CAN.
Manitoba Free Press

ts own symphony orchestra.

* * *

"I have changed my idea of modern music," says Koussevitsky, the eminent Russian conductor of the Boston Symphony orchestra. "I think the period of experimentation is no more. During the past seven years I have devoted much of my time and energy to new compositions. Now our outlook is much clearer. A great number of works highly appreciated a few years ago have completely disappeared. I do not wish to say that we must not play new compositions, but it is necessary to appreciate what we must play and what we must not."

Symphonic Series Start At Mosque

Koussevitzky Brings Boston Orchestra, Fine Program.

By **HARVEY GAUL.**

Who cares whether banks fold up like autumn leaves, whether we're in a depression or not, the orchestra season has begun, and last night at the Mosque a large and representative audience was present to snap its fingers at the impending apple business.

And some of us sat spellbound when the brilliant Boston Symphony sung those pianissimo passages, and we were not breathless either from novelty of program (there was only one number new to these hilltops), but rather was it entirely due to Dr. Koussevitzky's reading and the supreme ability of the men.

That IS an orchestra, a truly noble organization, and having heard it last night one regrets that it has been two years since it was last here.

For effulgence of tone, great sumach-colored sonority, it is doubtful if you can surpass the Boston strings, and for brasses commend us to those gentlemen scattered along the back-drop—they were superb.

Handel to Strauss.

Handel's "Concerto Grosso" for string orchestra, No. 12, opened the program, and sometimes Handel is dry and perfunctory, but last night in the larghetto and in the second largo, one heard cantabile in apogee; Handel, writing slow movements only comparable to those to be followed later by Beethoven.

Lovely little dialogued phrases were in that concerto, and right here may we pay respects to the concert-meister for his playing in this work and later in the tone poem. Whoever he is he's an exceptional man.

One doubts if there is a finer French interpreter than Serge Koussevitzky. Certainly he has feeling for Debussy and as often as "Two Nocturnes," "Nuages" and "Fetes" have been played here, we don't remember finer mutations, nuances, half-whispers than Dr. Koussevitzky gave "Clouds." As for "Fetes," it went pounding along like a glorious French band—and if you have ever heard a French band come tramping up the boulevard you know exactly the flare-blare rhythm.

Then came Maurice Ravel's "Suicide in Costume," the impressionistic "La Valse," choregraphic poem, and the same being the birth of the waltz, the birth of all waltzes—and the period of gestation was terrific.

What shall be said for this? It was another "Bolero," this time a Viennese valze, rambling along to a smashing climax. It was devilishly clever in working out, highly spiced, ornamentated with all kinds of instrumental devices, and the whole working itself up into a white heat and boiling over; Waldteufel sung by 105 men, Johann Strauss as he has never been played—and what of it?

"Life of a Hero."

No symphony. Instead, Strauss' "Ein Heldenleben," the same being his most impressive tone poem, "Life of a Hero."

Now we will probably run afoul of the people cursed with kultur rabies, and we will be branded an Anglophobe, but the scenario of "Ein Heldenleben" is positively childish. It is nothing but grandiose balderdash and proves the absolute futility of trying to set metaphysics to music. However, that's another story and takes some space to prove.

That Strauss gave the tone poem all of his craft we have heard many a time and oft, and that in its way it is a masterpiece, we all know. All solo bits were marvelously encompassed, and if you could stand the scenario, it was a glorious finale.

Let's have Dr. Koussevitzky and the Boston Symphony back next year; they start the season in fitting fashion.

Nov. 12 Jur **Plays and P**

5

Novel Numbers Made Ready at Symphony Hall

Three Unfamiliar Pieces on Dr. Koussevitzky's List, A New Violinist

EVERY item on the program for the Symphony Concerts of Friday and Saturday may have some mention in this weekly article about the new and the unusual. Best known of all is, of course, Brahms's Concerto in D major for Violin and Orchestra. In itself anything but novel, it brings to Symphony Hall a new violinist, Professor Adolf Busch of Berlin. Another number, Florent Schmitt's "The Tragedy of Salome," is one of those worthy and interesting pieces, from lack of performance relatively unknown to Bostonians, which the searching conductor proposes to restore to the active repertory of the orchestra. Pick-Mangiagalli's "Carnival Scene," from his ballet, "Casanova in Venice," and Respighi's orchestral arrangement of five of Rakhmaninov's "Picture-Studies" are both entirely new.

Four Hands Round

Serge Rakhmaninov is known to the Symphony Concerts as composer of various concertos for piano; of a Symphony, last played in 1928; of the tone-poem, "The Isle of the Dead"; Ottorino Respighi as composer and arranger of various works, all orchestrally brilliant, some even spectacular. The five "Picture-Studies" which Respighi has transcribed for orchestra are taken from two sets of Rakhmaninov's like-named piano-pieces, his Opus 33 and Opus 39. There are eight studies in Opus 33 and nine in Opus 39. Of the five pieces that Respighi has arranged, "The Sea and the Gulls" is Op. 39, No. 2; "The Fair," Op. 33, No. 7; "Funeral March," Op. 39, No. 7; "Red Riding Hood and the Wolf," Op. 39, No. 6; "March," Op. 39, No. 1. Rakhmaninov's seventeen piano-studies, in such editions as can be found hereabouts, are without titles. The origin of the names set above the five orchestral pieces is not made known.

Victor Belaiev, friend and patron of Russian musicians, and shrewd commentator upon their work, has this to say in the Musical Quarterly (1927) about Rakhmaninov as composer in the days when he wrote these studies: "Rakhmaninov's third period [from about Opus 30] is even more tragic than the second. The feeling with which it is impregnated might be described as tragedy raised to the nth power. At the same time it is a period of great artistic and harmonic achievements and of the working-out of a finished style of composition, grandiose and impressive in its massiveness and severity. Rakhmaninov's creative ideas are now moulded into huge monolithic blocks and even his smaller compositions, excepting perhaps the songs forming Opus 34, are grouped into series connected by some common idea, as, for instance, the "Etudes-Tableaux," Op. 33 and 39, and the songs Op. 38. Both sets of Studies may, indeed, be regarded as one, not only because their titles are similar, but also because they are bound together by a common conception. The composer himself connects them by transferring three Studies originally intended for Op. 33 to Op. 39.

"The 'Picture-Studies,' as the title indicates, prove to be something more than sketches. They are a series of psychological pictures, lying wholly on the new plane of the composer's thought, a plane which has some similarity with that of Medtner's harmonic language. All but three of the Studies are written in the minor." The pieces are all structurally simple. Usually a single contrasting section near the middle of a piece is the only foil to the music of its beginning and end. This graphic music has given Respighi ample opportunity for the exercise of his consummate orchestral skill:

I. "The Sea and the Gulls." Lento assai—3-4—A minor. Whoever named this piece, Rakhmaninov or Respighi, could not have found a title more aptly suggesting the music. Accompanimental figures proceed in gently undulating motion; the suggestion of the sea is obvious. A simple, sustained melodic figure now poises itself above these accompaniments, now darts swiftly and suddenly beneath them. Gulls soaring in air, diving swiftly into the water, could not have been more suggestively portrayed in music. Near the middle of the movement there is slightly more agitation. Shall we assume a more turbulent sea?

II. "The Fair." Allegro con fuoco—4-4—E-flat major. A brilliant and fiery piece of music. Its bold and displayful qualities undoubtedly suggested its title. It is full of the carnival spirit. Music almost martial in character alternates with brilliant figuration that might suggest the galloping of horses. Aggressive chord-progressions form the basis of the principal contrasting section.

III. "Funeral March," Lento (lugubre)—4-4—C minor. Belaiev wrote of this Study that it is in a "quintessentially sombre, funereal mood." Even without a title one must conceive this music funereally. Not once does the pervading gloom find, even momentarily, the relief of a major key. Rugged minor harmonies, and toward the end, hollow, mocking sonorities characterize it. It rises to the heights (or depths) of passion. But it never finds an instant of cheer. The rugged, march-like main theme is first interrupted by smooth intriguingly rhythmed chord-successions, always keeping the sombre mood. The next interruption is a suave melody for 'cellos and horns. This is developed and expanded to a vibrant climax. At last, as it subsides, there is suggestion of the music of the beginning.

IV. "Red Riding Hood and the Wolf." Allegro—3-4—C major. The suggestion is again as apt as it is obvious. After a few rushing, introductory measures, the picture opens with rapid "leggiero" figures. There follows an ominous middle section. Then there is sudden return to the "leggiero" music with a final climax that suggests both the preceding.

V. "March." Allegro moderato—4-4—D major. There are clanging, martial rhythms interrupted by displayful passages. The contrast is a quieter music with subtler, more insinuating rhythms. Return to the brilliant music of the beginning concludes the march.

Around Casanova

Riccardo Pick-Mangiagalli, half-Czech, half Italian, was introduced to the Symphony Concerts by Dr. Koussevitzky, with a Prelude and Fugue, in the fall of 1929. His "Casanova in Venice" is a ballet in eight scenes produced at La Scala in April, 1929. Writing of the performance in the London Morning Post, Mr. Francis Toye judged it "really good ballet music. Indeed the score is about as attractive and well made as possible, piquant without being vulgar, delicate without being feeble."

Casanova was born at Venice in 1725. Various dates are given for his death. Chambers's Biographical Dictionary says of him that "at twenty-five he had been an abbé, secretary to Cardinal Aquaviva, ensign and violinist. . . . His irregularities drove him from Venice". Returning in 1755, he was quickly condemned to prison for five years, but made a noted escape after fifteen months. Thereafter he lived a roving life. "Everywhere he was introduced to the best society, and always had to 'vanish' after a brief period of felicity". Among his high-born dupes were Frederick the Great and Madame Pompadour. His voluminous memoirs are famous. Of them Chambers writes, "His clever, cynical 'Mémoires écrits par lui-même' are unmatched as a self-revelation of scoundrelism."

Details of the scenario for Pick-Mangiagalli's eight danced episodes are not known hereabouts. The excerpt to be played as concert-piece is entitled simply "Carnival Scene". In this form it was first performed at the Sala del Conservatorio at Milan, February 6, 1931, A. Toni conducting. The music consists of a forlane (lively Venetian dance in 6-8 meter) and a waltz. Both move with exceeding swiftness. The scoring is deft, the harmonies modern. The carnival spirit is made as vividly real as in Berlioz's celebrated overture.

Re-enter Salome

Florent Schmitt's music of Salome has not been heard at these concerts since the fall of 1919. Its first (and only other) performance was in 1913 under Dr. Muck. It was written in 1907 and was danced b Miss Loïe Fuller at the Théatre des Art the same year. Subsequently it passe into the repertory of Diaghilev's troup remains still in the repertory of th Opéra at Paris. This "Tragedy Salome" has nothing to do wit Wilde's play, dear to Strauss, bu follows a poem of Robert d'Humière Professor E. B. Hill, in his "Mode French Music" has an admirable co densation of d'Humiéres's scenario, co bined with occasional references to th music:

"A prelude outlines the mood of th work. The scene is a terrace outsi Herod's palace overlooking the Dead Se The mountains of Moab frame the ho zon. It is sunset. Soon torches illumi the scene. Herodias examines a coffer jewels. Salome is fascinated by them a sketches the dance of pearls. The seco part begins with the enchantments on th sea. Herod is enveloped by darkness, prey to thoughts of debauchery and fea Herodias watches him. Mysterious ligh arise from the accursed sea. Fragmen of chants heard during orgies, strangl by the rain of bitumen and ashes on th terraces of Sodom and Gomorrah, breat forth confusedly. Snatches of dance sighs and a wild laugh are heard. A voi mounts from the abyss. Herod, subj gated, listens. Vapors rise from the se vague forms are outlined. A distant pe of thunder rolls.

"Salome dances amidst the flashes of lightning. She tempts Herod. He pursues her and tears off her veils. John the Baptist appears and covers Salome with his anchorite's mantle. Herodias interprets Herod's fury, and by a gesture delivers John to the executioner. He soon reappears with John's head upon a bronze charger. Salome, triumphant, possesses herself of the trophy, and begins a dance. Then, suddenly disquieted, she rushes to the edge of the terrace and hurls the charger into the sea. It turns blood-red. Herod, Herodias and the executioner are struck dumb with terror. Salome faints. When she recovers she sees the apparition of John's head, now in one place now in another; at last it multiplies on all sides. Salome begins the dance of terror. The storm bursts. Sulphurous clouds roll up the precipice. Whirling gusts of sand come from the desert. The tall cypresses rock and crash. Mount Nebo bursts into flames. The palace walls give way and crush Salome.

This ballet, in concert version, yields these numbers: I. Prelude; Dance of Pearls: II. Prelude; Enchantments on the Sea; Dance of the Lightnings; Dance of Terror. There exists another version, the score of which is labelled "choreographic," which outlines an entirely different sequence of events and sets different titles over the several numbers. The first part includes (1) Prelude, (2) Song from Aica, on the shores of the Dead Sea. (3) Dance of Terror, (4) Dance of Blood. The Song from Aica is included under Enchantments on the Sea in the orchestral version; the Dance of Terror of this choreographic version is the Dance of Lightnings; the Dance of Blood repeats the Dance of Terror. The second part comprises: (5) Appearance of Salome; (6) Dance of Seduction; (7) Dance of Triumph. The Dance of Seduction does not appear in the orchestral version and the Dance of Triumph is the music of the Dance of Pearls.

Schmitt has clothed this French working of the Salome material with a music vivid, exotic, graphic. He has produced a piece highly imaginative, exuberantly dramatic. When he wrote Stravinsky had not yet penned his "Firebird"; Debussy's star was still in the ascendant. But unlike the tenuous, delicate music of Debussy, that of Schmitt is robust, sonorous, full-grained. He is a musician of constructive ability rather than of impressionistic vaporings. The "Tragedy of Salome" is still Florent Schmitt's masterpiece.

A. H. M.

Neglected Ludwig

There are letters to hand concerning the Symphony Concerts. One, from a "justly indignant matron tempered by as much good humor as she can muster," roundly declares that "in all her experience of the Symphony Concerts, which is extensive, five pairs have not hitherto passed without the inclusion of one or more of Beethoven's immortal works. Yet this fall, it is only Brahms and Brahms and Brahms." This department has neither time nor energy to match itself with the good lady at statistical inquiry. It takes her at her word; is disposed to agree with her when she cries for respite from Brahms's Violin Concerto, to be played tomorrow and Saturday for the third and the fourth time within eight months. It can also soothe her indignation with the news that half of the sixth pair of concerts, on Nov. 27 and 28, will fall to the perennial Ludwig, twenty-four hours after her Thanksgiving Day. Taking leave, it even dares to hint that he, as well as audiences, is none the worse for the present hiatus. For players and for hearers, there is such a thing as Beethoven in routine.

Changed Times, Changed Ears

The other letter craves sympathy rather than looses impatience. The correspondent listened intently last Saturday evening to Rimsky-Korsakov's "Scheherazade," music that he has long enjoyed. For the first time, as he puts it, he "found it too much of a good thing." In his ears, it now sounded "over-written, over-colored, over-thick, over-sensuous, like a too rich pudding of which one has foolishly taken a second helping." There were repetitious spots (he insists) and monotonous pages.

At supper after the concert, others, to his surprise, confessed to the same impression, but they were all harshly chidden by one of the venerable sages who would give the law to music in this town. He bade them rejoice "in a superb music superbly played" and that sort of thing. Doing an errand of mercy, this department suggests to its friend that the musical times change and ears change with them; that much music of the luxuriant and romantical eighties and nineties now sounds the worse for the wear of the years; that the spare, sinewy, "cerebral," moderns have made inroads upon it; that as for Rimsky-Korsakov after Sibelius in one and the same concert, the less said the better—now that Finland is no longer Russian dependency.

New Music by Bax for Symphony Hall

Nov 13

WRITES Herbert Hughes in the London Daily Telegraph: "Arnold Bax has long been attracted by the bardic literature of Celts and Scandinavians, and it is not surprising to discover that his new work should have something of the qualities of Nordic saga. 'Winter Legends' is the title, a sinfonia concertante in three movements for piano and orchestra. It is dedicated to Miss Harriet Cohen, who will be pianist when it is produced by the Boston Symphony Orchestra, under Koussevitzky's bâton, at Boston in the middle of December.

"I have just been privileged to make acquaintance with the new work, with the composer translating the orchestral parts to one piano and Miss Cohen as executant at another. Strenuous, concise, intensely expressive, rather grim music—this is my first impression of a composition which will, I feel sure, add much to the reputation of the composer at home and abroad. Its first European performance is due at a broadcast concert by the B. B. C. Symphony Orchestra in February next.

"Like more than one imaginative composer of our own time, Mr. Bax repudiates any hint of a 'program.' According to him, 'Winter Legends' must be regarded as pure music, abstract and unliterary. Yet in spite of his specific denial of any romantic or narrative implications, in spite also of all one misses of orchestral color and dynamic force in a piano-version, the music expresses a mental and spiritual experience (and in that sense is narrative) as clearly as any written or spoken legend.

"So distinctive in character and so sharply contrasted are the themes—there are at least four in the first movement—that one is impelled to regard the work as essentially romantic; romantic, however, with the minimum of sentiment and with nothing at all of love-lornness. In the slow second movement, for example, a gentle first subject gives way to a theme which the composer himself refers to as pagan. And the last movement begins with one he calls 'bardic' in character. It requires little stretch of a picturesque imagination to regard the ultimate development and climax of the big theme in the finale as the frenzy of a Berserker. . . . Listeners will always be found to put their own interpretation on the most abstract and formal music. But whether abstract or narrative, I have no doubt in my own mind that in 'Winter Legends' Bax has written a work of mastery."

Concert-Chronicle

Clearing the Air

The correspondent in Boston of the Musical Leader, published at Chicago, lately interviewed Dr. Koussevitzky and drew from him these sayings about his zeal for music of our immediate time: "My interest in modern music springs primarily from one of the essential reasons for our present civilization. That of Youth! No art without such a force is worthy of the name.

"I hold no brief for those 'modernists' whose work I cannot find serious enough to bring to a first hearing. I must feel the reason for the existence of a work before I can begin its study. Then I attempt to communicate this to my orchestra, because every one of my men must understand it, too, in order to give the composer the benefit of whatever doubt might exist. Then comes my final and, as it always proves, my most difficult task, my first performance before an audience which, in many cases, is often prejudiced in advance, discounting at once the idea of a composer's hard work or the effort and energy which goes into the preparatory work before the actual audition.

"If I am successful in getting the composer's idea over to even a tithe of the audience I am happy; because then I know that all the work is not in vain and the musician's greatest hope: that his inspiration, in terms of music, shall enter into the consciousness of others, has been realized. In a similar manner if I find that this minimum does not exist, I discard the music once and for always. I should like my Boston public to understand this so that their future appraisal of some of the new works may be a shade more yielding than in the past. I am pleased to have the opportunity of presenting this to you for the first time."

Ourselves and Others

In Boston, Dr. Koussevitzky sets this program for the Symphony Concerts today and tomorrow:

Five Picture-Studies .... Rakhmaninov
(Scored for orchestra by Respighi)
Tone-Poem, "Salome's Tragedy"....... Schmitt
Concerto in D major for Violin with Orchestra .... Brahms
(Violinist: A. Busch)
Carnival Scene from the Ballet, "Casanova in Venice" .... Pick-Mangiagalli

In New York, Mr. Kleiber and the Philharmonic Society are playing:

Overture to the Oratorio, "Esther"..... Handel
"Love-Scene" and "Fête at Capulet's" from the Dramatic Symphony, "Roméo and Juliet" .... Berlioz
Symphony, No. 3, in E-flat major, "Eroica," Beethoven

In Philadelphia, Fritz Reiner takes over Mr. Stokowski's orchestra with this program:

Overture, Leonora, No. 3.......... Beethoven
Symphony in G minor................ Mozart
Little Overture to the Opera, "The Fan" Toch
Suite, "Le Tombeau de Couperin"...... Ravel
Tune-Poem, "Night Ride and Sunrise" Sibelius

In Chicago, Mr. Stock has chosen these pieces, with Jacques Gordon, formerly concert-master of the orchestra, for assisting violinist:

Overture to the Opera, "Suzanne's Secret" Wolf-Ferrari
Concerto for Violin.................... Nardini
Symphony, No. 2, in A major.......... Mason
Concerto for Violin.................. Whithorne
Hungarian Dances (Nos. 17 to 21)...... Brahms

Incidents and Prospects

A correspondent again sends a letter that asks a word. He suggests that in addition to the annual performance at the Symphony Concerts of at least one Symphony by Sibelius, two or three of the composer's [illegible] repertory, where such short and graphic pieces are few. He names, with reason, "The Swan of Tuonela;" "A Saga;" 'Night Ride and Sunrise." Except the

Continued on Following Page

Concert-Chronicle

Continued from Preceding Page

'Swan," at a single pair of concerts in 1927, none has been heard at Symphony Hall since Dr. Muck's time.

Manhattan's respite from Mahler draws to an end. For the while, Dr. Koussevitzky has taken up the apostolate that Mr. Mengelberg, giving way to Mr. Toscanini, laid down. Next Thursday evening Mahler's Ninth Symphony, thrice heard at home this autumn, will fill half the first concert, for the new season, of the Boston Orchestra in New York. Harold Morris's new Piano-Concerto will be heard at the Saturday matinée.

The four concert-pieces that George Copeland, the pianist,, has edited out of his current repertory may be had at the music-shops as published by Messrs. Riker, Brown & Wellington. They comprise a Corrente and a Saraband from Corelli; the Adagio from Grazioli, played many times in Boston; the anonymous 'España Cani."

Trans Nov 14

Symphony Concert --- The

Violinist, Conductor, And Brahms

His Concerto Notably Played, New Stuff Variously, Schmitt at Full

It was best—the program considered—to seek the Symphony Concert, yesterday afternoon with an open mind and not too much expectation. . . . Contrary to anticipation Brahms's Violin-Concerto, and the playing of it, proved the event of the day. Some of us were saying in our hearts that of late it had been heard too often at Symphony Hall; that it would sound the better for a season or two of retirement, even though an inferior music replaced it. Those that like to count figures had further reported it as played at three pairs of Symphony Concerts within the past three years. By that repetition, as the event proved, Dr. Koussevitzky and the orchestra have attained to a unified, proportioned, comprehensive, significant performance unusual to hear. Not a detail of the symphonic web—for the piece is a symphony, less the scherzo, for orchestra and violin rather than a virtuoso's concerto—now escapes them. Each under-voice sounds clear and truly measured. Every shading falls into place. Between the wind choir and the solo-instrument there are euphonies that woo the ear; while hereabouts no conductor of concertos has been more sensitive and even-handed than Dr. Koussevitzky in the adjustment of the orchestral with the solo-part.

All this is accomplished with no thinning of the full outline, no cooling of the pervading warmth, no weakening of the recurring vigors. By this time, after Thibaud, Heifetz and now Busch, the academic Brahmsites must have relaxed their notion that here is an austere rather than a romantical music. The freedom of the beginning; the rhapsodic note in the pages of figuration and "passage-work"—as they were played on Friday; the gathering and re-gathering of propulsive energy after musing mood, are all, through the first movement, of the warm, romantic Brahms In the slow movement, as the German saying goes, he puts his music into the cradle. The orchestra, with the oboe leading, sings a song of simple sentiment; with it draws near to simple beauty; while around it the solo-violin weaves again gentle figures and glamorous filigree. The lyrical Brahms, to be followed in the finale by the skillful, effective, humorsome Brahms, nothing loth to occasional shakings of the Hungarian pepper-pot. Through the whole Concerto, it is the conductor's obligation to keep in balance the composer's energies and musings, freedoms and precisions, ingenuities and rhapsodies—to blend and measure strength and sweetness, both inherent in the music. Dr. Koussevitzky, and an orchestra at one with him, now fulfill this obligation with equal insight and justice. The listeners hear Brahms of the Violin-Concerto, and hear him whole.

To this outcome, the violinist, Mr. Adolf Busch of Berlin, making a first appearance on this side of the Atlantic, materially contributed. Some part of the audience must have known his high reputation won in Europe. Seldom has a newcomer been more warmly welcomed at the matinée. Perhaps this reception reassured Mr. Busch. Perhaps, as his sturdy figure, serious face, quiet pose and freedom from every "expressional" mannerism suggested, he is no prey to the nervousness besetting many a débutant at these concerts; among violinists nearly wrecking, once upon a time, the illustrious Ysaye. He is, moreover, an understanding, unselfish musician, respecting the art that he serves. Like everyone else, he perceived Dr. Koussevitzky's share in the performance of the Concerto; when the audience had thrice recalled him, insisted upon the conductor's appearance at his side; remembered also the grateful congratulations to the orchestra. Telegrams to Berlin will have more reasons than one to call the occasion an auspicious début.

Mr. Busch's playing of the violin-part—for he must forgive Americans their distaste in print for his honorable German title of professor—was distinguished, in the first movement, by rhythmic verve in his opening measures and at the staccato return of the second theme; by the rhapsodic warmth and freedom, rare to hear, with which he invested figures and "passage-work"; by the breadth and boldness with which he proclaimed the right of the re-entering violin to take possession of the melody, muse and improvise upon it; by the fine, keen energy with which he released the cadenza toward the end. In the slow movement he renewed, with a lighter hand, the rhapsodic mood, while the solo-instrument weaves figures about the orchestral melody. Adding musicianly poise to German instinct for this cradling Brahms, he checked sentiment, which the music asks, before it became sentimentality. He softened tone, but did not smear it. So to the last measures lent the quiet beauty implicit in them.

In the finale Mr. Busch was all for the impetuous Brahms, incisive of rhythm, high in humor. Like the conductor, he was fortunate throughout in measured blending of the strength and sweetness of the Concerto; in the golden mean of a tone that was neither too sensuous and silken nor too dry, cold, austere. At every turn his rhythm was vitalizing. A personal quality most appeared in the rhapsodic mood and the finely-tempered hand with which he played the figure-work of the first and the second movement. In recent years, nearly every performance of Brahms's Violin-Concerto at Symphony Hall has been memorable for some individual distinction that the violinist—say Thibaud or Heifetz—lent it. Mr. Busch's takes place beside theirs.

A novel number began and ended the concert. To conclude, Dr. Koussevitzky set a fragment from the "Casanova" ballet of the Czech-Italian, Pick-Mangiagalli, slightly adapted from the stage of La Scala to Bostonian and other concert-halls. It opens and closes with high-colored, tumultuous tone-picturing of a Venetian "Carnival Scene," rhythmically hard-driven, orchestrally flamboyant. Between, a lively-paced, gay-humored folk-dance, the furlana. For contrast a slower, more sensuous waltz. (What was it doing, except by stage-license in Casanova's eighteenth-century Venice?) First, last and all the way, music of a virtuoso-composer for a virtuoso-conductor and a virtuoso-orchestra. Once in so often he must make it and they play it—or perish under suffocation of a natural and acquired instinct. An audience, accustomed to these virtuosities; unhappy without them also once in so often, hears them gladly.

At the other end of the program, and more questionably, the arrangements for orchestra worked by Respighi upon five of Rakhmaninov's "Picture-Studies" for piano. By the evidence of their presence and their works, as Bostonians have known them at Symphony Hall, the Italian is of one temperament and imagination; the Russian of another. In the transcriptions, already described in this place, the external exuberance of Respighi rather than the inner brooding of Rakhmaninov is usually uppermost. In fact in the casual encounter of a first performance, there was no more than a pennyworth of the Russian's bread and salt to an infinite deal of the Italian's heady wine. The Respighi of graphic rhythms was heard in "Sea and Gulls"; of sharp-set orchestral tumults in "The Fair"; of plangent sonorities in the Funeral Music"; of astute and suggestive ingenuities in "Red Riding Hood and the Wolf"—what strange company they keep nowadays: of tramping rhythms, thundered out, in the final "March."

Along the way the Respighi of the Roman tone-poems was occasionally audible; while always the Respighi of exhaustless orchestral resource and adroit arranging skill was in presence. Often, however, he has deployed remarkable insight into the composer and the music transcribed, as in his arrangements of ancient dances or in his orchestral version of Bach's Passacaglia for organ, which we in Boston might well hear. But in this newest venture, Rakhmaninov is rather far to seek. In imagination this and that hearer recalled him bending over the piano and playing these "Picture-Studies" in a mingling of grandiose virtuosity and somber fantasy that waived away programmatic titles and graphic effects. With endless care and pains Dr. Koussevitzky, and his men with him, made the most of Respighi's orchestral artifice and flamboyance.

These are the latter and not too fortunate days of Florent Schmitt, composer of music. In his own Paris his pieces are now seldom heard. There, perforce, he must ply the trade of reviewer of concerts for a newspaper. "Down there," as the French amiably designate all that considerable world so unlucky as not to be part, or dependency, of France, his name seldom appears on programs. The more the credit to the sympathetic Koussevitzky for the present revival of Schmitt's masterpiece, the music that he set, twenty years ago, to a poem of d'Humières, "Salome's Tragedy"; that ultimately emerged as mimodrama for Diaghilev and the Opéra and as Suite for the concert-hall. (Dr. Koussevitzky played it as Suite with a range between Parts I and II that puzzled most listeners. Were it not better to take it as continuous tone-poem, section after section, with only the slightest halt?)

In these nineteen-thirties Schmitt's music is a rent masterpiece. There are pages that now sound, loud and hollow; pages as well that overdo graphic imagery and dramatizing impact until they defeat themselves. Yet as many more charged with acrid sensuality, macabre fantasy, ominous bodement, a veritable savagery of lust and triumph, dread and misery, rare in music and still intensively expressed. There was one tour de force in Schmitt, this "Salome's Tragedy." In Dr. Koussevitzky's performance it survived the inroads of time and fashion; the composer's voids and excesses.

H. T. P.

Watchful Waiting

Adolf Busch

The New Violinist of the Current Season, Who Played for the First Time in America at the Symphony Concert of Friday

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Boston Symphony

Monitor Nov 14

Two novelties decorated the fifth program of the Boston Symphony Orchestra's season, played Nov. 13 in Symphony Hall, Boston: Five "Picture-Studies" by Rachmaninoff, arranged for orchestra by Respighi, and the "Scène Carnavalesque" from Pick-Mangiagalli's ballet, "Casanova in Venice." They were not the most important items on the list.

The more interesting of the two was the Rachmaninoff-Respighi collaboration, which consists of orchestrations of five of the pianist's "Tableaux-Etudes" from op. 33 and op. 39. None of the originals has a descriptive title, and it does not appear which of the composers labeled them, in their present form, "The Sea and the Gulls," "The Fair," "Funeral March," "Red Riding Hood and the Wolf" and "March." At all events, music and titles march well together, except that some of those Roman statues of Respighi's come to strident life in the cortège instead of in the final March. The instrumentation of course is brilliant. This was the first performance.

The Pick-Mangiagalli piece was marked "First time in the United States." To which one is tempted to reply, "What of it?" It is difficult to think why it should have been made part of a symphony program, unless Dr. Koussevitzky has decided to compete with Mr. Toscanini in producing fourth-rate Italian novelties.

Florent Schmitt's Suite, "The Tragedy of Salomé," unheard in Boston for a dozen years, was worth revival, in spite of its cinematic argument. It is true that the noisier passages fall less effectively upon the ear with the passage of the years, but there is unfaded beauty in the gentle measures that describe the stage setting, and in the music of the "Enchantments on the Sea." The performance was limpid and compelling.

Adolf Busch, playing for the first time in the United States, was soloist in the Brahms Violin Concerto. This artist, whose high European reputation had preceded him, was received with acclaim. He displayed a finished technique, sound musicianship and an intellectual grasp of the concerto which was reinforced by a fiery execution. His tone is sweet rather than broad, and a tendency to rush his tempi in allegro passages rather obscured line and structure at times. One's final impression was that the violinist had revealed virtuosity rather than a profound penetration into the meditative heart of this great score.

L. A. S.

Herald Nov. 14

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Dr. Koussevitzky conducted the fifth concert of the Boston Symphony orchestra given in Symphony hall yesterday afternoon. The program was as follows: Rachmaninoff, Five Picture-Studies orchestrated by Respighi: The Sea and the Gulls, The Fair, Funeral March, Red Riding Hood and the Wolf, March (first performance). Schmitt, "The Tragedy of Salome," suite (after a poem by d'Humieres). Brahms, concerto for violin (Adolf Busch, violinist; his first appearance in Boston). Pick-Mangiagalli, Scene Carnavalesque, from "Casanova in Venice" (first time in the United States.)

Otterino Respighi goes up and down the land like a raging lion, seeking what he may "arrange" and orchestrate. Whether the musical contents of these piano pieces by Rachmaninoff warrant the labor expended by the Italian is an open question. He reminds one of Mr. Wemmick: "Hello! Here's a piano piece—let's arrange it for orchestra." Rachmaninoff wrote two sets of piano pieces—nine in each set. Did Respighi orchestrate them all? Harrowing thought! Did he or the publisher give the fanciful subtitles which Rachmaninoff neglected to invent?

Now Respighi is a master of orchestration, and the chief attraction in the pieces performed yesterday is the skill he displays. The first, "The Sea and the Gulls," was worthy of this display; the music is picturesque, poetic, charming in every way; but the other four pieces have little inherent significance.

Perhaps if one heard the Russian pianist play them, one would hold another opinion. Take the "Funeral March," for example. The march was apparently halted more than once by traffic signals. There was no continuity of mourning; there was no overwhelming expression of grief. With all Mr. Respighi's skill, the march seemed labored, artificial. One could not help remembering the simplicity and the powerful effect of Handel's "Dead March in Saul," written in the key of C major, and, paradoxically, all the more mournful. How did Handel, choosing a key consecrated to jubilation, gain this effect? Probably the only answer is that he was a wonder-worker in music.

They think highly of Florent Schmitt in France. From what has been heard here of his music, this good report is inexplicable. Possibly the music for his "Salome" has greater dramatic force, a finer oriental flavor, compelling sensuousness, and a hair-raising expression of horror, when it is heard in the theatre, with stage settings, costumes and the sight of Salome with the series of dances that cost the Baptist his head; but this is doubtful, for this music, even when one tries to picture the scenes that it accompanies, lacks imagination. His Salome is not seductive; is not demoniacal; she is cerebral, nor does she, over-brained, not over-sexed, give way to hysteria and thus become an interesting apparition. One little piano piece, "The Passing Bell," played here when Miss Winifred Christie gave her first recital, has more emotional mystery and at the same time a more poignant effect than the elaborate compositions, the great "machines" by Schmitt that Bostonians have heard.

Pick-Mangiagalli's "Scene Carnavalesque" is another composition that, with its bustle and its din, is for the theatre stage. Here again there are pages ingeniously orchestrated, as those in which the good old air "The Carnival of Venice" is treated con amore. And after Schmitt's "Salome" and the arrangement of Rachmaninoff's piano pieces, what a pleasure it was to hear an honest tune!

Mr. Busch with the orchestra, led by Dr. Koussevitzky with his customary regard for soloist and composer, gave an excellent interpretation of Brahms's concerto. Too often the performance of this concerto is like the Hamlet of the young tragedian in "Great Expectations"—"massive and concrete." The reputation of the visitor is so established that technical proficiency, full and pure tone, intelligent and musical phrasing, a comprehension of the work as a whole, these were anticipated. Nor was the agreeable expectation deceived. For to the fine qualities was added warmth, a poetic feeling when the composer allowed it and put aside his gruff, surly, forbidding mask, to reveal himself a human being.

The violinist was recalled several times, so unmistakable was the appreciation by the audience of his performance. The audience was also greatly pleased by the attempt of Messrs. Rachmaninoff and Respighi to imitate the howling of a wolf. The concert will be repeated tonight. The orchestra will be out of town next week. The next concerts will be on Nov. 27, 28. Dr. Koussevitzky will conduct in the first half of the concerts Beethoven's overture to "Coriolanus" and his Fourth Symphony. After the intermission Nicolai Tcherepnin will conduct his symphonic poem "The Enchanted Kingdom" (after a Russian tale), his "Ten Miniatures" (after a Russian illustrated alphabet), and his prelude "in memory of Rimsky-Korsakov." The prelude will be performed for the first time. Tcherepnin had already written a sinfonietta in memory of Rimsky-Korsakov.

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SYMPHONY PLAYS TWO NOVELTIES

Schmitt's "Salome" Creates Deepest Impression

Nov 14 — Post

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon increased from two to four the number of novel pieces of the current season and offered in the person of Adolf Busch, eminent German violinist and director of the Berlin Hochschule, its second soloist.

SCHMITT'S BALLET

Almost a novelty, indeed, was yet another item on the programme, the suite made from Florent Schmitt's ballet, "The Tragedy of Salome," unheard here since 1919. In interest it outshone, at least for one listener, all else in the concert: Respighi's generally inappropriate orchestration of five of Rachmaninoff's none-too-important Etudes Tableaux for the pianoforte, the noisy and hollow "Carnival Scene" from Pick-Mangiagalli's ballet, "Casanova in Venice," and even the Violin Concerto of Brahms, heard over-frequently here of late years and yesterday given by Mr. Busch a thoroughly sound performance but one ungraced by any special virtues of tone, technique or interpretation. It should be added here that the audience received Mr. Busch with marked enthusiasm.

The poem of Robert d'Humieres that serves as basis for Schmitt's "mute drama" and that affords the clue to the orchestral suite is steeped in an atmosphere of unwholesomeness and of horror that is marvellously reflected in the music. Great as is the evocative power of this suite in the concert hall, its graphicness and potency in the theatre must be doubly great. So eloquent was yesterday's performance, however, that the music told well its own story without scenic aid.

The bulk of Florent Schmitt's music may not survive, but in his choral and orchestral setting of the Forty-Seventh Psalm and in "The Tragedy of Salome" he has produced two masterpieces. For a modern composer that is, after all, no small achievement.

If Dr. Koussevitzky was minded to honor his distinguished countryman, a performance of Rachmaninoff's long-neglected Second Symphony or of his "Island of the Dead" would have been more fitting than the playing of these showy transcriptions of Respighi in which the Italian's indulgence in his favorite orchestral tricks tends to efface the composer's personality. Only in the first of the five, which bears the title "The Sea and the Gulls," a title, like the others in the suite, presumably contributed by the transcriber since the piano-pieces are themselves titleless, was recognizably Rachmaninoffian.

Busch Debut Is Feature

Amer. Nov. 14

By MOSES SMITH

A remarkable program is offered for this week's concerts of the Boston Symphony Orchestra. Adolph Busch, renowned German violinist and teacher, present master, indeed, of Yehudi Menuhin, in soloist in the Brahms concerto.

In yesterday's matinee performance, which constituted his American debut, Busch justified his reputation as one of the classical school, for his playing was marked by purity of tone and an almost Olympian calm. Many in the audience might have criticised his playing as "cold." But it was not so much the lack of "warmth" which disappointed this writer—for one can have his fill of hot-blooded playing—as it was that fine violinist as Busch is, he seemed, on one hearing at least, to be not so much head and shoulders above the herd as enthusiastic advance notices indicated.

As foil to this thrice-familiar music Mr. Koussevitzy devoted the remainder of his program to works with most of which the audience was unacquainted. Heading the list was an arrangement by Respighi of five of Rachmaninoff's "Etudes - Tableaux," ingenious and beautiful little piano poems.

A Camaval Scene from "Casanova in Venice," by Pick-Mangiagalli, was played for the first time in this country. It seemed to us to shed no new light on the character of the notorious cavalier, nor to be intrinsically fine music. It serves admirably, however, as a brilliant closing show-piece. Far more significant is Florent Schmitt's Suite drawn from his "Salome," not heard here in a dozen years.

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Globe Nov 14

SYMPHONY HALL

Boston Symphony Orchestra

A new violinist of the first rank, in the familiar Brahms concerto, a revival of a notably original and impressive modern composition, and two insignificant new pieces diversified the program of yesterday's Symphony concert.

Adolf Busch, who played for the first time in Boston, and apparently for the first time in America, though the omniscient program book did not say so, has been heard of here chiefly as a teacher of violin. It was to him that Yehudi Menuhin was sent for those lessons in style and in virtuoso technique which even the most gifted of boy violinists must receive if a prodigy is to ripen into a master. But Mr Busch's playing yesterday had none of the academic coldness and dullness this renown as a pedagogue might have led one to expect. He is a first-rate musician, a remarkable violinist, and full of that mysterious inner fire one can only describe by the much-abused word temperament.

Adolf Busch Satisfies

Better playing than his in the Brahms concerto yesterday one has never heard. There were no excesses, no inaccuracies, no lapses of taste or of technique. Every melody was firmly and justly phrased, every rhythm keenly vital. So, one felt, Brahms would have wished his music to sound. And, in addition, there was a warmth and vigor of feeling by no means inherent in every measure of this concerto, put there by performer rather than composer. The orchestral accompaniment was a bit heavy handed, lacking in some of the classic perfections of the soloist's memorable performance. Mr Busch insisted on sharing the hearty applause with conductor and players.

Florent Schmitt's "Tragedy of Salome," remembered from the days of Dr Muck as an impressively original tone poem, renewed that impression yesterday. Schmitt, unlike most present day French composers, belongs to no group. He has taken his own way, bodied forth in music his own dreams, using for their utterance idioms and instruments employed by others, but never imitating anyone. His Salome it not based on Wilde's play, but on a poem by Robert d'Humieres. In its original form it was a "mute drama," first performed in 1907 at Paris with Loie Fuller and Lou Tellegen in the cast.

Tired as we have most of us grown of the self-conscious "decadence" of the pre-war years, there is still something vital and compelling in Schmitt's music, though the words of Wilde and of d'Humieres now seem as false and as utterly artificial as those of say such "Gothic romances" as Walpole's "Castle of Otranto."

Sea Picture

The first performance anywhere of Respighi's arrangement of five of the piano pieces Rachmaninoff entitled merely "Etudes Tableaux," began the concert. There are titles for the pieces in the new orchestral version. "The Sea and the Gulls," "The Fair," "Funeral March," "Red Riding Hood and the Wolf," and "March," they are now called, presumably by Respighi. The sea picture might seem the most impressive of the lot did not one recall the opening of Mendelssohn's "Fingal's Cave," which paints that sort of picture far better. "Red Riding Hood and the Wolf" is a study of tonal contrasts of the sort better done by Ravel in the "Beauty and the Beast" section of his "Mother Goose." The instrumentation is skilful, but not dazzlingly brilliant. The piano pieces in their original form were effective enough, but they hardly demanded so much sound and fury.

Of the other novelty, a "Scene Carnavalesque" by Pick-Mangiagalli, taken from his ballet "Casanova in Venice," little need be said. It sounded to one hearer like a finale from a Winter Garden Show of about 1914. The composer, an Italian, has consistently adopted all the weak points of American popular music of 15 years back. If we are to listen to robust popular strains at the Symphony, let us have some up-to-date Gershwin in the original Broadway version, not such European "highbrow" ragtime as this.

P. R.

Nov. 16 '31 Trans.

--- The Scr

Keeping Up With Boston Concert-Halls

The Lack of Violin-Concertos, Bruce Simonds Enlarged, Programs to Hand

NEARLY everyone was agreed, at the Symphony Concert of Saturday evening, upon the merit of Mr. Busch's playing of the violin-part in Brahms's Concerto; no less upon the version of the whole music as conductor and violinist accomplished it. Even with memories of Kreisler, Thibaud and Heifetz hanging in the air, it sounded, above them all, as the real thing that Brahms not only put to paper but also imagined as he wrote. Yet one and another who admired and applauded to the top of his bent, regretted that the violinists more and more confine themselves to Brahms and Beethoven. (Mr. Busch will play Beethoven's Concerto in New York when he appears there with the Philharmonic Society and Mr. Toscanini.)

Grant that Chaikovsky's is wearing threadbare; that only the rarest sympathy can save Mendelssohn's from tameness; that Saint-Saëns's sound as withered beaux look. But need Elgar's—with discerning cuts—stay always on the shelf; or Glazunov's go for "mere" virtuoso-piece when it is more to be desired than his symphonies; or Sibelius's—a masterpiece—pass for a music too grim to be often endured? Besides, there are always the ancients, Bach and Mozart; one modernist, Prokofiev, whose violin-concerto deserves more frequent doing; and within six weeks Stravinsky. "How they will hate it!" writes an amiable young modernist who heard the Concerto in Berlin. Before long Hindemith should also do the job—and a good one.

Adv Nov 15

Strauss at Last 'Accepted'

By Morris Hastings

A NOTED French painter has said that a classic is merely a revolutionary who has "been accepted."

This rather brilliant definition is seldom more pat than in the case of Richard Strauss, the contemporary German composer whose tone-poem, "A Hero's Life," brings the Boston Symphony's concert to a close a week from next Tuesday afternoon.

So completely have we come to "accept" Strauss that it seems incredible that a brief 30 years ago he was "the bad boy of music." And yet, such he was. His opera, "Salome," was banned from some stages; his "Electra" was howled down, and his tone-poem, "Tyl Eulenspiegel," was constantly referred to in program books as "this strange composition."

"Discords Mingled"

The times and musical standards have changed so swiftly that nowadays we seek relief in Strauss' scores from the turmoil of modern life and sound. There are pages in his works which still excite rather than soothe us, which amuse rather than cajole us. But shock us?—Never!

"A Hero's Life" sums up the composer's life and philosophy. It also contains the best and the worst of his writing.

Richard Strauss is, of course, the hero of his own tone-poem. In this music we hear him setting out into the world with athletic stride, we hear the cacophonous cackling of his enemies—said to be the music critics. A heroine, described by the first violin, skittishly sidles up to him. There follow impassioned pages of love-making. These are interrupted by the insistent call to battle of the venemous and picayune critics, over whom the hero gloriously triumphs.

His victory won, Strauss sets about the world with a message of peace. The world is cold; the hero, highly indignant, retires from it and

Continued on Page 10, Column 4

Strauss Is 'Explained'

Continued From Page 8

settles down to a noble and contemplative old age. He dies, and the brasses of the orchestra deliver a sublime eulogy over his grave.

At its worst—and Dr. Koussevitzky's compelling interpretations makes the adjective sound carping—the music is vain, overly repetitious and rather cheap.

At its best, "A Hero's Life" is sumptuous stuff—Strauss is a master of the orchestra. In its splendid final pages it achieves a grandeur and beauty which is excelled only by the greatest pages of the greatest masters.

Strauss is most fondly esteemed as an orchestral composer. He has, nevertheless, written some excellent songs. Rose Zulalian will sing some of the best of them at her Symphony Hall recital this afternoon.

A composer of significance, this Strauss, in spite of the vulgarity that glitters in many of his pages. He well deserves the phrase bestowed on him by an admiring critic: "One of the big boys."

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Nov. 17 Trans.

Our American Orchestras in Brief Survey

An English Visitor to Boston, Philadelphia and New York Records Impressions

ORGANIZATION is the ruling passion of our time. The truth of this [writes Basil Maine in the London Morning Post] is manifest in every sphere of activity, in politics (of course), in religion (even), in sport, in commerce (for all its apparent chaos), in book-publishing, in play-production, in music-making, and so on. In the sphere of music-making the passion is revealed at its most intense degree in the quest for perfection in orchestral playing.

It is only of late that we in England have started out on this adventure. It was necessary for us to be visited by orchestras from Berlin, Vienna and New York before we began to realize that orchestral playing was something more serious than a jolly game of sight-reading by a number of old hands who sometimes turned up on the night, and at other times sent deputies so that they could go and help in another little game in another parish-hall.

Even then, after we had been shown how serious a matter an orchestral concert can be, there were many who were not inclined to forsake the happy-go-lucky concerts of the old kind for the intensive culture of the new. Many are still disinclined. They prefer to be ordinary listeners at amateurish concerts rather than eager analysts of music which has first of all been masticated for them by a dozen M. A.'s (Masters of Appreciation), and afterwards is played by a slick and shiny machine of an orchestra.

But I must be careful not to embark here upon a thesis lest I find that I have no space in which to prove my point. (In any case, my real point has not yet emerged, has only been suggested. Another time, then.) My present purpose is to record recent experiences of music-making in a country where organization is not so much a passion as an axiom.

Just over three weeks ago, through the courtesy of the various managers, I was the guest of the Boston Symphony Orchestra, the Philadelphia Orchestra, and the Philharmonic Society of New York, each in its own city and on successive days. Both in America and on my return to England I have been repeatedly asked to give my impression of the three orchestras, to compare them, giving reasons, as the examination-papers say, for my preference. And always I have answered that it is almost impossible to give preference to one orchestra above the other two.

For one thing, the three attainments are so alike in quality and degree that it would be necessary to indulge in technical hair-splitting in order to differentiate—an obnoxious and dull occupation both for writer and reader. For another thing, a final judgment based on a single program by each orchestra, with each program entirely different from the others, would be valueless, not to say unjust. Moreover, my arrival in America coincided with the opening of the concert-season. The baseball teams had become fixed units; all summer long a rigid organization had been working towards that end. But in October the orchestras had yet to play themselves in.

I forbear, therefore, to rush in where many a devil has dared to tread, and will concentrate upon mere impressions, heedless of Ernest Newman's recent anathematizing of "personal reactions," I traveled from the Worcester (Mass.) Festival to Boston for the Symphony Concert there. Koussevitzky conducted. Decidedly he has impressed his personality upon that orchestra and made it his own. The players understood him to a demi-semi-quaver, understood his conceptions in themselves and in every detail.

It seemed to me that this was the more remarkable seeing that Koussevitzky's beat sometimes becomes a fanciful flourish; he is then difficult to follow. Of Ravel's "Daphnis et Chloë" (the Second Suite) he gave a brilliant performance. In this the climax was overwhelming, yet with no danger of the composite whole splitting up into confusion. The Boston players never give you noise. Each tone is telling.

I was agreeably surprised by Koussevitzky's reading of Brahms's Fourth Symphony—surprised, because I had harbored an altogether different notion of his attitude toward Brahms. It was enlightening to compare the phrasing in the Symphony and in Franck's "Les Eolides." Not every conductor, not every great conductor, is always successful in appraising the subtle difference of quality between a typical phrase for strings in Brahms and in Franck.

The works on the program compelled one to attend to the excellence of some of the units of this orchestra, the first flute, (Mr. Laurent), for example, the first horn (Mr. Böttcher), and the first clarinet (Mr. Polatschek), who, I was told, recently went over from the Vienna Philharmonic. The glittering ensemble, however, in Ravel's Suite permitted no dwelling upon the merits of individuals. This was a brief moment of transfiguration. I experienced nothing like it at any other concert in America.

The Philadelphia concert left as vivid an impression, but of another kind. In the first place, the program was confined to music of the sixteenth, seventeenth and eighteenth centuries. In the second place, Stokowski's attitude, whether towards music or orchestra or audience, is altogether unlike that of Koussevitzky. Many would defend the purist ideals of the Philadelphian conductor. Others, perhaps, would find them, and their various expressions, irritating.

His habit, for instance, of beginning a work almost before he has reached his desk, and of playing through each half of the program with no perceptible break between the works, may or may not be an eloquent plea for "music for music's sake." Certainly it is misleading for those who are beginning to form the habit of concert-attendance, especially when a Suite of six movements and another of five, are presented so that the ordinary listener mistakes them for a single Suite of eleven movements. But whatever Stokowski does is allowed to pass—at present. And, in any case, it would be a mistake to allow these considerations to stand in the way of full appreciation of the fine performances he directed in this uncompromising program.

Erich Kleiber conducted the New York Philharmonic concert. His straightforward methods revealed him to be a fine-thinking musician. He gave a reading of Beethoven's Seventh Symphony which was persuasive because of simplicity and utter sanity. There was no underlining (compare Furtwängler's exaggeration of the violas' phrases in the second movement), no distortion, no undue emphasis. The last movement was one of the most natural performances I have ever heard. Which proved (to return to my original point) that even an organization as complex as an orchestra, may lead a healthy and natural life; must do so if it wishes to keep alive its audience.

As Conductor Now as Well As Composer

Cherepnin, the Man and His Music, in Prospect at Symphony Hall

Trans. Nov 25

TO the Symphony Concerts of the week-end comes Nicolai Nicolaevitch Cherepnin, in the dual guise of composer and conductor. In this two-fold role the last half of the program has been allotted to him. In it he will conduct his "Enchanted Kingdom," an orchestral sketch after a Russian tale; his Miniatures for Orchestra, "After a Russian Illustrated Alphabet" of Benois; his prelude, "To the Memory of Rimsky-Korsakov."

Mr. Cherepnin as composer is not an entire newcomer to these concerts. A piano concerto of his was played in the autumn of 1922; a suite from his ballet, "Borodin," was heard only last spring. . . . Nicolai Cherepnin was born at St. Petersburg (now Leningrad) in 1873. He was destined by his parents for the law and was entered in that field of study at the University of St. Petersburg. In 1895, however, he came under the influence of Rimsky-Korsakov, and entered his classes at the Conservatory. The influence of this great teacher has undoubtedly been the chief single factor in determining the talented pupil's future. It was Rimsky who introduced Cherepnin to Belaiev, who in turn published his first works, who brought him into contact with other notable musicians, and who otherwise greatly befriended him.

All his life Mr. Cherepnin has been both conductor and composer. Within a year or two after he left the Conservatory (1898) he was appointed as one of the conductors of the Russian Symphony Concerts at St. Petersburg. By 1907 he was conductor of the Conservatory Orchestra and one of the conductors of the Marinsky Opera. He still recalls the strictness of the discipline there. The year 1908 saw him in Paris, conducting his master's "Snow-Maiden." From that time until the war he toured with Diaghilev's troupe as conductor of the orchestra. In 1918 he settled in Tiflis, Georgia, as director of the conservatory and as conductor. In his room at the Ritz on Monday he spoke warmly of the native music of this country—"both folk music and intellectual music," to use his own phrase. This music he relates, is entirely diatonic, in contrast to the music of Armenia, so near geographically. He spoke of a characteristic chord in this music as C-F-G, or C-D-G, instead of the usual Western triad in thirds. It is a music of which Western countries know next to nothing, and yet a music capable of firing the enthusiasm of so universal a musician as Nicolai Cherepnin.

It was probably his good fortune that in 1921 he found himself in Georgia rather than in Russia. The bolshevik Georgian Government readily gave him permission at that time, in recognition of valuable services rendered, to go to Paris. Such permission might have been less easy to secure from the Russian Government. Like all Russian musicians, he speaks feelingly of the "nationlization" of all his music by the Soviets—which principally means that the Russian Soviet Government has relieved him of the duty of receiving an income from Russian performances or sale of his works, preferring to perform that duty themselves. Since 1921 he has been active as conductor in all the principal musical capitals of Europe, and as composer with residence in Paris.

Though he has written in many forms, the forms that interest him most are the opera and the ballet. His conductorships have been chiefly in these fields. Among the first of his works to become widely known are the ballets, "Pavilion d'Armide" from the period shortly after emerging from Rimsky-Korsakov's tutelage, and "Narcisse," which begins to show his study of the French impressionists. There are also the ballets, "The Masque of Red Death" (after Poe), "Dionysus" and "Russian Fairy Tale." Asked if he had composed much since taking up his residence in Paris, Mr. Cherepnin was quick to reply in the affirmative. He mentioned first numerous "commissions," chiefly in the ballet form—for example, the mimodrama, "Cowardice," in collaboration with Bakst. "But the works which I have written entirely because of the inner urge to write are two operas." Their titles may be translated as "Marriage Broker" and "Being Poor Is Not a Vice." He speaks also of a still later opera, "Le Seneschal," in nine scenes, moving and changing with the swiftness of the scenes of the cinema. Nor must one forget his work in completing Musorgsky's "Fair at Sorochinski," last year's Metropolitan performance of which brought him for his first visit to this country.

The composer Cherepnin is an eclectic rather than an innovator. He has always kept abreast of the times. Says Leonid Sabaneyev of him in a paragraph in his "Modern Russian Composers": "N. Cherepnin belongs to the most striking figures of this world [the Rimsky-Korsakov-Glazunov group of Petrograd] . . . Cherepnin possesses a magnificent technic as composer and the ability to extract exquisite sonorities from the orchestra. He is not hostile to the most recent achievements in musical color. In his tone poem, "Enchanted Kingdom," he makes use of a palette which recalls not only his teacher, Rimsky-Korsakov, but also Ravel and Debussy, and the other new magicians of the orchestra. His beautiful and elegant, though not profound, talent may perhaps be characterised as 'external' and somewhat salonesque."

Montagu-Nathan, well-known writer upon all that pertains to Russian music, in his "Contemporary Russian Composers" goes farther when he finds that Cherepnin's style "contains instrumental characteristics associated with Chaikovsky and harmonic reminiscences of the French impressionists, of Strauss, and even of Schönberg, and rivals the boldness of Stravinsky." All of which is no more than to say that in the molding of a thoroughly eclectic style he has "lost no bet," but has weighed innovations wherever he found them, and has made frank and honest and effective use of such as suited his needs.

In subject matter Cherepnin has shown a decided interest in and a decided flair for things that come from Russian legend or out of Russian folk lore. Says Montagu-Nathan: "The musical path which he has cut for himself through the thick undergrowth of present-day Russian musical tendencies is apparently that which leads to a tonal presentment of these legends suitable for the modern ear. Seemingly Cherepnin's purpose is that of interpreting Russian legend to the outside world by means of music." In proof one cites in addition to titles already mentioned, many song settings of fairy tales, an orchestral sketch on the Fire-bird story, and among piano works six illustrations to Pushkin's "The Fisherman and the Fish." Montagu-Nathan concludes his essay on Cherepnin by saying, "If Cherepnin, as seems likely, intends to devote himself in the future to the popularization of the form adopted in the 'Fairy Tales' and 'The Alphabet' [to be heard in part this week], he will provide for us an opportunity of obtaining a deep insight into the Russian character through an easily accessible means. In thus occupying himself he should win an esteem more permanent than that brought by his ballets."

As was the case with his master Rimsky-Korsakov, so Cherepnin—his supreme accomplishment lies in the field of orchestration. The piano accompaniments to his songs, the piano pieces themselves, bear witness to the fact that his musical thinking is orchestral. Much of the piano music, for example, is scored on three, and occasionally even four, staves. While for the sake of securing just the exact orchestral effect he desires, he brings in foreign instruments as freely as the most futuristic modernist. "The Masque," to mention one instance, calls for mandolin, zither, gusli, metallophone in addition to the more usual orchestral instruments.

Much of Cherepnin's music is program music. The "Enchanted Kingdom," Opus 39, takes one into the legendary realms already known through Stravinsky's "Fire-bird." Here is the program: "King Katschei rests in his enchanted retreat; the little bells softly murmuring watch over his repose. Imperceptible breezes pass over and guard him. Nothing disturbs his sleep, nothing can break the charm; neither the groanings of the magic chords, nor the penetrating song, gentle and languishing, of his fair prisoner, 'the Fire-bird.' Night falls, 'the Black Horseman' passes the silent kingdom of Katschei. In the matchless peace of the soundless kingdom, one can scarcely hear the faint bells, the guardians passing, the winds, suspended good watchmen." In conversation the composer added: "It is the same tale that Stravinsky used. But where he treated the whole story, I was interested in only one moment of that story. The captured Fire-bird is always protected. How? By the little bells as they sway gently in the wind. These mysterious little guardians were what princially interested me." No wonder that commentators speak of "wonderful harmonic texture and exquisite orchestration, fresh, a little whimsical, but always expressive."

The miniatures of this week's program come from the composer's Opus 38, a set of fourteen piano pieces (in two books) intended as a musical representation of Benois's "Alphabet in Pictures." "The great painter Benois," says Mr. Cherepnin, "who was the scenic artist in Rimsky-Korsakov's 'Coq d'Or' and in my 'Pavilion d'Armide'—to mention only two —did these pictures entirely in jest. They greatly appealed to me, just as Hartman's pictures appealed to Musorgsky." He has set them in a manner partly com ly grotesque, always fittingly o Eight of them (instead of ten, as previously announced) will be played on Friday and Saturday:

1. Negrillon—A fantastic Negro boy appearing before a curtain at a fair.
2. Baba yaga—The evil witch flying through the air in a mortar.
3. General—Gorsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.
4. Egypt—A caravan rests at the foot of a colossus.
5. Stars—Wise men in periwigs explaining the courses of the stars to some rich lords.
6. Mamam—The doll's' supper.
7. La Foret—Moonlight, a faun, dryads.
8. La Tsarine — The young tsarina with her followers solemnly coming forth from the palace.

Of the prelude in memory of his teacher Rimsky-Korsakov, the composer writes as follows. "In this commemorative prelude, I have introduced two themes of Rimsky-Korsakov,—the theme of Saint Fevronia and that of the holy bells, both from the legend of 'The Invisible City of Kitej' ". In a single work he does homage to his chief love, Russian legend, and to the master who has been so very strong a force in his life.

The other day he thus expressed himself about this prelude: "I did not want to leave this world without an expression of thanks to my revered master. A great man, whose life has been full of activity, of high noble deeds, departs from this earth. One delivers eulogistic orations in his honor. What does one recall in such orations? Surely the man's works. In this section I quote two themes from "The Invisible City of Kitej." They develop into a tremendous apotheosis. The bells of the bell theme become the bells of eternity. Something like this is my psychological program for the work.— And by the way, if I were asked to name the greatest of Rimsky-Korsakov's works. I would unhesitatingly say, his 'Invisible City'. It is so Russian. But perhaps it is too Russian for the Western world to enter fully into it."

It would be unfair to close this article without adding Mr. Cherepnin's enthusiastic words on Monday about the Boston Symphony Orchestra: "I have this morning had my first rehearsal with them. Having high expectations, I was prepared to have them read the notes with a startling accuracy. I did not expect that they would also, at first reading, observe every musical nuance, that they would make every pianissimo a real pianissimo, every legato a true, smooth legato. This is indeed cause for wonder. It tells more eloquently than words how good are the hands in which they find themselves."

A. H. M.

Not entirely unexpectedly the opening of the new musical piece, "Of Thee I Sing," which is to make its first appearance on any stage at the Shubert, has been postponed from Monday, Dec. 7, to Tuesday, Dec. 8.

At the Colonial the engagement of the "Follies," beginning Dec. 7, has been changed from one week to a fortnight.

MUSIC

Herald Nov. 25

TUESDAY SYMPHONY CONCERT

Yesterday afternoon, at the first of this season's series of Tuesday afternoon concerts of the Boston Symphony orchestra, Dr. Koussevitzky offered a program of music by the two Richards —Wagner and Strauss. The former was represented by the overture to "Tannhaeuser," the Prelude to "Lohengrin," and the Prelude and Libestod from "Tristan und Isolde," the latter by "Ein Heldenleben." The audience which filled Symphony hall greeted the conductor cordially at the beginning of the concert and gave every sign of enthusiastic appreciation of the quality of the performance.

Up to the intermission, at any rate, the program was one to make a ready appeal to the majority of listeners, for Wagner has long been a symphonic "best seller." The "Tannhaeuser" overture is undoubtedly one of the best known and most popular pieces in the repertoire. Dr. Koussevitzky is well fitted by temperament to perform it eloquently. The solemn Pilgrim Chorus, the rapturous and seductive music of the Venusberg, was played with all the orchestra's resources of tonal beauty and emotional suggestion. Pleasure as great was given by the "Lohengrin" prelude, with its marvelously ethereal opening and close, its pervading atmosphere of calm repose, the spiritual ecstasy of its climax. The overpowering human ecstasy and epic sadness of the "Tristan" Prelude and Liebestod were effectively conveyed, though we have heard performances under Dr. Koussevitzky in which the music cast its spell more potently. This was true especially of the Liebestod, which even with the utmost perfection of rendition, almost never is as moving in the concert hall as in the theatre, where orchestra and audience alike have been attuned to the emotions of the moment by the preceding drama and the accompanying stage picture, and where the score is completed by the soaring beauty of Isolde's voice— usually absent from the concert version.

As to the beauty of the music that followed the intermission there may have been less unanimity in yesterday's audience, even though 32 years have elapsed and fashions have changed again since Strauss, in "Ein Heldenleben," so admirably portrayed himself and his activities, and so vitriolically depicted his enemies (if the popular interpretation of the work be correct). For there are longueurs for those whose attention is apt to wander, and, in the battle scene, acrid dissonances to distress the over-delicate; and for the critical musician, it cannot be denied, much of the thematic material is pretty trite. Yet the extraordinary virtuosity of its orchestration, the surpassing richness of its contrapuntal texture, the ingenuity displayed in the development and transformation of themes, the glamorous beauty of certain episodes, the brilliant energy of others, such incomparable tours de force as the diabolically clever caricatures of the hero's adversaries (Strauss's critics?), will long continue to give "Ein Heldenleben" a place in orchestral programs. Yesterday's performance (to which Mr. Burgin's exquisitely-played solo passages contributed much) was of unusual brilliance.

S. S.

AND GROUP

Monitor Music Nov 25

Boston Symphony Orchestra

Yesterday afternoon in Symphony Hall, the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the first of its Tuesday afternoon series of concerts. The program comprised Wagner's Overture to "Tannhäuser," Prelude to "Lohengrin" and Prelude und Liebstod from "Tristan und Isolde," and "Ein Heldenleben," by Richard Strauss.

In pursuance of his custom, Dr. Koussevitzky set upon this Tuesday program some of the older classics which his Tuesday patrons have come to consider their special prerogative. Although opinions might differ concerning the length of the program, which was somewhat long, no one could probably be found who would agree with his neighbor upon the precise spot where a cut might have been made, unless it were in the Strauss number.

With each succeeding symphonic performance of the Wagnerian overtures and preludes, it becomes increasingly evident that to be altogether satisfying, in themselves they must be divorced from the operas for which they were written. With an orchestra of the proportions of the Boston organization to play them, none may deny that the introductory measures to "Tannhäuser" or "Lohengrin" for instance, acquire additional interest, especially when heard sans the soft yet disquieting rustle of late-comers at the opera. Of the performance yesterday it is difficult to write in terms which have not been applied to similar performances in the past. Dr. Koussevitzky again built his climaxes with the same assurance which we expect from him. He also accentuated his adagios in the accepted Koussevitzkian manner. Yesterday's performance was Wagner in the grand manner.

Strauss was given a remarkable reading. Contrasts were sharply defined, legato passages deeply stirring and the ironical measures colloquially played. A performance which brought to conductor and men alike th justly enthusiastic plaudits of the audience.

NOVEMBER 25, 1931

Wagnerian Ways For the Tuesdays

Trans. Nov. 25

THE Tuesday afternoon series of concerts by the Boston Symphony Orchestra began yesterday in Symphony Hall with what is colloquially known as an "all-Wagner" program, amplified by a full hour of Straussian tone-poem. Inadvertently or not, this first concert proved to be a chronological exposition of the development of the Wagnerian idea in orchestral theory and technique, with Richard Strauss's "A Hero Life" as the natural culmination of the principles for which Richard Wagner strove so steadily throughout his career. As opening piece, Dr. Koussevitzky proposed the overture to the opera, "Tannhäuser," which was the first important landmark in the composer's upward path; then came the prelude to "Lohengrin," which gave the Wagnerian movement its initial impetus; then, the prelude to "Tristan and Isolde," generally considered the supreme achievement in the field of music-drama. Finally, after intermission, the tone-poem of Strauss, founded solidly upon Wagnerian principles, yet achieving even more startling triumphs in orchestra effect and technical command, if not in actual creative power, and adding a wholly original contribution in the bitter harmonic timbres which seem almost to mock the feeble ironies of certain lesser modernists of today.

It is easy to say: What could be more fitting and acceptable for the Tuesday audience than an "all-Wagner" program. There is nothing like a program of Wagnerian excerpts to draw a "full house" to an occasional concert. Presumably the Tuesday audience and the occasional audience are similarly constituted. They draw upon a suburban clientele: visitors to Boston who have the leisure for afternoon entertainment; teachers and students who wish to be well grounded in fundamentals. These listeners demand a conservative program, consistently eschew-

FIRST TUESDAY OF SYMPHONY

58

Orchestra Gives Wagner-Strauss Programme

Post — Nov 25

Yesterday at Symphony Hall Dr. Koussevitsky and the orchestra, returned from the recent trip to New York, in which they won fresh plaudits from metropolitan critics, presented the season's first Tuesday afternoon Symphony concert. To begin it came Dr. Koussevitzky's electrifying performance of the Overture to "Tannhauser," in which the orchestra once again fulfilled their conductor's brilliant intention. Then followed, completing the Wagner half of the programme, the Prelude to "Lohengrin" and the Prelude and "Love-Death" from "Tristan and Isolde." Dr. Koussevitzky's persuasive way with both these excerpts is familiar; yesterday it once more came to complete accomplishment.

The second half of this programme was devoted to Strauss' tone-poem 'Ein Heldenleben." At a pair of regular concerts not long since, Dr. Koussevitzky revealed new heights and depths in his interpretation of this, one of the master-works of Strauss, which has thus far quite defied the ravages of time, giving it the vigor, the freshness, the assurance that were its composer's when he wrote it in his youthful prime. Yesterday's performance was no anti-climax, and the audience received it with every sign of enthusiasm. And Dr. Koussevitzky, responding to the applause, not only brought the orchestra as a whole to its feet to share his acknowledgements, but also summoned Messrs. Burgin and Boettcher, the sole performers upon the violin and the horn, respectively, in the final section of the piece, to receive the special recognition that was their due.

MUSIC

Globe Nov

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitky opened the current series of Tuesday afternoon Symphony concerts with a program of music by Wagner—the overture to "Tannhauser," the prelude to "Lohengrin," the prelude and Liebestod from "Tristan und Isolde," and Richard Strauss' tone poem, "Ein Heldenleben."

This substantial and familiar program offered opportunity, among other things, to observe to a certain extent the growth of Wagner's genius. It is an interesting musical journey from the angularities and mixed musical styles of "Tannhauser," through the increasing melodic and contrapuntal skill of "Lohengrin," to the unexcelled splendor and power of "Tristan" with its exquisite melodies and harmonies, it unceasing polyphonic ebb and flow, and its superb orchestration which clothes so beautifully and so aptly the musical setting of the tragedy of the Cornish knight and the Celtic princess.

Sophisticates may dub Wagner "old stuff," "inflated romanticist"; call the dramatic situation in which Isolde pours out her grief in the "Love-Death" absurd. Yet, was there ever music which more captivates the listener and makes him find in it a musical essence of human emotional experience? Were there ever measures more noble, sincere, and touching than those of the "Love-Death"?

Dr Koussevitzky gave the "Tannhauser" overture a thrilling performance, as he has done before this season. But both the "Lohengrin Prelude" and the "Tristan" music were curiously plodding and listless. The tempo was too slow; in consequence phrases were broken, and the music lost the swell and flow; the inevitable onward surge which Wagner wrote into it.

Dynamic accents seemed out of proportion; the natural climaxes of both the "Lohengrin" and the "Tristan" music seemed understressed, unsatisfying.

Strauss' "Heldenleben" is a curious mixture of good music and interludes of rather childish tone-painting. It is unreasonably long and repetitious. At least half of it fails to convey any emotional significance, and without the help of its ponderous program would mean nothing. Possibly the most sincere praise which could be made is that the work is a marvelous and gigantic polyphonic structure, and that the composer is a prodigious musical architect and craftsman. Dr Koussevitzky gave it an eloquent performance.

The next concert of this series will be given Jan 5.

Boston Symphony Orchestra

Nov 25

For the first Brooklyn concert of the Boston Symphony, Serge Koussewitzky last night provided music of Corelli, Brahms, Ravel and Rachmaninoff. It is to the last that we might first turn our attention, for in this orchestral version by Respighi, these five of the Etudes Tableaux are new to New York. As music they are not remarkable, or even in the best vein of their progenitor. But the scoring that Respighi has evolved for them is glamorous and exciting, examples of his craft which are fully equal to the sonorities of his Roman confections. For us they have now ceased to exist as piano pieces, so completely has Respighi dominated them. It is, indeed, the most interesting facet of this collaboration of Respighi and Rachmaninoff, that the musical individuality of the former is completely engulfed in the orchestral personality of the latter. Listening to them one is struck by the phenomena of the characteristic Respighi orchestra speaking in phrases which are distinctly unindigenous to it.

Together with the Daphne and Chloe suite of Ravel, which closed the program, they furnished illuminating examples of the euphonic possibilities of a hundred instruments, particularly when the hundred are Mr. Koussewitzky's exceptional retinue. As for the Brahms fourth symphony, earlier in the evening, analysis of its insufficiencies would serve no particular purpose, for we don't suppose that even Mr. Koussewitzky would view himself as an inspired Brahmsian.

IRVING KOLODIN.

Musical Morning

Not at A Fashionable Hotel But with Koussevitzky And His Orchestra

Trans Nov 28

EVEN on bright mornings nowadays, the sun comes dimly into the empty corridors of Symphony Hall at 11.30. In the still air, dust-motes hang motionless in slanting yellow light from the high windows. But there is life in the great empty place. Through the paired sets of red doors comes muffled sound in confusion: a violin scampers through its highest notes, over and over a trombone speaks carelessly and somberly a flute soars and falls, soars and disappears; the tuba's labored blare punctuates the din; and now and then comes forth the brrrrt, brrrrt of the harp.

One decides that some student orchestra has been granted the hall for a rehearsal. Surely our supremely competent, our graceful and precise body of musicians would never launch such a tonal chaos upon even the empty air.—But curiosity prompts a glance within.

There is no turning back now. The stage holds a strange and fascinating spectacle. No even ranks of meticulous black-coated, white-shirted figures, of careful complexion and sure coiffure—no. Instead, their close but unfamiliar resemblers, their workaday doubles. Somewhere, we realize, we have seen that flutist in the unpressed gray flannels. But now he gazes abstractedly at the music before him, holding a cigarette in his rounded lips, smoking it, for some reason, without the aid of his unoccupied hands. About an inch of ash will presently fall upon his old blue coat.

And one of the brasses, he of squat and steadfast mien of a Friday or Saturday, do not his eyes twinkle strangely? Yes, for a bassoonist is looking high and low for his reed-box. He left it right on his stand a minute ago. Now where could it ———? He sees the twinkle, makes a dive for his box behind the other's chair. Before he can reach it, a trombone's crook spanks the box across the floor like a hockey stick against a puck. Brass and bassoon scurry after it on all fours, chuckling and clutching. The second violins, aroused by shaking music-stands, rise austerely and resist the invaders with cautous prods of foot and elbow. But now the bassoonist has his reeds; the squat one grins at him; the second violins reperch, like a startled treeful of sparrows returning to rest.

The din has been going on, unabated save for a brief suspension of the tuba's blat-blat during the scuffle. Meanwhile another flutist, unmoved, has accompanied with his eyebrows the rhythmic rise and fall of his liquid and meticulous tone. There are a few sober and conscientious people in the world.

Have we not seen somewhere this dapper violinist, who lounges at ease, as if his chair were beside a table in a French café? His face is vaguely familiar, but his soft gray suit and matching spats do not consort with the anxious and morose countenance we have seen in evening clothes at the same desk. Now, we feel, he is himself, or another self, as he watches with happy smile the player behind him. This colleague holds his instrument against his chest like an old fiddler, and bounces his foot high in the air in exaggerated accentuation of the cacophonous sawings of his flying bow.

Through a door at the side of the stage, players have been alternately drifting and bustling in. Some lift big viols of belled brasses over their colleagues' heads as they weave perilously through the underbrush of teetering music stands. One, with a compact black case under his arm, moves with the precision of a doctor to his place. One would almost expect a stethoscope to come from the black leather case, so precisely does he adjust the crease of his striped gray trousers.

Now and then, drawn by the tonal Babel, a stage hand stands incredulously in the side door, as if he could not quite get used to the idea of so many men continually preoccupying themselves with this unpleasantness. He stands aside to admit a bent figure in a black cape, who peers over the ramp from behind the bass drum, as if into an arena of playful animals.

The players have been gradually settling into place. A burly violinist, weary of his absorption in five lonely notes, sits as if in stolid expectation of an unwelcome and inevitable event. The tympanist has completed his confidential communings with his brood, and leans back with folded arms. The violinist who was aping the old fiddler now tunes in earnest. Plainly something is about to happen.

* * *

From across the stage, a contrabassist has seen the bent, caped figure. He nudges his neighbor. "Ssssh! a serpentine whisper runs around the stage. There is a moment of sudden and ominous silence. The caped figure backs away from the ramp. But in front of him jumps a dapper 'cellist—his instrument held high over his head—who bounds around the corner from the side door and skips to his place with the sheepish bravado of a late schoolboy. At his appearance the silence is rent by hoots, whistles, cat calls, stamps of heavy feet. He answers them with a quick, short bow of mocking thanks, then disappears over his viol. The familiar dissonance of a hundred instruments testing their pitch again fills the air.

The bent figure in the black cape comes forward, his mouth set in a long amused smile, his glance reflectively on the floor before him. One looks again. Can it be? He looks up as he turns: It is!

A sharp "Psst!" has stopped the din. The bent figure moves gravely across the front of the stage, drops the cape gracefully into a chair, climbs just a little wearily onto the conductor's stand. "Zhentlemen," he seems to bend toward all of them at once, in dignified greeting. He lifts his baton.

For a moment there is silence. Then, as if by magic, there pours from the so lately discordant violins a flood of soaring, liquid tone. The trombones, no longer troublesome and unruly, lend sturdy and sober support. From the 'cellos a heavy sigh erases memory of their recent churlish bleating. With grace and ease breathes the flute, tone edged with the softness of birds' wings.—Plainly a god has come to bring order out of chaos.

RICHARD SLOANE ANGELL

THIS CLIPPING FROM

N. Y. AMERICAN

NOV 1 - 1931

Boston Symphony Here November 19

The Boston Symphony will give its usual series of 10 concerts in the metropolis at Carnegie Hall. The opening event will take place Nov. 19. Other evening concerts are scheduled for Jan. 7, Feb. 5, March 3 and April 7. Saturday matinees are promised on Nov. 21, Jan. 9, Feb. 6, March 5 and April 9. Serge Koussevitzky will occupy the podium for the entire series.

Will Sing Here

REINALD WERRENRATH

Herald Nov 27

CIVIC SYMPHONIES PLANNED AT GARDEN

Werrenrath, Noted Baritone, On First Program

For the first time Boston music-lovers will, on Sunday night, Dec. 6, hear the famous concert baritone, Reinald Werrenrath, at popular prices. The singer, who has been called "the most entertaining vocalist in America today," will appear as the star of the first of the winter series of civic symphonies at the Boston Garden.

The Civic Symphony orchestra, Thompson D. Stone, conductor, will also be heard. That orchestra is made up of 105 musicians, picked from the leading symphony orchestras from all over America. The concerts will start at 8:30. Koussevitzky will be the guest conductor.

Werrenrath is due to arrive in Boston Dec. 5 and will be greeted at City hall by Mayor Curley. He will also be tendered a reception.

His program will be selected for him, by the people of Boston, for patrons have been asked to notify the manager of the Boston Garden or Mayor James M. Curley, co-sponsor of the symphonies, of their wishes as to the program they want Werrenrath to sing. The concerts are designed, as Mayor Curley expressed it, "to furnish the finest possible music for all of the people" and for that reason the public will, as far as possible, dictate the programs.

THIS CLIPPING FROM

PROVIDENCE, R. I.

JOURNAL

NOV 1 - 1931

The dates announced for Dr. W. Louis Chapman's lectures at the Providence Public Library on the programs of the Boston Symphony Orchestra concerts are Nov. ~~15, Dec. 6~~, Jan. 17 and April 10. The lectures come as in past seasons on the Sunday afternoons preceding the concerts and start at 4 o'clock. They are under the auspices of the Monday Morning Musical Club and are free to the public.

THIS CLIPPING FROM

N. Y. AMERICAN

NOV 1 - 1931

The New York series of the Boston Symphony concerts will be inaugurated in Carnegie Hall November 19. Serge Koussevitzky will have entire charge. Unlike the Philharmonic and Philadelphia orchestras, there are no "guest" conductors at the Bostonian concerts. Five Thursday evenings and five Saturday afternoon events constitute the usual metropolitan quota.

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THIS CLIPPING FROM

PITTSBURGH, PA.

POST-GAZETTE

[illegible]

Brilliant Audience Attends Opening Symyhony Concert

A BRILLIANT assemblage gathered at the Mosque last evening to enjoy the delightful program offered by Serge Koussevitsky and the Boston Symphony Orchestra, at the first symphony concert ~~of the season.~~

Noted entering the Mosque were Mr. and Mrs. B. R. B. Townsend, the latter wearing a gown of American beauty chiffon, and Mr. and Mrs. Samuel Harden Church, Mrs. William McClay Hall was in her box, wearing black velvet with shoulder boquet of gardenias. Noted also were Mr. and Mrs. William J. Holland, Mrs. William Thaw and Mrs. George P. Bassett, Jr., who wore a black chiffon gown with rhinestone shoulder straps. Mrs. George E. Tener, was in her box, in red velvet gown, with Mrs. Kinley Tener, in black and white.

During the intermission a number of the younger members of society were chatting in the foyer. Miss Caroline Mitchell was there in black velvet with short white velvet wrap. Miss La Salle Dorrance was there in pale blue satin with short white fur wrap. Seen also were Miss Ruth Willock in black chiffon, and her sister, Miss Virginia Willock, wore black lace. Also noted were Miss Rosamound Fitch in flowered chiffon, Miss Bertha Brooks in black with short white fur wrap, and her mother, Mrs. J. Twing Brooks in blue lace with silver cloth wrap. Miss Mary Magee was there in black lace, and Miss Dorothy Slack in black satin with black velvet wrap.

Mrs. Henry C. Bughman was there in Persian purple velvet and Mrs. W. H. R. Hilliard was with her daughter, Mrs. Thomas A. Robinson, who was in black velvet.

Seen also were Mrs. Chester Van Kleeck in brown lace, with Mrs. John Joy Edson, Jr., in black lace with purple velvet wrap, and Mrs. James Lyall Stuart, in black velvet.

Mrs. Robert Keeney was in her box, wearing an old gold satin. Seen also were Mrs. Charles Dahlinger in cream chiffon, Mrs. John Freeman in black lace, Mrs. Charles Dickey, in blue chiffon, Mrs. E. M. House and Mrs. John L. McK. Yardley.

THIS CLIPPING FROM

DETROIT, MICH.

TIMES

NOV [illegible] 1931

IT REMAINED for Edison's passing to bring the Boston Symphony out of the radio silences. The very seeming reluctance of this band to broadcast its music makes its occasional radio concerts all the more significant. In this respect it displays a sense of showmanship that ought to commend itself to the Republican strategists along the Potomac.

* * *

~~Trans. Nov 27~~

Its Prestige In New York Running High

Unusually Warm Praise for The Boston Orchestra And Koussevitzky

IT IS late in the day to make record of the visit to New York, last week, of Dr. Koussevitzky and the Symphony Orchestra. Seldom have they been more warmly praised or the new music that they brought to hearing been better received. Therefore, when at last there is room, there shall also be summary. . . . The Times and The Evening Post vied with each other in praise of orchestra and conductor. Said The Times: "There may be divergences of opinion regarding the quality of the orchestra itself, compared with others in this city, which is fortunate in hearing the finest orchestras. The writer believes that the Boston Symphony, as an orchestra, surpasses all its rivals in beauty and brilliancy of tone and suppleness of technique. It is true that the effect of an orchestra depends so much upon the qualities of the conductor that exact comparisons are difficult. The playing last evening surpassed any earlier achievement of the season. No conductor of whom we have memory, except possibly Mr. Koussevitzky himself, has equaled his performance of the Second Suite, from Ravel's 'Daphnis et Chloë.' Mahler's Ninth Symphony was interpreted with an eloquence, a conviction, a richness of color which may well have given the music fictitious significance."

In turn, The Post: "Orchestral playing of the highest finish and dazzling in its virtuosity was lavished upon the audience which applauded Serge Koussevitsky and the Boston Symphony at their first New York concert of the season. Seldom has Mr. Koussevitsky been so brilliantly successful, from first to last. With all due respects to the other technicians who have earned our admiration by some vital and glowing performances, this concert was the orchestral tour-de-force of the season to date. The character of the program was not one to stir the profounder emotions. But it offered opportunities for baton-wizardry that the Boston conductor seized upon, as a born thaumaturge and worker of miracles.

"We have yet to hear another conductor or another orchestra achieve similarly the hushed fantasy of the visional procession midway in [Debussy's] 'Fêtes' or the color-irisations of the opening 'Lever du Jour' of Ravel's masterpiece; for that is what 'Daphnis et Chloë' is—a supreme accomplishment of its kind. The applause after the breath-taking Dance Generale was that of an audience genuinely excited." For their part the Herald Tribune wrote of "that great orchestra to which we are indebted for so many consequential works"; while The Sun, at the end of its comment on Mahler's Ninth Symphony, noted "a superb performance in which nothing was lost under the baton of Koussevitsky or the virtuoso-playing of the great orchestra from Boston."

Good Will to Mahler

More than half the first concert fell to Mahler's Ninth Symphony, heard at home last October. The audience answered warmly. Seldom have the reviewers been better disposed. Said The Sun: "Now that it has come to the port of missing symphonies, to wit, New York, let us rejoice in that in fundamental matter and in much of the treatment, it is Mahler at his best. The melodic ideas are not trivial, as they so often have been in this composer's music, though they might easily betray a greater tenuosity if bared of their instrumental verbiage. The developments are very well planned, though in no one of the movements was Mahler able to avoid that episodic treatment which made so many of his longest creations seem short of breath. The orchestration is more consistently idiomatic and germane to the musical thought and the rounding out of the scheme made more effective thereby. . . . That the symphony was worth hearing is beyond question. That it revealed once more all the individual traits of Mahler's art, the plain melodic speech, the tremendous effort of the developments and the inability to condense and be pointed, is also not to be gainsaid."

Or the Herald Tribune: "The Symphony is not consistently fine and distinguished in musical thought. None of Mahler's symphonic scores is that; for Mahler had no inward censor; he never knew when he was saying something memorable and choice, and when he was delivering himself of platitudes and banalities. Yet the genuineness of his feeling, his burning and indubitable sincerity as an artist, give even his most portentous futilities at times a kind of impressiveness, and soften one's resentment of their triteness.

"Mahler, they say, was obsessed by premonitory thoughts of death when he composed this music. His biographer, Paul Stefan, sees in its concluding movement a farewell to earth, a 'farewell without bitterness,' as sequel to earlier pages in which Mahler storms and weeps and mocks, savagely deriding the life that men are given here to lead. His utterance of this obsessing mood is not so extraordinary in the Ninth Symphony as it is in the Fifth. Yet those pages of the Ninth Symphony in which Mahler utters his fears and woes and lamentations are, musically, the most memorable in the score. They occur in certain pages of the first movement (though as a whole this is the least original and impressive movement of the symphony). They are at the bottom of the savage and ironic mockery of the brilliant Rondo-Burleske. But they are most moving in the final Adagio."

Even the Evening Post knew pangs of contrition: "The playing was so fine as almost to win over some of us who have grown weary of the efforts of successive conductors to acclimatize Mahler to our soil. As it came to our ears at this concert, Mahler's Ninth has many beauties of detail, though by no means unmixed with those weaknesses, inconsistencies and palpable artifices that so generally have tipped the critical scales against Mahler in this country. For us, Mr. Koussevitzky succeeded in minimizing Mahler's characteristic defects, the while he ensnared his listeners with serenities, tendernesses and exaltations such as have been brought home to us in Mahler's music only in some memorable performances of the 'Lied von der Erde,' and the 'Kindertotenlieder.'"

The American Concerto

The novel piece of the second concert was Mr. Harold Morris's Piano-Concerto, likewise fresh from performance in Boston. On all sides praise was plentiful. The Herald Tribune heard an individual voice from the composer. The Times congratulated him on a lively and nervous temperament; an encouraging ardor; a modern tang, all conveyed with no small technical skill. To the Evening Post the Concerto had vitality and an abundance of orchestral color. The Sun heard "a symphonic composition in which the piano plays an important obbligato, and which is glowingy orchestrated. It should win the approval of those to whom music means more than a mere vehicle for the display of virtuosity. Viewed as a whole, the concerto is an addition of worth and dignity to the American repertory of the piano."

Ourselves and Others

For the Symphony Concerts today and tomorrow, Dr. Koussevitzky sets this program:

Overture to Collin's Tragedy, "Coriolanus" . . . Beethoven
Symphony, No. 4, in B-flat major. . . . Beethoven
Tone-Poem, "The Enchanted Kingdom"—Ten Miniatures after a Russian Illustrated Alphabet—Prelude in Memory of Rimsky-Korsakov. . . . . N. Cherepnin
(Conducted by the Composer)

With Mr. Reiner as conductor, the Philadelphia Orchestra is playing a concert-room patchwork from the Third Act of "Tristan and Isolde"; fragments from "Parsifal"; excerpts from "Die Meistersinger" that joint the close of the Second Act to the usual numbers from the Third. Seemingly, Mr. Reiner himself has made these arrangements.

In Chicago, Mr. Stock and his orchestra are playing these pieces, with Albert Spalding for assisting violinist:

Overture to the Opera, "Oberon" . . . . Weber
Concerto for Violin with Orchestra ("Dedications") . . . . La Violette
Enigma" Variations on an Original Theme . . . Elgar
Three Movements from the "Spanish Symphony" for Violin and Orchestra . . . . Lalo
Venusberg-Music from the Opera "Tannhäuser" . . . . Wagner

Programs to Hand

Following annual custom, Mr. Burgin, leaving his usual chair, will be deputy-conductor at the Symphony Concerts of Dec. 4 and 5, while Dr. Koussevitzky enjoys a week of freedom from rehearsals and performance. The program will traverse Chausson's Symphony, unheard since Mr. Monteux's day; a "Little Theater Suite" by Toch, the German modernist—miniatures done with the lightest possible hand; two "Studies for Orchestra"—one grave, one gay—by Vladimir Vogel, a Russian with German sympathies; a new Concerto for Violin by Nicolai Berezovsky, Russian exile in New York. Toch's Suite was played recently in New York and well received. Vogel's "Studies" were heard last month in Philadelphia. Mr. Berezovsky once contributed a Symphony to the supplementary concerts of Monday.

At the second of the supplementary Symphony Concerts, on Monday evening, Dec. 14, Roland Hayes, the tenor, will be assisting singer in a group of songs with orchestral accompaniment. Brahms's Fourth Symphony; the seventeenth-century Suite of Corelli; the familiar Suite from Ravel's ballet, "Daphnis and Chloë" are the other numbers in prospect.

From Various Beethoven to Russian Guest

Cherepnin at Symphony Hall, Conductor, Orchestra and Two Classics

TRANS. —NOV. 27

THE CLASSICS still have a way with them—a way that leaves them the residue of many a concert in which they are played. Two weeks ago at Symphony Hall Brahms's Violin-Concerto was the surviving piece (as it were) of a fourfold program. Yesterday it was Beethoven's Symphony in B-flat—from the neglected "even numbers," which are the Second, this Fourth, the Sixth and the Eighth. For his part Dr. Koussevitzky treats it kindly, finding room for it nearly every two years; while he has overlooked the neat little, amusing little, Eighth ever since the centenary festival of 1927. There is not a reason—except, of course, tradition and precedent—why the Fourth should not be heard as often as the "Eroica," the Seventh or the overdone Fifth. Tested by pure æsthetics, it probably fulfills its design beyond any of the "odd numbers." Purists and pedagogues have judged it the "most perfect" of all Beethoven's Symphonies. Certainly it is the most lyric, unless hearers hark back to the youthful Second; while it is uncommonly free from the great Ludwig's less likable idiosyncrasies.

Consider, for example, the slow movement. In it is never a trace of the preachiness, the moralizing, that in certain other Symphonies, when Beethoven passes to Adagio or Andante, overcloud his meditations in tones. No doubt the Victorian epoch preferred him so; descanted accordingly. We sons and daughters of another time are also of another taste. Give us this slow movement in the Fourth Symphony, with its richness of motiv and melody, undeviatingly expanded from and within itself; its diversity of contrast and felicity of detail; its pervading ardor, warm yet poised and gentle, and there is Beethoven writing in tones a flawless lyric poetry, albeit in the classic rather than the romantic tradition. No time to moralize in such a quest for beauty. . . .

Beside this Adagio put a Scherzo that tempers to high spirits the usual tumults and intersperses anew the lyric freshness. Join to both a Finale in which Beethoven, with a glance over his shoulder toward Haydn who taught him so indifferently, prefers light breeze to driving gale. Precede all three with a first movement that charms [illegible] its way out of dusk into brightness; that forthwith is blithe with rhythm or pensive with song; that matches the Adagio in felicities of craft and poetry—and the Symphony stands full-rounded, as nearly perfect thing in lyric kind as mortal hand and mortal imagination may effect.

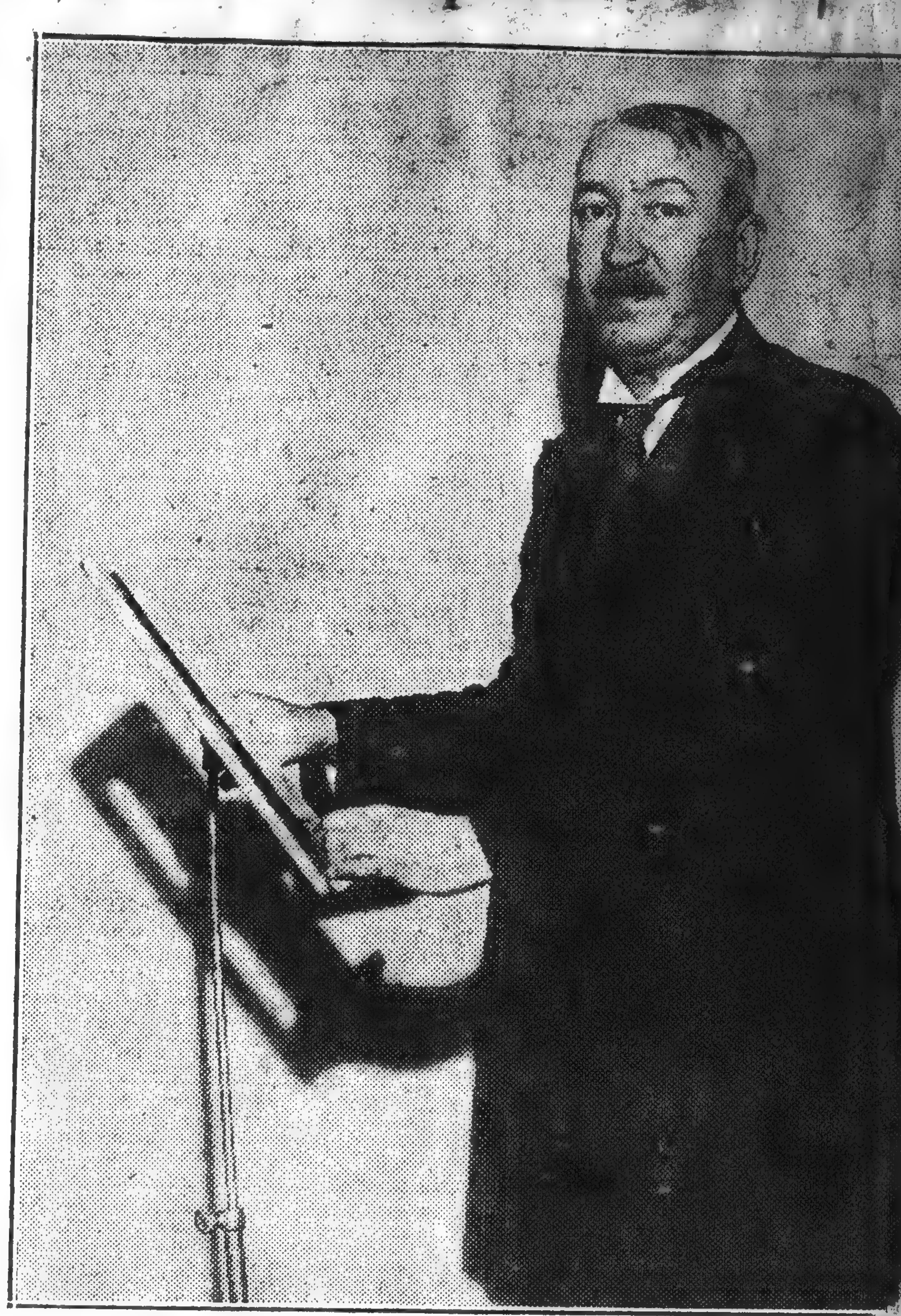
Such impression ran the deeper for the quality of the performance. (By common consent, in this seventh year of association, conductor and orchestra are at acme.) The string choir surpassed itself in lightness of hand, sensuous texture of tone, sheen to gild it. The virtuosi of the woodwinds likewise outdid themselves whenever songful or decorative or transitional measures were theirs. The horns lent magical euphonies, the kettle-drummer oftener stroked than struck his tympani. For his part. Dr. Koussevitzky proportioned and unified these voices into transparent flow and gracious motion, broken only at Beethoven's will; dramatized nothing in a Symphony that is pure music self-contained and self-sufficient; sang everything; neither overlooked nor overdid any grace or savor of detail; kept the pace unstayed and unhurried; measured Beethoven's lighter and stouter strokes of accent or transition; set free the lyric spirit, the poetizing temper, of the whole music. He erred only when in eagerness for the perfect phrase, he stayed for half an instant, the Symphony's pellucid progress. Any poet, of words or tones, knows that a lyric may be as treasurable as an epic, and closer to the listening heart.

The epical Beethoven indeed was prelude to the lyrical. Like the Eighth Symphony, the "Coriolanus" overture had somehow slipped out of the active repertory. Now it was timely restored A century and a quarter afterward, nobody knows anything about Collin's discursive tragedy, to which it was prelude—except of course the venerable and learned "programist." Nobody, either, thinks more than twice of Plutarch's and Shakspeare's lofty Roman matching his prideful will not only against his country but against the prayers of his women. What we all hear is Beethoven, at starkest and tersest, setting two opposed principles in tonal conflict—resolution against submission, pride against affection, darkness against light, what you will; waging the conflict to inevitable tragedy. We heard it the more epically for Dr. Koussevitzky's handling of the gentler melody. It tempts to softening, and he withstood the temptation.

The guest of the day, Nicolai Cherepnin, Russion composer of the elder generation, filled the second part of the concert—a tallish, grayish, spare and sturdy figure, quiet of manner; experienced in concert-hall and theater as conductor at Petersburg and other capitals. Since the revolution, he has dwelt in Paris; for the while sojourns in New York; received Dr. Koussevitzky's invitation last year when he was setting Musorgsky's "Fair at Sorotchintzy" on the stage of the Metropolitan Opera House; is now able to accept it. For this skilful, sensitive, unobtrusive conductor, the orchestra played responsively. The audience received two of his numbers warmly.

There were three in all: a tone-poem, "The Enchanted Kingdom"; eight "Miniatures after a Russian Alphabet," illustrated by Benoist; a Prelude "In Memory of Rimsky-Korsakov," Mr. Cherepnin's teacher, encourager and lifelong friend. Upon the Prelude it is not necessary to dwell. It is music that more pays public homage than utters private grief and affection. It utilizes in large sonorities motivs from one of Rimsky's operas of mystical Russian legend. Otherwise neither spacious speech, broad handling nor unmistakable sincerity may hide intrinsic commonplace. On the other hand, "The Enchanted Kingdom," suggested by a folk-tale of a magical garden in slumbrous peace, is music of chiselled and lacquered detail. There is no remarkable invention, but subtlety after subtlety of phrase, accent, modulation, harmonic and instrumental color. It is true that Mr. Cherepnin may have heard, or even anticipated, Debussy and Ravel; while his orchestral technique becomes a pupil of Rimsky-Korsakov. But these subtleties are also his own. He weaves them, besides, into sound that is illusion of silence. . . . The eight Miniatures were diversified and fanciful tonal sketches, each with a label, each graphic and technically adroit. Everyone who frequents concert-halls knows the Russian deftness with such pieces—not least Mr. Cherepnin's. H. T. P.

Experience



Nicolai Cherepnin (Colby—

Guest-Composer and Conductor at the Symphony Concerts Ye
and Today

Russian Conductor-Composer Well Received at Symphony

Times Nov 28 By MOSES SMITH

Nikolai Nikalaievitch Tcherepnin, Russian conductor and distinguished composer, is guest in both capacities at this week's concerts of the Boston Symphony Orchestra, which he leads in the second half of the program, devoted to his works.

These include "The Enchanted Kingdom," a charming little symphonic poem after a Russian folk tale dealing with the slumbers of the fearsome Kastchei; eight out of the ten Miniatures for orchestra, "After a Russian Illustrated Alphabet"; and a Prelude, "In Memory of Rimsky-Korsakov." The Miniatures and the Prelude were given their first performance anywhere at yesterday's matinee, while "The Enchanted Kingdom" was new to Boston, so far as we are aware.

The new music is, with the exception of the Prelude, delightful stuff. The orchestration is advanced Rimsky (of whom Tcherpnin was a pupil) in the manner of, say, the early Stravinsky Similarly, the harmonic basis. The Miniatures, which are scored with the utmost economy and precision and with consummate knowledge of the full range of instrumental color, are little gems of fancy and poesy, of irony and whimsy, having such suggestive titles as "Arab-boy," "Mama," and "General." There is weirdness and awesomeness in "Baba-Jaga" and in the tone poem. In contrast, the Prelude, with its inflated orchestra and generally bombastic utterance, was almost nauseous.

So far as a Friday afternoon audience ever allows itself to become excited over new music, it received these compositions well, and applauded the conductor, who directed the orchestra ably. The first half of the concert was devoted to Beethoven, with Serge Koussevitzky leading his orchestra in excellent performances of the "Coriolenus" Overture and the Fourth Symphony.

Half a concert devoted to the enduring master was none too much in these lean, after-the-Festival days for Beethoven. The noble Overture has not lessened in stature, and the neglected Symphony seems to grow with the years. In the performance of yesterday there were a few technical slips, surprising in a virtuoso orchestra, but in general things went very well. We were particularly pleased by the tempi set by Mr. Koussevitzky, and his adherence to them.

Looking Ahead

DECEMBER 7—
Ziegfeld Follies at the Colonial.
DECEMBER 8—
"Of Thee I Sing" at the Majestic.
DECEMBER 12—
"Treasure Island" (one performance) at the Plymouth.
DECEMBER 26—
"Star Dust" at the Colonial.

FIRST TUESDAY

60

Herald Nov 28

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the sixth concert of the Boston Symphony, Dr. Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, was as follows: Beethoven, Overture to Collin's tragedy "Coriolanus" and the Fourth Symphony. The second part of the program was given over to Mr. Nicolai Tcherepnin—born at Leningrad in 1873; now living in Paris—who conducted his compositions: "The Enchanted Kingdom"—after a Russian tale; Eight Miniatures (after a Russian Illustrated Alphabet); Prelude, "In Memory of Rimsky-Korsakov" (first performance).

Dr. Koussevitzky had not conducted Beethoven's overture at the Friday-Saturday concerts since his first season. His interpretation of the overture and the symphony yesterday was remarkable. The proud, indomitable spirit of the music, its heroic character relieved only a little by the tender, lyrical theme, was dramatically, but not theatrically expressed, and in the singing of the second theme Dr. Koussevitzky did not indulge in the sentimentalism—gained by a slackening of pace in approaching this theme and a decided change in tempo—shown by certain conductors—though men of indisputable parts—who preceded him. The performance was far from being perfunctory, familiar as is the overture. Especially noteworthy was the treatment of the restless figure for strings, with the walk of each part so clearly defined with ever-increasing intensity. The very simplicity of the final measures—measures of lamentation—or as some would have it, portraying the hero's death, gave dignity to pathos.

And so with the symphony. The performance was one of extreme brilliance from the introduction to the first allegro music that might have been written by a modernist, but not an anarchist; to the dazzling virtuosity shown by the orchestra in the Finale. Some have wondered at Berlioz's rhapsody over the Adagio: pure in form, angelic melodic expression, indescribably tender, and smiled at the great Frenchman's introduction of the archangel Michael sighing this movement, "When overcome by meloncholy he contemplated the worlds from the threshold of the empyrean." They would not have smiled hearing the performance of yesterday nor would they have called the rhapsody of Berlioz mere hifalutin.

Mr. Tcherepnin, an excellent musician and a conductor of wide and long experience, was greeted warmly by audience and orchestra. He conducted modestly, quietly. His work had been done in rehearsal; the players heeded willingly his wishes.

"The Enchanted Kingdom" and the Miniatures may be classed as pictorial music. The former, in which our old friends of Russian fairy tales and Stravinsky's ballet Kastchei, and the Fire-Bird figure, might well be music for a ballet. As Tcherepnin was associated for five years as conductor of Diaghilev's Ballet Ruse, it is not surprising that this symphonic poem suggested ballet scenes. The music was comspicuous for harmonic and orchestral effects rather than flowing melodic lines, though the song of the Fire-Bird was an unmistakable as the sleep of Kastchei and the guarding breezes. The ending was of peculiar beauty.

The Miniatures—the translation into music of an illustrated alphabet—were originally for the piano. The orchestral version was played yesterday for the first time. Ten were announced; only eight were given: Arab-boy, Egypt, Baba-jaga—the witch whom we have met in Liadov's little tone-poem and in Moussorgsky's "Pictures in an Exhibition"—Stars, "Mama"—a charming lullaby; General (leading soldiers in an assault on a cardboard fortress); the Tsarina with her followers solemnly coming forth from the palace. These little pieces, different in character, pleased the audience greatly. If they had been performed at one of Mr. Schelling's concerts for children the pictures on the screen might have added to the enjoyment and revealed more clearly the fancy of the composer, but the music, even with only a line or two of written explanation, made its way. Mr. Tcherepnin studied composition with Rimsky-Korsakov. In the prelude in memory of him, two themes of that master of instrumentation are treated. This prelude is an interesting work, not dismally funereal, but rather a glorification of the master. Only at the end, after the apotheosis, comes music of tender recollection, tender in its thought that even composers are mortal, creatures of clay, whose end is dust.

The concert will be repeated tonight.

Mr. Burgin will conduct the concerts next week. Two etudes, Ritmica funebra and Ritmica scherzosa by Vogel; Toch's Little Theatre Suite and Berezowsky's violin concerto (the composer, the violinist), will be played in Boston for the first time. The second part of the concert will be devoted to Chausson's symphony, which has not been heard at these concerts since Mr. Monteux conducted it.

AY, NOVEMBER 28,

BEETHOVEN EXALTED BY SYMPHONY

Post

Tcherepnin Conducts Own Tone Poem in Second Half

BY WARREN STOREY SMITH

Symphony programmes, like politics, sometimes make strange bedfellows. That of yesterday was shared by Beethoven and Nikolai Tcherepnin, the Russian composer making his first appearance in Boston as conductor of his own music.

TWO FOR FIRST TIME

From Beethoven came the Overture to Collins' "Coriolanus," unheard at the Symphony concerts since 1925, and the Fourth Symphony, for which Dr. Koussevitzky has shown an especial partiality. Mr. Tcherepnin, cordially received by the audience, conducted his tone-poem, "The Enchanted Kingdom," a set of eight "Miniatures" after a Russian illustrated alphabet, and a Prelude in memory of Rimsky-Korsakov, the two last-named in their first performance.

The pronounced impression made yesterday by the "Coriolanus" Overture is an argument in favor of giving the classics an occasional rest. A similar vacation might freshen and rejuvenate the Overture to "Egmont" and even the third "Leonora." Nevertheless the performance was, in its own right, singularly vivid and impressive, dramatic without theatricality, forceful without exaggeration. Dr. Koussevitzky's Beethoven is today altogether admirable: witness the superb performance of the "Eroica" at the concert in memory of Edison and the remarkably fine and wholly Beethovenish performance yesterday of the lesser Fourth with which, it should be added, the conductor has always been fortunate. Again the introduction breathed its note of mystery; to the Allegro was given its proper cheerfulness, to the Adagio its sculptured serenity, while the Finale fairly bubbled over with high spirits pointed by touches of sly humor.

A pupil of Rimsky-Korsakov, Mr. Tcherepnin has been influenced by his great teacher whose feeling for the pictorial he has inherited. But to his pictorial sense Rimsky could add the power of salient and distinguished musical invention. Mr. Tcherepnin conveys his pictorial images chiefly by means of ingeniously manipulated orchestral effects. The music itself, the harmony and the melody, show less skill in characterization.

The most successful of the eight Miniatures was also the least pretentious, one that would set forth a general of tin soldiers storming a cardboard citadel, a charming conceit that would make a capital encore at the Pops. The one entitled "Baba-Jaga" brought only recollection of how much more graphically Moussorgsky and Liadov had realized the Russian witch. The Prelude, based on two of Rimsky-Korsakov's themes, proved sententious rather than profound. Towards the end an imposing climax is reared, with organ and bells joined to the orchestra, but the end itself is anti-climactic.

Mr. Tcherepnin, a gray-haired modest-seeming man nearing 59, conducted without ostentation but with the authority born of long practice at the conductor's desk.

MUSIC

Globe Nov 28

SYMPHONY HALL

Boston Symphony Orchestra

The program of yesterday's Symphony concert was divided between the works of Beethoven and those of Nikolai Tcherepnin, a Russian musician of the elder generation, who conducted his tone poem, "The Enchanted Kingdom," eight of his "Miniatures After a Russian Illustrated Alphabet," and his prelude "In Memory of Rimsky-Korsakov." Mr Tcherepnin was cordially applauded, especially after the "Miniatures," amiable and unpretentious little pieces, which plainly delighted many in the audience.

Of Dr Koussevitzky's interpretation of Beethoven's Fourth Symphony little need now be said. As on former occasions, his was a personal reading. He molded the melodies and stressed the rhythms in a way of his own. Had the conductor been in isible and anonymous, one would still ave felt the impress of Koussevit ty's personality on the familiar mu c. This symphony is the least satis ng of the nine Beethoven wrote. It carried in the orchestral repertory by the power of the composer's fame, not by its own intrinsic merit.

The "Coriolanus" overture, on the other hand, is one of Beethoven's greatest creative achievements. Hearing it, one thinks not of Collin, whose play it professes to introduce, not even of Shakespeare's play about the same hero, but of the essential mood of all great tragedy. With Dr Koussevitzky this overture is not, obviously, a favorite. He has given us perhaps a dozen performances of "Leonore No. 3," its only rival among Beethoven's overtures. One does not recall hearing him conduct the "Coriolanus" before.

Yesterday's performance was a turgid and ill-balanced one, though something like justice was done to the marvelous second theme, the greatest thing in the overture.

Mr Tcherepnin, the elder of the two noted Russian musicians of the name (the other is his son), is a conductor who also composes rather than a composer who conducts. He has had a lengthy and distinguished career, at the Maryinsky Opera in St Petersburg, with the Diaghilev ballet from 1909 to 1914, and so on. He led his own works yesterday with an authority and a command of the full tonal resources of the orchestra not often to be noted when a composer conducts. His modest, unassuming bearing, his eagerness to share the applause with the players, were noteworthy.

A pupil of Rimsky-Korsakov and the teacher of Prokofiev, Mr Tcherepnin loves orchestral color and sonority for its own sake. His "Enchanted Kingdom" depicts the same Russian legend on which Stravinsky's "Firebird" is based. But in it there is none of the melodic invention, the firmness of musical texture to be heard in the work of the younger master. Tcherepnin is content with a rather naive impressionism.

The eight "Miniatures," written to be mimed by an interpretive dancer, are pretty little pieces, conventional in substance, but effectively written and in their unpretentious way ingratiating. They would scarcely bear frequent hearings, but yesterday's first performance was warmly applauded.

The memorial overture for Rimsky-Korsakov, also performed for the first time, uses two themes from Rimsky's opera, "The Invisible City of Fate," building up an impressive climax, and then straying into anticlimax by pointless reiteration and embroidery.

Next week Richard Burgin will conduct a program including novelties by Vogel and Toch, a violin concerto by Berezowsky, with the composer as soloist, and Chausson's symphony. P. R.

Music

Monitor Nov 28

Boston Symphony Orchestra

Mr. Nikolai Tchérepnin was guest conductor of the Boston Symphony Orchestra at its sixth pair of concerts, the first of which was given on the afternoon of Nov. 27, 1931, in Symphony Hall, Boston. He directed, as the second half of the program, three of his own works: "Enchanted Kingdom," after a Russian tale; Eight Miniatures, after a Russian illustrated alphabet, and a Prelude in memory of Rimsky-Korsakoff. For the first half of the program, Dr. Koussevitzky conducted the "Coriolanus" Overture and the Fourth Symphony of Beethoven.

Mr. Tchérepnin was greeted with a warmth that was fitting, in view of his distinguished position as conductor and as composer in his native Russia and elsewhere in Europe. As a pupil of Rimsky-Korsakoff, he joined the Belaieff circle, and became one of his master's chief beneficiaries. It might be said that he has devoted his life to acknowledging this obligation. His "Enchanted Kingdom" deals with the legend Stravinsky used in his "Fire-Bird"—but as Rimsky would have used it. The miniatures are orchestrations of piano pieces inspired by Benois's illustrated Russian alphabet. Listening to them, one thinks perhaps of the "Schéhérazade" Suite, of Liadoff's "Music Box" and—a little wistfully—of the Moussorgsky-Ravel "Pictures at an Exhibition." They are very charming, naïve and atmospheric. In the Prelude Mr. Tchérepnin has introduced two of Rimsky-Korsakoff's themes: that of the Saint Phevronia, and that of the bells from the "City of Kitej." The work, which is elegiac and heroic in style, pays the sincerest possible tribute to its subject.

The undoubted success that Mr. Tchérepnin won could not, however, obliterate from memory the performance of the works of Beethoven. As listed items on a program, they would not stir much expectation in a hardened concertgoer. But do not forget that they were conducted by Koussevitzky, and played by the Boston orchestra. Thus the "Coriolanus" Overture became vividly dramatic; and the hearers were reminded that the Fourth Symphony may easily be underestimated. This was a superb performance, which did not attempt to "lift" this music to the level of the Third or the Fifth, but was content to publish its humor, its wit, its fancy and its grace. What? Wit and grace in Beethoven? Certainly; quite as well as in Haydn or Mozart, if you look for them—or, perhaps better, let Koussevitzky show them to you.

L. A. S.

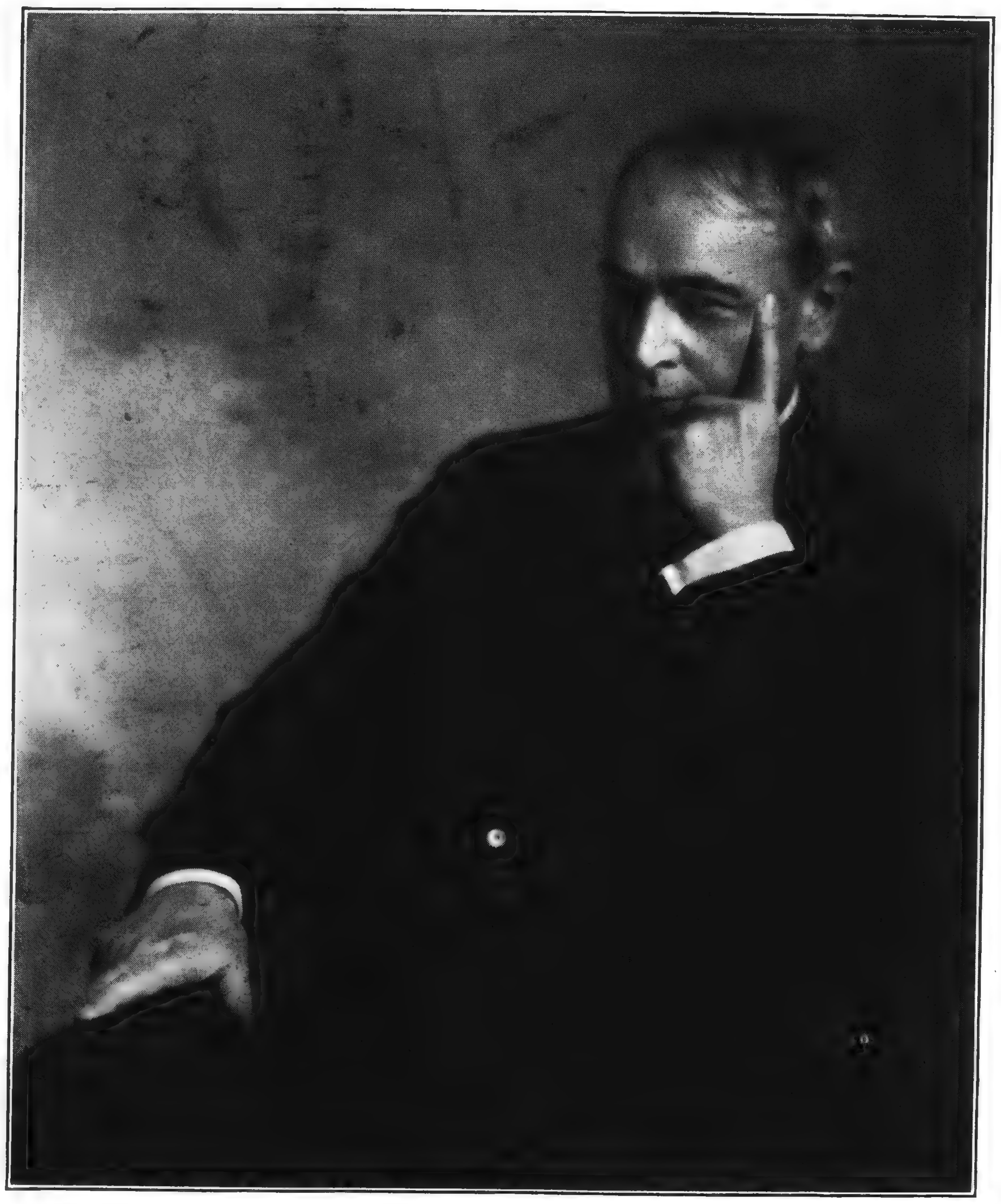
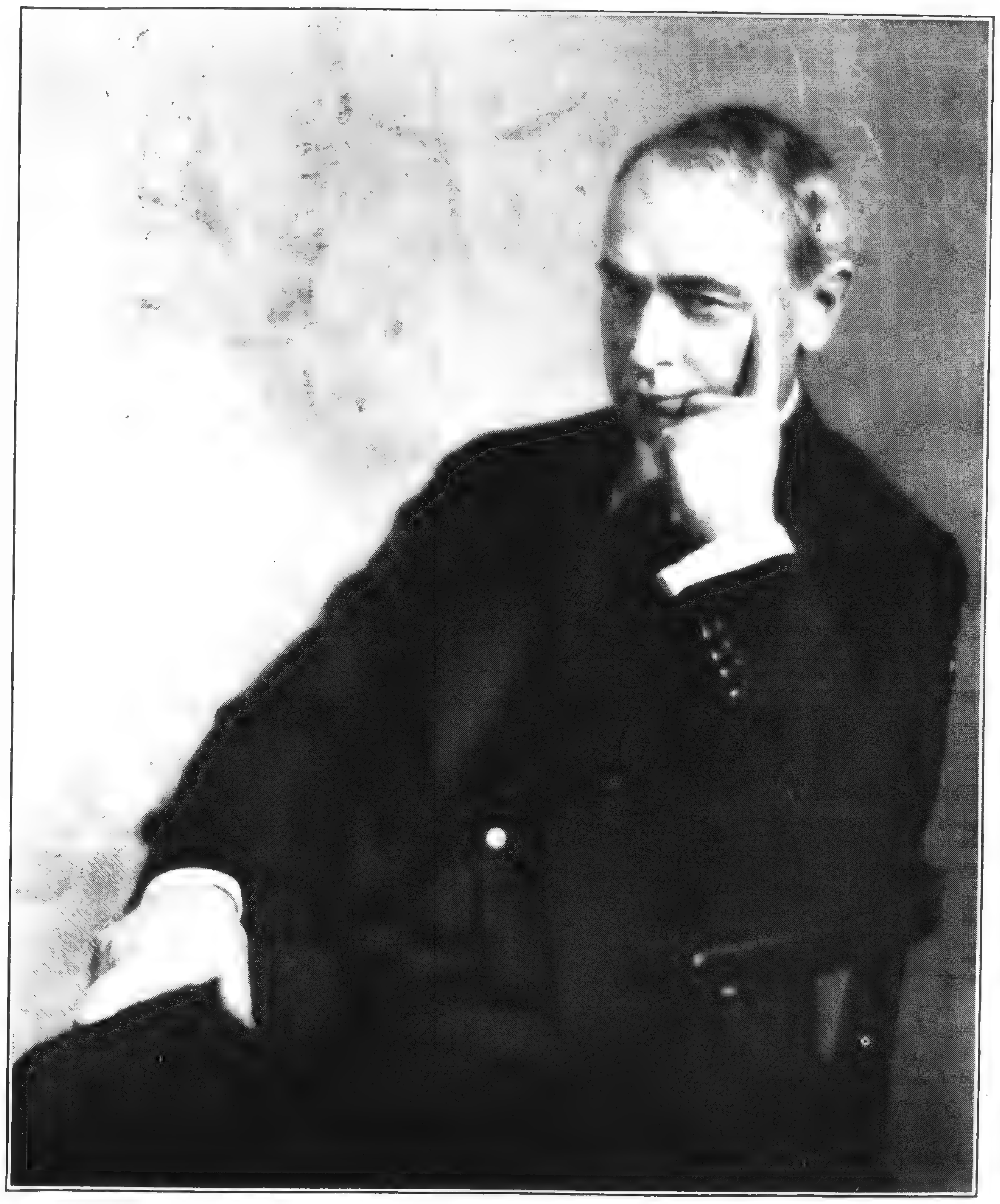


Photo by Garo

SERGE KOUSSEVITZKY
Noted Conductor of Boston Symphony Orchestra



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SERGE KOUSSEVITZKY
Noted Conductor of Boston Symphony Orchestra

621

Nov, 1931

Koussevitzky—The Life of the Musical Season

ON his return from abroad last month, Serge Koussevitzky proposed music as an antidote for depressed spirits. Others must be so minded, for the musical season is flowering to a patronage even beyond custom. This applies not only to orchestral concerts, for the "Don Cossacks" and Lily Pons have opened two recital series in Symphony Hall before great audiences.

With the Friday Afternoon Symphony Concerts of course there is no question of attendance—that goes without saying. What is impressive is the degree of tenacity with which people keep their seats under the family name, even though they have to lease them out or hand them to friends. Family heirlooms, inherited from the days of "rehearsals" and auction sales, are not so lightly relinquished. The Saturday evening subscribers are no less determined, although their motives may be on the whole more musical and less traditional. The shorter and younger Monday evening and Tuesday afternoon series multiply the patronage of the Boston Symphony Orchestra by two, and point to the true center of attraction—Serge Koussevitzky himself.

"Koussevitzky the electric returns, and Boston's voltage rises," writes a Boston editor, and indeed there is no sleeping before Dr. Koussevitzky, or behind him for that matter, as he stands upon his platform—the zealot, the enlivener, the refiner—the commander. There is a mutual touch and go about orchestra and leader this year which somehow challenges the past at its best.

When it comes to programs, Koussevitzky is like Emerson in preferring rash enterprise to doubly safe routine. In the brief space of five programs he has introduced to America a symphony of Mahler which has the earmarks of greatness, not to mention a talented American composer, Harold Morris, in his own piece. He has struck new life into more than one score which has been passed by in late years—Sibelius' *Fourth Symphony,* Franck's *Les Eolides,* Wagner's *Siegfried Idyll,* Beethoven's *Fourth Symphony,* Florent Schmitt's *La Tragedie de Salome.* And then, after such stimulating surcharge, the grateful balm of the more familiar Brahms, or Wagner, or Rimsky-Korsakov. Yet even these are sparked with life, and not allowed to stale.

These are some principal reasons why the town is rather solidly with Koussevitzky. Call it idol worship if you like, but is it not rather a discriminate response to an artist of such abundant spirit that he can touch really notable achievement week after week? A season is very much ~~alike~~ alive when such a one is its prime mover.

Returning To Symphony Hall
DON COSSACKS
FAMOUS RUSSIAN MALE CHORUS
Monday December 7th At 8:30

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

NOV 1 - 1931

LIFE HISTORY OF A MAESTRO

Serge Koussevitzky, Orchestra Conductor, Is Subject of New Biography.

SERGEI KOUSSEVITZKY, by Arthur Lourie. Translated from the Russian by S. W. Pring. Knopf.

The facts about the life of the director of the Boston Symphony Orchestra which this book contains might be told in a single chapter. He was born in 1874, in a small Russian town, of poor parents. His father was a violinist, his mother a pianist. Small as the town was, it had its musicians, and young Koussevitzky learned to play, after a fashion, several instruments. At the age of 14 he ran away from home, went to Moscow, and obtained admission to the Philharmonic School, where he specialized in the double bass. He became a virtuoso on that large and neglected instrument, sometimes called the dog-house; he became one of the three greatest double bass virtousi in musical history. He astonished everyone by making a solo instrument out of his bull fiddle, which the majority in his audiences had considered as useful for nothing but to produce a ground tone for the other instruments in an orchestra.

Having gone as far as he could as a double bass performer, Koussevitzky took up conducting and achieved a European reputation. After the Bolsheviks secured control of Russia he told them that he could not work according to their rules and was allowed to depart. He conducted orchestras in many countries and in 1924 became conductor of the Boston Symphony. He is distinguished among conductors by the catholicity of his taste and the opportunities he affords for hearing new works—though many of them do not long continue on his programs.

Beyond these facts, Lourie's book contains some musical history and criticism and some philosophy, which may be clearer in the original than it is in translation, for his ideas are often befogged in words that are without clear meaning unless the reader is fairly familiar with the point in question. For instance, the comparison of Debussy and Scriabine is fairly dense. Some of his statements are inaccurate, as for example: "He introduced Brahms to Boston, where he had been respected, but very little played." He was certainly played frequently enough by both Fiedler and Muck.

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST STANDARD

NOV 1 - 1931

Cornell's Music Season Opened With Symphony

Koussevitzky Conducts 110 Musicians

ITHACA.—Cornell university opened its new music season in Bailey hall Saturday night with a concert by the Boston Symphony orchestra of 110 musicians with Serge Koussevitzky conducting. It was a sort of post-football concert, falling on the same day as the Cornell-Columbia game and the capacity audience included many who combined their love of music with their love of the outdoor sport for their motive in coming to Ithaca.

The program included Brahms' Fourth Symphony; Ravel's choregraphic poem, "La Valse;" Debussy's two nocturnes, "Nuages" and "Fetes," and Wagner's prelude to "Die Meistersinger."

The appearance of the orchestra in Ithaca on this occasion was part of the rounding out of its first 50 years of existence. Koussevitzky came to America in 1924 to head the organization after having achieved high reputation in Russia before the war. In bringing 110 musicians to Ithaca this year the orchestra had the largest number that has ever played here.

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS

NOV 2 1931

Drops of Blood

Imagine living in a small up-country town where all in the same day you can see the Columbia football game and hear the Boston Symphony, stepping from one to the other with scarcely a let-down in the tempo!

Both, I think, were works of art and more nearly comparable than most folks suspect, who have not some knowledge and appreciation of the two forms of expression. When Mr. Serge Koussevitzky slowly raised a relaxed hand and in response the strings began to breathe almost inaudibly, I couldn't help thinking how endless and painful must have been the drill to reach such perfection in execution. Just as at the game when perfect harmony of motion was achieved, not once but many times, I could visualize Mr. Gilmour Dobie back there in September tapping his baton on the water bucket and patiently rehearsing the apparently minor phrases and movements that finally came together to form the football symphony of Saturday.

An orchestra must have musicians and a football team must have players, but when either achieves the heights, it is because a leader has willed that it should and has put into the effort his intelligence, his tireless patience and the drops of his own creating blood that distinguish a work of art from a machine-made product. My! How that Boston Symphony stays out in front through all the years, and retains a flavor all its own! Perhaps it's because Colonel Higginson put more into it than his money—drops of his blood.

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The Ohio State Journal
Published Every Morning in the Year by
THE OHIO STATE JOURNAL CO

Columbus Office. The Ohio State Journal Building.
Telephone: ADams 8151.
New York Office: New York Central Building.
Chicago Office: Room 1309, 75 E. Wacker Drive.
Philadelphia Office: Fidelity-Philadelphia Trust Bldg., 123 So. Broad St.
San Francisco Office: 801 Sharon Building.
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WEDNESDAY, NOVEMBER 4, 1931.

The Double Bass.

IN most orchestras the double bass, once known as the bass viol, the largest member of the violin family, is merely an humble toiler in the rear ranks, with heavy tones marking time and adding emphasis to the musical offering. But in the Boston Symphony Orchestra, the double bass, still located in the rear ranks, has been made an aristocrat, and its importance magnified largely. It is called on to provide the volume once supplied by bass horns.

The Boston orchestra has 10 double bass players and the conductor uses them with fine effect in building up big tonal pictures. The work these players were able to do was shown when the Lohengrin prelude was given. Many who heard it were able to recall the resounding noise when many big bass horns were used to develop tonal immensity which the gifted Wagner loved and used so freely. The double bass players from Boston provided the volume without the blare of brass that hardly can be eliminated when great sweeping strains are being played under a driving conductor such as Boston has.

Since the double bass was placed in orchestras in 1696 many players have sought eminence as soloists, but only three have won historic prominence. It does not lend itself to solo work readily, but the larger use made of it by the Boston orchestra shows that it has possibilities.

THIS CLIPPING FROM
N. Y. JOURNAL

NOV 5 - 1931

Boston Symphony To Open Season Here Nov. 19

The Boston Symphony Orchestra will open its forty-sixth season in New York at Carnegie Hall on Thursday and Saturday, November 19 and 21. Serge Koussevitzky will introduce at the first concert Mahler's Ninth Symphony, of which he gave its first Amerrican performance last month in Boston. A feature of the second will be the new piano concerto of Harold Morris, with the composer as soloist.

THIS CLIPPING FROM
N. Y. AMERICAN

NOV 7 - 1931

Boston Symphony Wants $18,000 a Broadcast

The Boston Symphony is asking $18,000 a broadcast and finding radio rajahs cold. Yet, broadcasters paid Lauder $15,000 a broadcast...If Lauder is worth $15,000 to them, the Boston band, still the best in the land, save when Toscanini is conducting the Philharmonic is surely worth $18,000...Highest fee paid in radio is that given the Philadelphia Orchestra. It receives, spies say, $18,000 a broadcast. It would seem Stokowski is also a first class salesman...Most audible of stage favorites on the air is Ruth Etting, torch singer...Best of new Broadway dance tunes on the air are those from "The Band Wagon"...The stage seeking actor to interpret Jewish characters also looks to radio. James R. Waters, heard for a long period in "The Rise of the Goldbergs," has now a prominent part in "Wonder Boy," latest lampoon of the movie industry...Busiest family on the microphones is that called Lanin. There are eight brothers in the family, all of them maestros. They operate on a kind of bootleggers' agreement not to encroach upon one another's territory, nor to hi-jack one another's contracts . . . Explorers no longer depart upon expeditions without first signing radio contracts. Radio contracts have been found so much more profitable than lecture tours...Never knew there were so many explorers...Hard to get into a radio studio today without tripping over one or two of them, waiting to see program directors.

THIS CLIPPING FROM
N. Y. Herald-Tribune

NOV 8 - 1931

Boston Symphony

Mahler and Morris Works To Be Played Here

The Boston Symphony Orchestra will open its forty-sixth season in New York at Carnegie Hall on Thursday night and Saturday afternoon, November 19 and 21. On the Thursday, Serge Koussevitzky will give the first performance here of Mahler's Ninth Symphony; in the matinee, Harold Morris will be soloist in his own piano concerto, which had its first performance in Boston a fortnight ago. The orchestra will play at the Brooklyn Academy November 20.

The orchestra returned from a tour last week to give a Boston program, including Sibelius's fourth symphony. The Boston program for next Friday and Saturday includes Rachmaninoff's Etudes Tableaux, orchestrated by Respighi; Pick-Mangiagalli's "Scene Carnavalesque" (first time), Florent Schmitt's "Tragedy of Salome" and the Brahms violin concerto with Adolf Busch as soloist.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

NOV 7 - 1931

Koussevitsky to Open Concert Season In Providence Nov. 17

—Photo by Bachrach.
DR. SERGE KOUSSEVITSKY

To Present Classics on Program, With Contemporary Scores Of Importance

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, will open the 51st season at the Albee Theatre here Tuesday evening, Nov. 17.—Other concerts to be held in the Albee will be on Dec. 8, Jan. 19 and April 12.

The season in Boston started last month with Dr. Koussevitzky opening his eighth season as conductor. The personnel of the orchestra has been but slightly changed.

The conductor will include masterpieces of the past in the Providence series, also playing contemporary scores of importance. Tickets for the concert will go on sale next Monday.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV [illegible]

SEAT SALE FOR BOSTON SYMPHONY

The public sale of seats for the Boston Symphony Orchestra opens tomorrow, but locations are very limited, it is understood, as the number of renewals of subscriptions are reported to have been greater than ever before. This condition is said to prevail in other cities visited by the organization. Every aspect of the orchestra's 51st season, which opened in Boston last month, promises one of the finest in its history.

The Providence series opens Nov. 17 in the Albee Theatre and will continue with three concerts on Dec. 8, Jan. 19 and April 12. Dr. Koussevitzky will include on his programs foremost masterpieces of the past and certain contemporary scores of unquestioned importance.

The personnel of the orchestra, which is always but slightly changed from season to season, retains in toto the membership of the 50th anniversary season just past. Dr. Koussevitzky opened his eighth season as the orchestra's conductor with four notable pairs of concerts in Symphony Hall, Boston. In the last week of October the orchestra made a tour of the West, giving concerts in Buffalo, Detroit, Ann Arbor, Columbus, Pittsburgh and Ithaca. This tour was a series of brilliant successes almost without precedent in each city. The New York season of the orchestra will open later in the same week as the Providence season.

Music student cards for the first Boston Symphony concert will be ready for distribution Tuesday at the studios of Mary Cull, 615 Jackson building, and Carrie Schmitt, 15 Conrad building. These cards are provided through the courtesy of the Rhode Island Federation of Music Clubs and are issued only to students under 25 years of age. Each application must be signed by the student's teacher.

THIS CLIPPING FROM
N. Y. SUN

NOV 7 - 1931

The Boston Symphony Orchestra will open its forty-sixth season in New York on Thursday evening and Saturday afternoon, November 19 and 21. Mr. Koussevitzky will introduce Mahler's Ninth Symphony at the evening performance, and at the matinee a new piano concerto by Harold Morris.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 8 1931

BOSTON SYMPHONY WILL PLAY HERE TUESDAY NOV. 17

Other Concerts Will Be Given Dec. 8, Jan. 19 and April 12.

The Boston Symphony Orchestra's season in Providence will open Tuesday evening, Nov. 17, in the Albee Theatre. The three other concerts of the season will be given Dec. 8, Jan. 19 and April 12.

The famous orchestra, which last year observed its 50th anniversary, retains fully the same personnel this year and Dr. Serge Koussevitzky is now beginning his eighth ~~season as~~ conductor of the organization.

The orchestra gave concerts in Buffalo, Detroit, Ann Arbor, Columbus, Pittsburgh and Ithaca during the last week of October. Its New York season will open later the same week of its Providence concert. Dr. Koussevitzky plans to include foremost classical masterpieces as well as important contemporary scores in the Providence concert series. A limited number of season tickets will be placed on public sale here Monday.

THIS CLIPPING FROM
N. Y. TIMES

NOV 8 1931

In its concerts in Carnegie Hall Nov. 19 and 21 the Boston Symphony, under Koussevitzky, will present two works new to this city—Mahler's Ninth symphony, given its American première last month in Boston, and, at the matinee concert the new piano concerto of Harold Morris, with the composer as soloist. Next week in Boston the orchestra will give the first performance of Pick-Mangiagalli's "Scène Carnavalesque," Florent Schmitt's "Tragedy of Salomé" and Brahms's violin concerto, with Adolf Busch as soloist.

THIS CLIPPING FROM
N. Y. SUN

NOV 14 1931

Harold Morris, soloist, with the Boston Symphony Orchestra at Carnegie Hall on November 21.

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NOV 14 1931

Boston Symphony Orchestra

First Concerts Here This Season—Programs of Philharmonic and Philadelphia Symphony Orchestras Next Week

SERGE KOUSSEVITZKY brings his Boston Symphony Orchestra to Carnegie Hall for the first time this season Thursday evening and Saturday afternoon with interesting programs. Thursday Mahler's Ninth Symphony will be played for the first time here, and the other numbers will be Debussy's "Nuages" and "Fetes" and orchestral excerpts from Ravel's "Daphnis et Chloe" ballet, second suite, consisting of "Lever du Jour," "Pantomime" and "Danse Generale."

Saturday afternoon Harold Morris's Concerto for piano will be given for the first time in New York and the composer will be the soloist. The other numbers will be Handel's Concerto Grosso in B minor for string orchestra and Strauss's "Ein Heldenleben."

rlo Edwards Garo

harmonic-Symphony.

The Boston Symphony Orchestra, paying its first New York visit of the season, will introduce works new here on Serge Koussevitzky's programs for both Thursday evening and Saturday afternoon in Carnegie Hall. Thursday's unfamiliar number is Gustav Mahler's ninth symphony, which was first performed at Vienna in 1912, the year after the composer's death. Bruno Walter conducted. The first American performances were in Dr. Koussevitzky's Boston concerts of October 16 and 17, 1931.

Saturday's novelty is a piano concerto by Harold Morris, who will be he soloist. The work was first performed in the Boston concerts of October 23 and 24. For Philip Hale's program notes of that date the composer wrote that the concerto was begun bout three years ago. "The beautiful piritual, 'Pilgrim's Song'," he continued, "shows the effect of civilization on the slaves of the Southern states and is in great contrast to the rugged, rhythmic character of the African Negro drumbeat with which the first movement opens, and is used throughout this movement and momentarily in the last as a binding link between the movements. The other material in the concerto is, I hope, the natural and logical result of growing up with and studying folk music as we have it in the South. But I do not mean this to imply that I believe in leaning entirely on folk music or that it should in any way limit or hamper our modern musical expression, but rather that it should be the basis, as it was with composers of the past."

Mr. Morris was born in San Antonio and was graduated from the University of Texas. Among his teachers have been Edgar Stillman Kelley, the late Walter Henry Rothwell, Leopold Godowsky and Rosario Scalero.

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THE NEW YORK TIMES, S

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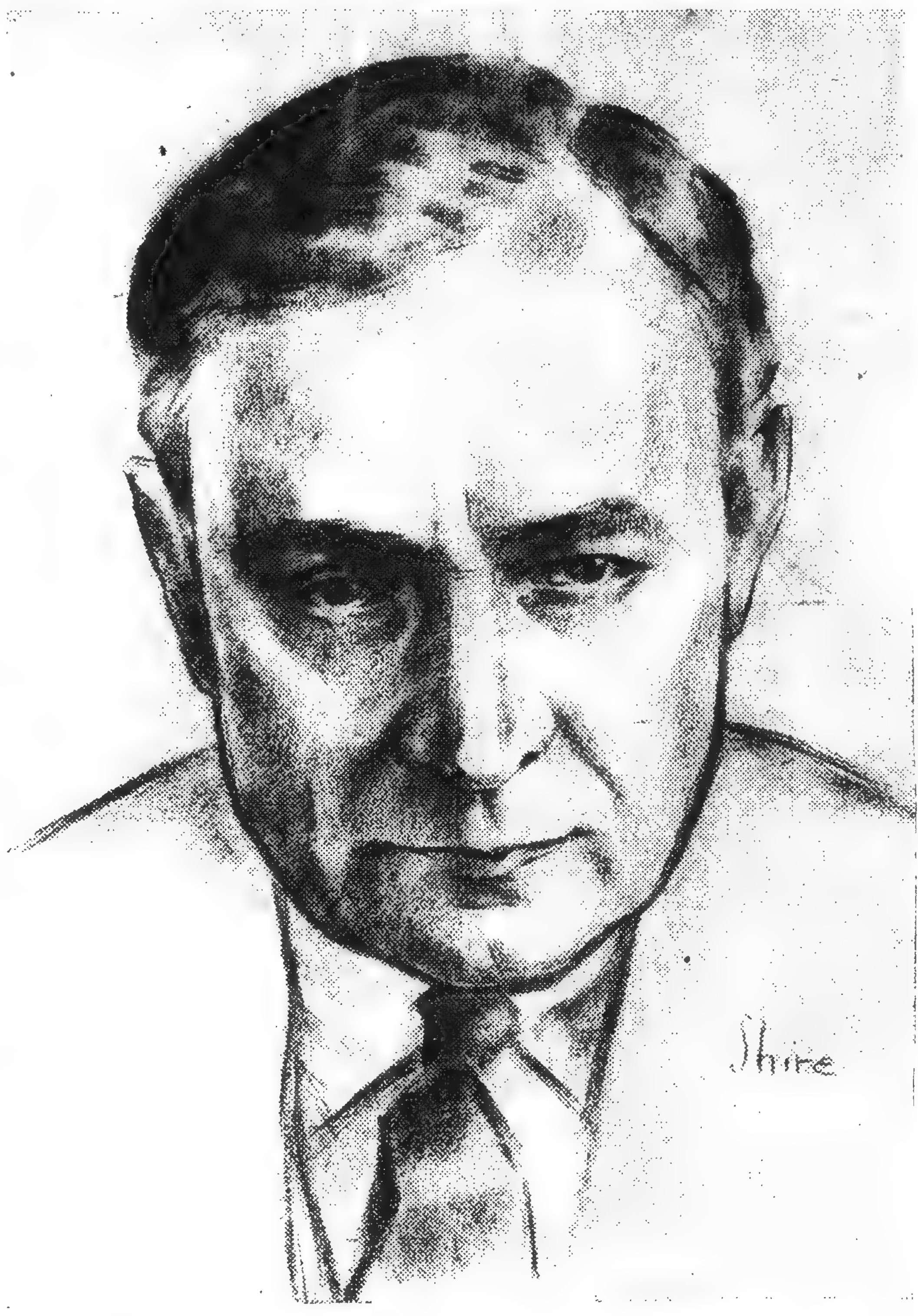
Nov 15



The Distinguished Leader of the Boston Symphony Orchestra, Serge Koussevitzky, Who Brings His Orchestra Here for Two Carnegie Hall Concerts This Week.

Boston Symphony's Initial Providence Concert Tuesday

Prov Journal Nov 15

Rachmaninoff Work to be Heard Here for First Time on Program Dr. Serge Koussevitzky Conducts; Brahms, Ravel and Corelli Are Listed

Dr. Serge Koussevitzky and the Boston Symphony Orchestra open their Providence concerts Tuesday night in the Albee Theatre. The program will include hearings for the first time in Providence of a work by Rachmaninoff and the conductor's reading of Brahms's Fourth Symphony. The symphony, considered one of Brahms's most masterly scores, was last performed locally by the Boston players in 1926, when Eugene Goossens was guest conductor. Dr. Koussevitzky's interpretation is rated one of his finest.

The Rachmaninoff piece—Providence will hear the composer himself on Dec. 2—is "Etudes Tableaux," five picture studies, originally written for piano. Respighi, the noted Italian composer recently completed an arrangement of the work for full orchestra and the score had its first public performance at Symphony concerts in Boston the past week. Completing the bill are a suite by Arcangelo Corelli, the 17th century Italian composer and the Second Suite from Ravel's ballet, "Daphnis et Chloe." These items have been set in the following order, the concert beginning at 8:15 o'clock.

Suite, Corelli, "Sarabande," "Gigue," "Badinerie"; Symphony in E-minor, No. 4, opus 98, Brahms, Allegro non troppo, Andante moderato, Allegro giocoso, Allegro energico e passionato; "Five Picture Studies" (arranged for orchestra by Ottorino Respighi), "The Sea and the Gulls," "Fair," "Funeral March," "Red Riding Hood and the Wolf," "March" (first performance in Providence); orchestral excerpts, "Daphnis et Chloe" Ballet (Second Suite), Ravel, "Lever du Jour," "Pantomime," "Danse Generale."

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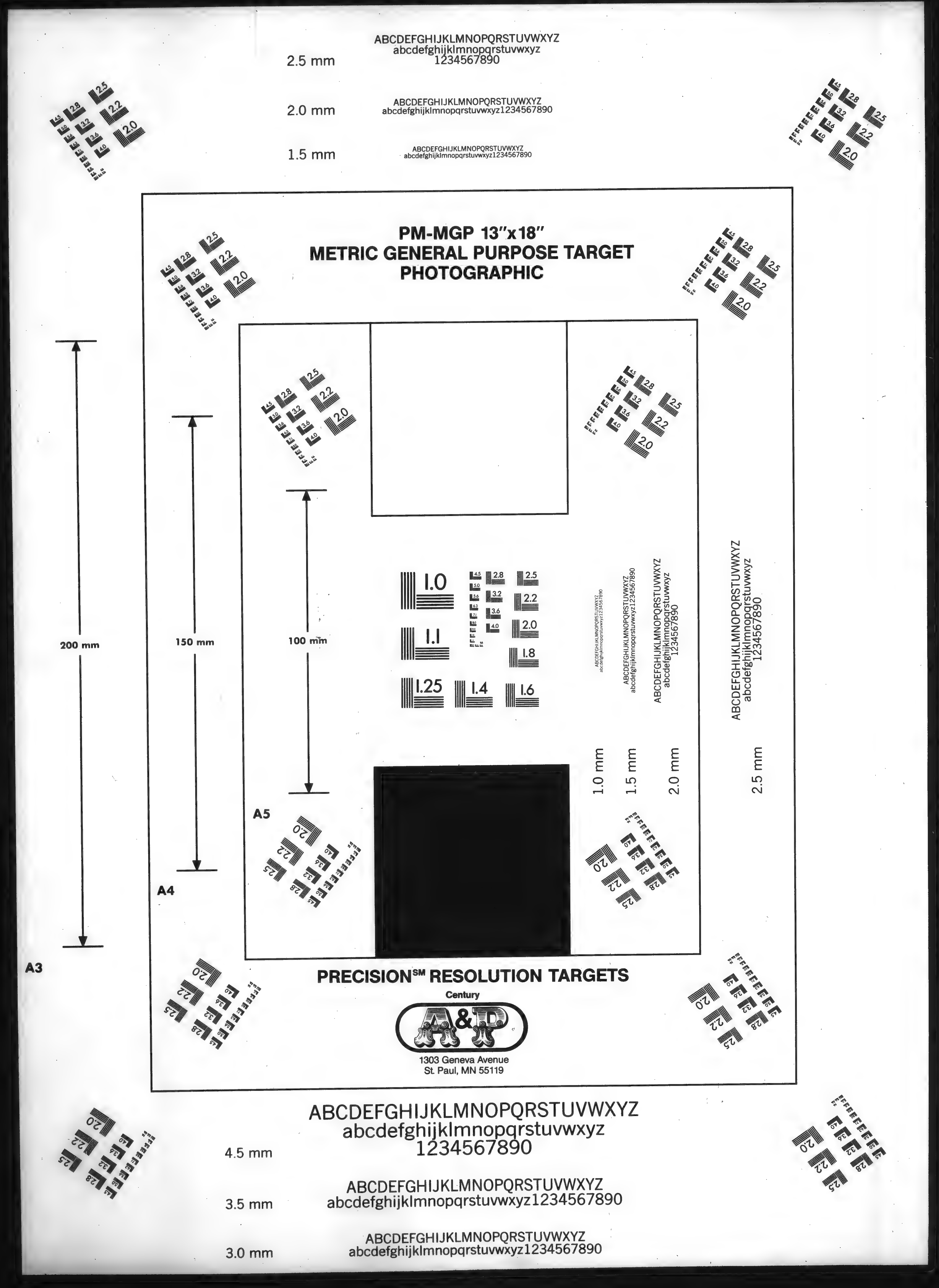

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THE PROVIDENCE SUNDAY

Serge Koussevitzky

Conducts Boston Symphony's First Providence Concert of Season Tuesday Night in Albee Theatre.

Fourth Symphony in Zestful Mood

Nov 15 Journal

Brahms Work, to Be Played Tuesday Evening, Seen in Altered Light.

BY WARREN STOREY SMITH

It is a truism that a work of music may be found cryptic and incomprehensible by many, or even by most, of those who first hear it, and yet become crystal-clear and emotionally stirring to succeeding generations.

Perhaps the Fourth Symphony of Brahms, which Dr. Koussevitzky has placed upon the program to be given by the Boston Symphony Orchestra in the Albee Theatre next Tuesday evening, was never actually incomprehensible, even to the most obstinate anti-Brahmsite, but the consensus of contemporary opinion was that this last of the composer's symphonies was an austere, forbidding, prevailingly ungenial and unlovely work, breathing a spirit of pessimism if not of actual misanthropy, suggesting decay and desolation and the sere and yellow leaf.

Some were disposed to read into the music a presentiment of approaching death and a terror of the grave. Riemann speaks of the "crisis of pain" that interrupts the progress of the first movement.

Nearly half a century has elapsed since the Fourth Symphony was put upon paper, and these intervening years have served to set the music in a quite different light. Its one-time harshn and austerity, its dismalness and fo boding, have given place to a heart ng warmth and glow. That much e loyed adjective autumnal may still pplicable to this music, but the autu its mood now seems the autumn, n o' bare branches, biting winds and lo ering clouds, but that season which the true climax of the year, when t trees are a blaze of color, the skies a blue, and there is a tang and even exhilaration in the air.

In short, the E-minor Symphony Brahms seems to us of today the ripe the mellowest of the four. Each of i predecessors has its moment of surpas ing eloquence; the magical horn tha calls so romantically in the finale of the First, the burgeoning of fresh and tender melody at the end of the first movement of the Second, the unforgettable proclamation of the chief theme of the corresponding movement in the Third, which cleaves the air like a shining sword. But even if it never quite rises to these heights the Fourth Symphony may unhesitatingly be pronounced th best sustained, the most continuousl satisfying of the four.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

65

NOV 18 1931

MUSIC

MASTER OF OLD AND NEW

Dr. Koussevitzky and his fellow artists of the Boston Symphony came to the Albee Theatre last night for their first concert of the season in this city, and conquered, as is their wont. When we speak of "Dr. Koussevitzky and his fellow-artists," we do not mean to imply that the orchestra was a communist republic, but the very reverse. The magnificent thing about Dr. Koussevitzky's leadership is that it never loses its magisterial air or its magisterial substance and that it yet gives one the impression of a perfection arrived at through mutual understanding rather than through the crack of the whip. He triumphs, one feels, not because he has driven anyone to accept his interpretation but because he has the far rarer spiritual power of convincing his men to accept his vision through a mutual exchange of genius. One does not—certainly last night one did not—get the feeling of a company of musicians who had been drilled to carry out a master's purpose. One got rather the idea of a company of musicians, each of whom gloried in his ability to understand the common purpose and the common ideal. The Boston Symphony is led, not driven.

* * *

Dr. Koussevitzky brought us a most interesting programme. There was the Corelli suite in which the twentieth century helped out the seventeenth, or, rather, acted as a guide for it, holding the advantage of new ways and means which Corelli did not know but which must have been in his sub-consciousness as the future of life lurks inside the tongue of the prophet. There was that hitherto most baffling symphony of Brahms—the fourth—played with an assurance and a loveliness of insight that makes it impossible to understand why Brahms ever doubted the splendor of his own work. There was the "Five Picture Studies" of Rachmaninoff as orchestrated by Respighi, which we must hear again before being certain of its musical authority or its musical independence. Finally there was the "Daphnis and Chloe" ballet by Ravel—or, rather, part of it, of which we have no doubt whatsoever. It is the product of a musical genius not surpassed since Debussy, a genius so subtle, so colorful and yet so "pure-white" in its ability to reconcile the beauty of antiquity and the beauty of today that it creates a mood which seems universal both in time and space.

* * *

Taking the concert as a whole, we doubt if ever Dr. Koussevitzky has been in better form. The manner in which he brought out, sometimes through the sheer lyricism of his interpretation, (as Browning might have done), the irony of the Brahms symphony was superb. He looked last night as if he had taken all human emotion for his province and was determined to express it. His strings were magnificent, his wood-wind was as lovely as any we have ever heard—particularly, M. Laurent's playing of the flute, no new object of praise in these columns—and the ensemble never wavered.

Whether he was interpreting the lyrical skepticism of Brahms or the simple outlook of "Red Riding Hood" in the Rachmaninoff suite, the effect was the same. Dr. Koussevitzky is known as a modern, but last night we understood that in the essentials of art there is no such thing as a fundamental difference between the old and the new. Differences of methods, of course, there are, but one understands from this brilliant leader and his brilliant followers, that the old held the new in its arms and that the new is but its child, not always recognizable on the surface, to be sure, but always true to the blood.

M. J.

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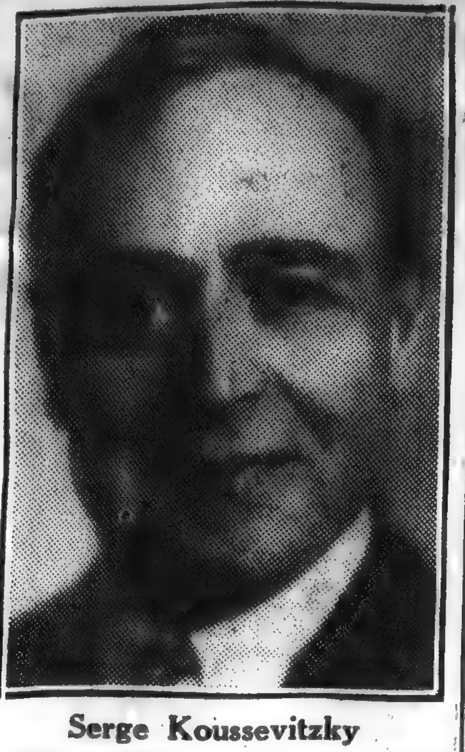
THE PROVIDENCE SUNDAY



Serge Koussevitzky

Conducts Boston Symphony's First Providence Concert of Season Tuesday Night in Albee Theatre.

Fourth Symphony in Zestful Mood

Nov 15 Journal

Brahms Work, to Be Played Tuesday Evening, Seen in Altered Light.

BY WARREN STOREY SMITH

It is a truism that a work of music may be found cryptic and incomprehensible by many, or even by most, of those who first hear it, and yet become crystal-clear and emotionally stirring to succeeding generations.

Perhaps the Fourth Symphony of Brahms, which Dr. Koussevitzky has placed upon the program to be given by the Boston Symphony Orchestra in the Albee Theatre next Tuesday evening, was never actually incomprehensible, even to the most obstinate anti-Brahmsite, but the consensus of contemporary opinion was that this last of the composer's symphonies was an austere, forbidding, prevailingly ungenial and unlovely work, breathing a spirit of pessimism if not of actual misanthropy, suggesting decay and desolation and the sere and yellow leaf.

Some were disposed to read into the music a presentiment of approaching death and a terror of the grave. Riemann speaks of the "crisis of pain" that interrupts the progress of the first movement.

Nearly half a century has elapsed since the Fourth Symphony was put upon paper, and these intervening years have served to set the music in a quite different light. Its one-time harshness and austerity, its dismalness and foreboding, have given place to a heartening warmth and glow. That much employed adjective autumnal may still be applicable to this music, but the autumn of its mood now seems the autumn, not of bare branches, biting winds and lowering clouds, but that season which is the true climax of the year, when the trees are a blaze of color, the skies are blue, and there is a tang and even an exhilaration in the air.

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"Symphonies and Their Meaning," by Goepp, and two volumes by Upton, "Standard Symphonies" and "The Standard Concert Guide," the latter in the new edition, brought up-to-date by Borowski, furnish excellent analyses of the Brahms symphony.

The plot of the ballet, "Daphnis et Chloe," is given in "Debussy and Ravel," by F. H. Shera; likewise in "Modern French Music," by E. B. Hill, while Cecil Gray in his "Survey of Contemporary Music" furnishes an enthusiastic criticism of the music itself.

Of timely interest in connection with this concert is the biography of Koussevitzky received the past week. It is by Arthur Lourié and has been translated from the Russian by S. W. Pring. The author writes of Koussevitzky's boundless enthusiasm for music, of the development of his career as a double-bass virtuoso soloist, of the foundation of his own orchestra and the concerts given under his leadership in Europe, and of his work in America, especially the reorganization of the Boston Symphony Orchestra, which has through his directing been raised to a position higher than ever before attained.

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Whether he was interpreting the lyrical skepticism of Brahms or the simple outlook of "Red Riding Hood" in the Rachmaninoff suite, the effect was the same. Dr. Koussevitzky is known as a modern, but last night we understood that in the essentials of art there is no such thing as a fundamental difference between the old and the new. Differences of methods, of course, there are, but one understands from this brilliant leader and his brilliant followers, that the old held the new in its arms and that the new is but its child, not always recognizable on the surface, to be sure, but always true to the blood.

M. J.

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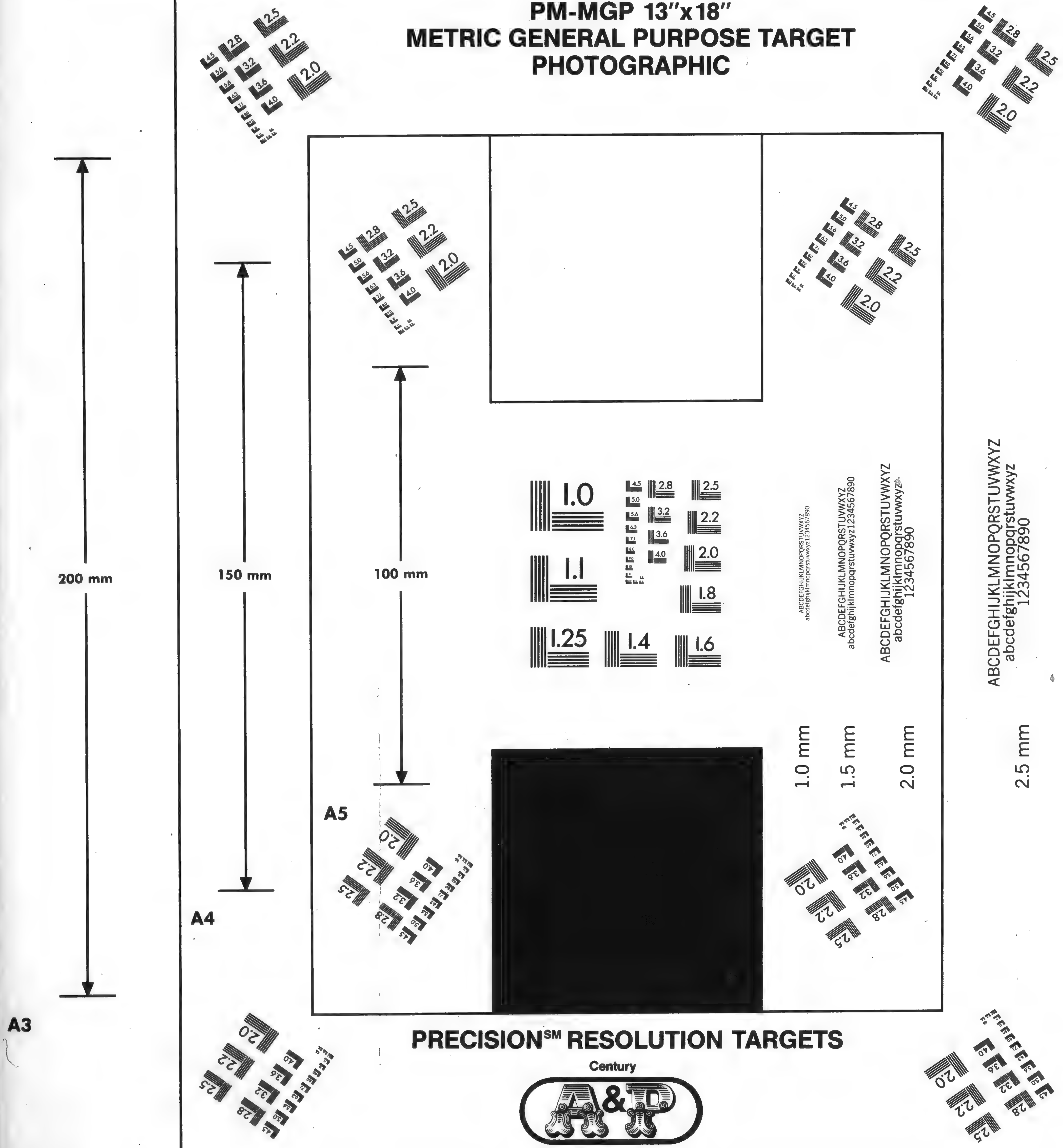
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THE PROVIDENCE SUNDAY

Serge Koussevitzky

Conducts Boston Symphony's First Providence Concert of Season Tuesday Night in Albee Theatre.

Fourth Symphony in Zestful Mood

Nov 15 ~~Journal~~

Brahms Work, to Be Played Tuesday Evening, Seen in Altered Light.

BY WARREN STOREY SMITH

It is a truism that a work of music may be found cryptic and incomprehensible by many, or even by most, of those who first hear it, and yet become crystal-clear and emotionally stirring to succeeding generations.

Perhaps the Fourth Symphony of Brahms, which Dr. Koussevitzky has placed upon the program to be given by the Boston Symphony Orchestra in the Albee Theatre next Tuesday evening, was never actually incomprehensible, even to the most obstinate anti-Brahmsite, but the consensus of contemporary opinion was that this last of the composer's symphonies was an austere, forbidding, prevailingly ungenial and unlovely work, breathing a spirit of pessimism if not of actual misanthropy, suggesting decay and desolation and the sere and yellow leaf.

Some were disposed to read into the music a presentiment of approaching death and a terror of the grave. Riemann speaks of the "crisis of pain" that interrupts the progress of the first movement.

Nearly half a century has elapsed since the Fourth Symphony was put upon paper, and these intervening years have served to set the music in a quite different light. Its one-time harsh and austerity, its dismalness and fo boding, have given place to a heart ng warmth and glow. That much loyed adjective autumnal may still plicable to this music, but the autu its mood now seems the autumn o bare branches, biting winds and lo ering clouds, but that season which the true climax of the year, when t trees are a blaze of color, the skies blue, and there is a tang and even exhilaration in the air.

In short, the E-minor Symphony Brahms seems to us of today the rip the mellowest of the four. Each of predecessors has its moment of surpa ing eloquence: the magical horn th calls so romantically in the finale of th First, the burgeoning of fresh and tende melody at the end of the first movemen of the Second, the unforgettable proc lamation of the chief theme of the cor responding movement in the Third, which cleaves the air like a shining sword. But even if it never quite rises to these heights the Fourth Symphon may unhesitatingly be pronounced th best sustained, the most continuous satisfying of the four.

In each of the symphonies of Brahms the third movement is the weakest. Unlike Bruckner and Mahler he seemed unable to recapture the spirit of the Beethoven Scherzo, and in the first three symphonies he substitutes for it a pleasant intermezzo, insufficiently contrasted to the slow movement. The Fourth alone has a true Scherzo. And even here the note of gaiety is forced. There is more of bluster in the music than of robust jollity.

Properly, the last movement of a symphony should be the most impressive, the crown and capstone of the whole. This is true only of the Fourth among the symphonies of Brahms. In each of the others the first movement is the strongest. Structurally this Passacaglia of the Fourth, a series of eight-measure variations on a theme of that length, is Brahms's greatest achievement. In this "huge arch," as Richard Specht terms it, "a seemingly insignificant germ endlessly yields new shoots and blossoms."

The rest of a well-contrasted and promising program need not long detain us in anticipatory comment. The first number upon it, a suite of three movements for string orchestras made by Ettore Pinelli from the violin sonatas of Corelli, shows the depth of feeling and the capacity to charm possessed by the first great master of instrumental music. At the time these words are written the third item which stands on Dr. Koussevitzky's list, Respighi's orchestration of five of Rachmaninoff's Etudes Tableaux for the pianoforte, has not been heard in Boston. When the eminent Russian composer and pianist has played these picture-studies in recital here they have been designated merely by opus number and key, nor are there any titles in the published score. In the orchestral version, however, which in view of its authorship bids fair to be highly effective, the five pieces are entitled, respectively, "The Sea and the Gulls," "The Fair," "Funeral March," "Red Riding-Hood and the Wolf" and "March."

The concluding number of Tuesday's program, the Second Suite from Ravel's ballet, "Daphnis and Chloe," consisting of three sections, "Daybreak," "Pantomime" and "General Dance," displays the French composer's brilliant mastery of the orchestra, as well as his invention of fertile and salient musical motives. And few pieces so well display the virtuosity of Dr. Koussevitzky's orchestra.

SYMPHONY PROGRAM MUSIC AT LIBRARY

The selections by Corelli, Brahms and Ravel, announced for the Boston Symphony Orchestra's program Tuesday night, are represented in the Providence Public Library's music collection as follows:

The Suite by Corelli, consisting of "Sarabande," "Gigue" and "Badinerie," is taken from his "Solos,' opus 5. Czerney has arranged these "Solos" or "Sonatas" for the pianoforte under the title "Corelli's 12 Celebrated Solos." The "Sarabande" is from No. 7, the "Gigue" from No. 9, and "Badinerie," from No. 11.

There are two arrangements available of Brahms's Fourth Symphony, one, for piano solo, the other, for a piano duet (four hands). Ravel's ballet, "Daphnis et Chloe," is in the form of a miniature orchestral score, in addition to a transcription for piano duet, by Leon Roques.

For the better understanding and appreciation of this music, analytical guides and other works are available. Biographical accounts of Corelli are found in Grove's "Dictionary of Music and Musicians," in Phipson's "Celebrated Violinists," in "Fiddlers Ancient and Modern," by Clarke, and in "Makers of Music" by Grew.

"Symphonies and Their Meaning," by Goepp, and two volumes by Upton, "Standard Symphonies" and "The Standard Concert Guide," the latter in

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 18 1931

IN TERMS OF MUSIC, Comment in Season

Capacity Audience at Albee Theatre Delighted by Performance of Boston Symphony; Very Old ~~and~~ Newest Music Played

Prov. Journal Nov. 18

The first of its few concerts of the season was given by the Boston Symphony Orchestra in the Albee Theatre last night. Every available seat was taken, and there were many persons standing.

Corelli with exquisite simplicities, Brahms in fullest panoply, Rachmaninoff in many hued tone pictures and Ravel in mystic and vibrant suggestiveness made up a program of large musical worth. Corelli, Martini, Porpora, Marin Marais and Vivaldi always bring to mind the compelling charm of the simple music of their time. They prepared the music way of Bach and Handel.

The orchestration of the Corelli numbers is a conspicuous addition to our musical literature and a part of the prevailing tendency to bring old music up to the musical and orchestral standards of our time, that they may be more often heard and their musical worth preserved and appreciated. This revision upward requires not only the most thorough knowledge of harmony, theory and counterpoint, but also native taste and musicianship that the arrangements may be musical and in the proper idiom of their time.

These points are most unsparingly observed in these arrangements and breathe the spirit of the 17th century though with the voice and instruments of the 20th. As might be expected of a violinist these fine old works of Corelli are far more orchestral than the powerful products of contemporaneous organists. Dr. Koussevitzky entered into the intimate spirit of the work and offered it in the choicest modo antico.

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Whether he was interpreting the lyrical skepticism of Brahms or the simple outlook of "Red Riding Hood" in the Rachmaninoff suite, the effect was the same. Dr. Koussevitzky is known as a modern, but last night we understood that in the essentials of art there is no such thing as a fundamental difference between the old and the new. Differences of methods, of course, there are, but one understands from this brilliant leader and his brilliant followers, that the old held the new in its arms and that the new is but its child, not always recognizable on the surface, to be sure, but always true to the blood.

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Serge Koussevitzky

Conducts Boston Symphony's First Providence Concert of Season Tuesday Night in Albee Theatre.

Fourth Symphony in Zestful Mood

Nov 15 Journal

Brahms Work, to Be Played Tuesday Evening, Seen in Altered Light.

BY WARREN STOREY SMITH

It is a truism that a work of music may be found cryptic and incomprehensible by many, or even by most, of those who first hear it, and yet become crystal-clear and emotionally stirring to succeeding generations.

Perhaps the Fourth Symphony of Brahms, which Dr. Koussevitzky has placed upon the program to be given by the Boston Symphony Orchestra in the Albee Theatre next Tuesday evening, was never actually incomprehensible, even to the most obstinate anti-Brahmsite, but the consensus of contemporary opinion was that this last of the composer's symphonies was an austere, forbidding, prevailingly ungenial and unlovely work, breathing a spirit of pessimism if not of actual misanthropy, suggesting decay and desolation and the sere and yellow leaf.

Some were disposed to read into the music a presentiment of approaching death and a terror of the grave. Riemann speaks of the "crisis of pain" that interrupts the progress of the first movement.

Nearly half a century has elapsed since the Fourth Symphony was put upon paper, and these intervening years have served to set the music in a quite different light. Its one-time harsh and austerity, its dismalness and fo boding, have given place to a heart ng warmth and glow. That much loyed adjective autumnal may still plicable to this music, but the autu its mood now seems the autumn, o bare branches, biting winds and lo ering clouds, but that season which the true climax of the year, when t trees are a blaze of color, the skies blue, and there is a tang and even exhilaration in the air.

In short, the E-minor Symphony Brahms seems to us of today the ripe the mellowest of the four. Each of predecessors has its moment of surpa ing eloquence: the magical horn th calls so romantically in the finale of th First, the burgeoning of fresh and tende melody at the end of the first movemen of the Second, the unforgettable proclamation of the chief theme of the corresponding movement in the Third, which cleaves the air like a shining sword. But even if it never quite rises to these heights the Fourth Symphony may unhesitatingly be pronounced the best sustained, the most continuous satisfying of the four.

In each of the symphonies of Brahms the third movement is the weakest. Unlike Bruckner and Mahler he seemed unable to recapture the spirit of the Beethoven Scherzo, and in the first three symphonies he substitutes for it a pleasant intermezzo, insufficiently contrasted to the slow movement. The Fourth alone has a true Scherzo. And even here the note of gaiety is forced. There is more of bluster in the music than of robust jollity.

each of the others the first movement is the strongest. Structurally this Passacaglia of the Fourth, a series of eight-measure variations on a theme of that length, is Brahms's greatest achievement. In this "huge arch," as Richard Specht terms it, "a seemingly insignificant germ endlessly yields new shoots and blossoms."

The rest of a well-contrasted and promising program need not long detain us in anticipatory comment. The first number upon it, a suite of three movements for string orchestras made by Ettore Pinelli from the violin sonatas of Corelli, shows the depth of feeling and the capacity to charm possessed by the first great master of instrumental music. At the time these words are written the third item which stands on Dr. Koussevitzky's list, Respighi's orchestration of five of Rachmaninoff's Etudes Tableaux for the pianoforte, has not been heard in Boston. When the eminent Russian composer and pianist has played these picture-studies in recital here they have been designated merely by opus number and key, nor are there any titles in the published score. In the orchestral version, however, which in view of its authorship bids fair to be highly effective, the five pieces are entitled, respectively, "The Sea and the Gulls," "The Fair," "Funeral March," "Red Riding-Hood and the Wolf" and "March."

The concluding number of Tuesday's program, the Second Suite from Ravel's ballet, "Daphnis and Chloe," consisting of three sections, "Daybreak," "Pantomime" and "General Dance," displays the French composer's brilliant mastery of the orchestra, as well as his invention of fertile and salient musical motives. And few pieces so well display the virtuosity of Dr. Koussevitzky's orchestra.

SYMPHONY PROGRAM

MUSIC AT LIBRARY

The selections by Corelli, Brahms and Ravel, announced for the Boston Symphony Orchestra's program Tuesday night, are represented in the Providence Public Library's music collection as follows:

The Suite by Corelli, consisting of "Sarabande," "Gigue" and "Badinerie," is taken from his "Solos,' opus 5. Czerney has arranged these "Solos" or "Sonatas" for the pianoforte under the title "Corelli's 12 Celebrated Solos." The "Sarabande" is from No. 7, the "Gigue" from No. 9, and "Badinerie," from No. 11.

There are two arrangements available of Brahms's Fourth Symphony, one, for piano solo, the other, for a piano duet (four hands). Ravel's ballet, "Daphnis et Chloe," is in the form of a miniature orchestral score, in addition to a transcription for piano duet, by Leon Roques.

For the better understanding and appreciation of this music, analytical guides and other works are available. Biographical accounts of Corelli are found in Grove's "Dictionary of Music and Musicians," in Phipson's "Celebrated Violinists," in "Fiddlers Ancient and Modern," by Clarke, and in "Makers of Music" by Grew.

"Symphonies and Their Meaning," by Goepp, and two volumes by Upton, "Standard Symphonies" and "The Standard Concert Guide," the latter in

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There is nothing clumsy or grotesque in this conductor's conception of the "Allegro giocoso" with its jolly spontaneity and gay mood, nor is there any lack of vivacious fluency on the part of the orchestra. The flute solo with its richness of tone, accompanied by strings and a French horn, stood out like a glowing gem of unsurpassed radiance. We know of no other flutist whose tone compares with Mr. Laurent's, and, together with his fellows of the wood wind choir, he gives a tonal character that is well nigh indescribable. The wood wind choir was also heard with particular pleasure in the flowing arupeggios of the Ravel ballet, and the opening passages, together with the glissando of the harps, command attention by the unusual figure of musical speech and by its inherent richness of tone color.

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This concert will be remembered as one of progressing historical interest with the very old and the newest, each faithfully portrayed with consummate skill and artistry. The thoughtful hearer must marvel at the exquisite beauties of music of which this concert may well be considered as representative, from the simple grace and beauty of line of Corelli on to the vaporous and langourous impressionisms of prophetic modern realists.

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MASTER OF OLD AND NEW

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Dr. Koussevitzky brought us a most interesting programme. There was the Corelli suite in which the twentieth century helped out the seventeenth, or, rather, acted as a guide for it, holding the advantage of new ways and means which Corelli did not know but which must have been in his sub-consciousness as the future of life lurks inside the tongue, of the prophet. There was that hitherto most baffling symphony of Brahms—the fourth—played with an assurance and a loveliness of insight that makes it impossible to understand why Brahms ever doubted the splendor of his own work. There was the "Five Picture Studies" of Rachmaninoff as orchestrated by Respighi, which we must hear again before being certain of its musical authority or its musical independence. Finally there was the "Daphnis and Chloe" ballet by Ravel—or, rather, part of it, of which we have no doubt whatsoever. It is the product of a musical genius not surpassed since Debussy, a genius so subtle, so colorful and yet so "pure-white" in its ability to reconcile the beauty of antiquity and the beauty of today that it creates a mood which seems universal both in time and space.

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PAWTUCKET, R. I.
TIMES

NOV 18 1931

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BROOKYLN, N. Y.
EAGLE

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From this point the programme marched straight to the moderns, first to Koussevitzky's countryman, Rachmaninoff. The great master of the piano has given to the world this beautifully dainty group of picture studies for its everlasting delight, and it is the fortune of the composer that there is a Boston Symphony Orchestra to play it. The director is a lover of the moderns, steeped though he is in the musical tradition, and no man living today has a finer conception of the wonders in music which men of his own era are producing. So he thrilled his audience with these pictures of the sea and the country fair, the two marches and the fanciful "Red Riding Hood" so familiar to all of us in song and story.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 18 1931

66

Boston Symphony Delights Capacity Audience at Albee

The first of its few concerts of the season was given by the Boston Symphony Orchestra in the Albee Theatre last night. Every available seat was taken, and there were many persons standing.

Corelli with exquisite simplicities, Brahms in fullest panoply, Rachmaninoff in many hued tone pictures and Ravel in mystic and vibrant suggestiveness made up a program of large musical worth. Corelli, Martini, Porpora, Marin Marais and Vivaldi always bring to mind the compelling charm of the simple music of their time. They prepared the music way of Bach and Handel.

The orchestration of the Corelli numbers is a conspicuous addition to our musical literature and a part of the prevailing tendency to bring old music up to the musical and orchestral standards of our time, that they may be more often heard and their musical worth preserved and appreciated. This revision upward requires not only the most thorough knowledge of harmony, theory and counterpoint, but also native taste and musicianship that the arrangements may be musical and in the proper idiom of their time.

These points are most unsparingly observed in these arrangements and breathe the spirit of the 17th century though with the voice and instruments of the 20th. As might be expected of a violinist these fine old works of Corelli are far more orchestral than the powerful products of contemporaneous organists. Dr. Koussevitzsky entered into the intimate spirit of the work and offered it in the choicest modo antico.

The Brahms symphony of two hundred years later may be considered as one of the choicest works of that prolifi time. It contains some of the mos beautifully simple melodies, nobly suggestive musical thoughts, grim humo and caprice and solidity of musical significance, far above many of its fellows Dr. Koussevitzsky and his men have acquired especial proficiency and reputation in their interpretations of Brahm and this presentation may well be considered authoritative. One noted reserve of sentiment in the delivery of th initial theme, similar reluctance to overweight its contrapuntal development and none too much contrast in the entrances of the brass choir which ha never before been heard to better advantage than in this concert. Brahm demands the most perfect artistry of a choirs for esthetic and interpretativ expression, and this was at all time forthcoming in the superb exposition o this magnificent symphony.

Without these refinements of expression and tone color, Brahms, though he i never commonplace, may pale; with them as they were heard last night t the full, he rises to the highest plane of artistic expression. Witness the 'cellisongul in the andante and the purity and ecstacy of the answering violas and wood wind in the development of this beautiful "theme song".

There is nothing clumsy or grotesque in this conductor's conception of the "Allegro giocoso" with its jolly spontaneity and gay mood, nor is there any lack of vivacious fluency on the part of the orchestra. The flute solo with its richness of tone, accompanied by strings and a French horn, stood out like a glowing gem of unsurpassed radiance. We know of no other flutist whose tone compares with Mr. Laurent's, and, together with his fellows of the wood wind choir, he gives a tonal character that is well nigh indescribable. The wood wind choir was also heard with particular pleasure in the flowing arupeggios of the Ravel ballet, and the opening passages, together with the glissando of the harps, command attention by the unusual figure of musical speech and by its inherent richness of tone color.

The symphony was warmly applauded Dr. Koussevitzsky was recalled three times and the entire orchestra was called to its feet in acknowledgment.

The "Five Picture Studies" of Rachmaninoff delighted the audience. Perhaps lessons learned at the presentation of "Pictures at an Exhibition" of Moussorgsky of last season sharpened the mind for reception of such markedly "program music." Perhaps the thoughts were more musical as they represented the outflow of genius of the composer, rather than obvious strivings for effect, and were more natural and less studied.

The music is highly suggestive and one is pleased to be, in a measure, guided by the accompanying libretto. And it is interesting to contemplate the way in which composers seek to portray similar ideas, Debussy with his "Goldfish" and Ravel with his "Fountain" and Rachmaninoff with his circling gulls, and perhaps Dvorsky with his "Penguin."

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EAGLE

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A First New York Performance of Mahler's Ninth Symphony by Mr. Koussewitsky and the Boston Orchestra

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THE PROGRAM

Mahler ....Ninth Symphony
Debussy ...."Nuages" and "Fetes"
Ravel ...."Daphnis et Chloe"

APPARENTLY Gustav Mahler is to be the latest protege of Mr. Serge Koussewitsky. For after conforming to contemporary fashion by completely ignoring the works of the Bohemian symphonist during the five seasons that he has been with us as conductor of the Boston Orchestra, Mr. Koussewitsky inaugurates the sixth with performances not of one but of two of these neglected masterpieces—the Fourth and the Ninth. What this portends we can only imagine. Possibly that Mahler is about to be taken up by the Paris-Boston intellectuals—for Mr. Koussewitsky is, one might almost say officially, their conductor, and as his baton points, so blows the wind in their world.

* * *

In the meantime, thanks to Mr. Koussewitsky, we have heard the Ninth. The performance given at Carnegie Hall last evening, at the opening concert of the Boston Orchestra's local season, was the first in New York. The fact is worthy of rather more attention than is usually given these days to the announcement of a premiere. For Mahler, after all, is not a contemporary to whom, by way of encouraging a dubious talent, one vouchsafes an occasional hearing. Mahler died a score of years ago, at the age of 50, the author of nine symphonies and numerous other works imposing both in intention and effect, and though unanimity of opinion has not yet been reached on the point, it is fairly safe to say that he was, that he still is, one of the most gifted and influential figures in the music of our century.

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How does it happen, then, that we have waited 22 years (the Ninth Symphony was completed in 1909) to hear one of his most important works? Echo answers. He has never had, in this city, an enthusiastic press, and for this reason, it may be, as well as for others more practical, conductors have been reluctant to perform it. As for the public, given the chance, it might express a preference for Mahler's music. (The reception last evening of the Ninth Symphony by its first New York audience did not suggest a disposition on the part of the many to follow the few in finding this music either tiresome or irritating.) But it has not had the chance in the past, and unless Mr Koussewitsky's sudden interest in Mahler is a phenomenon to be duplicated where other conductors are concerned, it will not have much more in the future.

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THIS CLIPPING FROM
AUSTIN, TEXAS
TEXAN

NOV 19 1931

TEXAS LOST AT FOOTBALL, BUT WON A MUSIC VICTORY

"In the October invasion of Boston, Texas lost in football, but won a dramatic, a heroic victory in music, a field never before won so completely," says an article in the new issue of Alcalde, by a Texas ex.

The performer was Harold Morris, B. A. '10, who played for the first time his own piano concerto with the Boston Symphony orchestra and won ~~the applause~~ of two audiences, one Friday, October 23, the other Saturday, October 24. Even more completely than the audience, Mr. Morris won that discriminating critic of music, Horatio T. Parker of the Boston Transcript. Mr. Parker, recognized as one of the foremost critics in the world, is known to the musical world as "Hard to Please Parker. He bestowed with affluent gestures his entire praise on this Texas ex-student.

Picked Hard Job

"Mr. Morris picked a hard job for himself. For one thing, piano concertos are now out of fashion, yet Mr. Morris wrote a concerto," said Parker. "Into the symphony concert yesterday, out of Texas by way of New York, came Mr. Harold Morris to upset all these notions. He was modestly placed at the middle of the program with no more than a slender line to signal him. Modestly he preceded Dr. Koussevitzky to the pianoforte, tall, seemly self-possessed, uncommonly youthful. He was not too warmly received, since next to no one remembered that he had given a rather notable recital in Boston six years ago. Before he and the orchestra had proceeded through a hundred measures, he was in full possession of the audience," Parker continued.

"And with reason. For here was no piano-concerto written because the pianist-composer wished to groom and ride his own battlehorse. Mr. Morris had something to say musically and individually; knew how to say it in such fashion; chose the form because it suited his purpose, bent it to his ends; said his saying with communicating ardor and impetus."

Saved Day for Texas

"The reception was that dreamed of by all musicians: an outstanding audience, a famous conducter, a brilliant and large audience (each time about 4,000), an inauspicious beginning, and complete, magnificent victory. Mr. Morris was overjoyed, especially next day when he discovered the exurberance of Mr. Parker in his praise. Mr. Morris wrote his University friends, Dr. Benedict, Dr. Schoch, and Dr. Penick to tell them of his joy. He had saved the day for Texas in Boston.

"A typical American product is Mr. Morris, just as typical as his work is genuine. He was born in San Antonio, took his bachelor's degree at The University of Texas, and continued his musical study at the Cincinnati Conservatory of Music and in New York. He is now a member of the piano faculty at the Juillard School of Music in New York.

"He cannot follow the pattern for modern composers in striving for originality at all costs; he works merely for natural expression of musical thought; he deals in moods and unities of moods and coherence of expression rather than with novel technical devices. The concerto, then, is orthodox in form, evolving from an ordered beginning and attaining a foreseen end.

"As a background for the concerto, Mr. Morris chose a negro spiritual, "The Pilgrim Song." The first movement, the Negro in his native state, opens with the solo-piano announcing an African drum beat as the motto. The second movement is devoted most obviously to a treatment of the spiritual itself. This brings the Negro in his contact with civilization, a condition in which the spiritual was born as a musical form. In the third movement the modern Negro at play comes to life in a lively syncopated rhythm.

"No thin blood runs in Mr. Morris," Mr. Parker concluded, "none of the hesitating, refugee-seeking temperament that too often dulls American music-making. He speaks out. Yesterday his audience could not choose but hear. Some of us made bold to fancy that we were 'sitting in' at an event."

THIS CLIPPING FROM
N. Y. TIMES

NOV 20 1931

MUSIC

Brilliant Orchestral Concert.

By OLIN DOWNES.

The most brilliant orchestral concert thus far this season in New York was given by the Boston Symphony Orchestra, Serge Koussevitzky conducting, last night in Carnegie Hall. There is no blinking the fact. There may be divergences of opinion regarding the quality of the orchestra itself, compared with others in this city, which is fortunate in hearing the finest orchestras. The writer believes that the Boston Symphony, as an orchestra, surpasses all its rivals in beauty and brilliancy of tone and suppleness of technic.

It is true that the effect of an orchestra depends so much upon the qualities of the conductor that exact comparisons are difficult. The playing last night surpassed any earlier achievement of the season. No conductor of whom we have memory, except possibly Mr. Koussevitzky himself, has equaled his performance of the second suite from Ravel's "Daphnis et Chloe," which concluded the program. Mahler's Ninth Symphony, which opened the concert, was interpreted with an eloquence, a conviction, a richness of color which may well have given the music fictitious significance.

Mahler's symphony, played for the first time here, is too long. It lasted two or three minutes beyond an hour, and forty minutes would certainly have sufficed to convey everything of significance in the composer's mind. Granted this, the symphony appears as a whole a more coherent and better-knit work than most of Mahler's scores. There are thematic relationships between the movements. There is no avowed program, no title to give the listener a clue to the composer's meaning. If anything, we are so much the better off. And surely the general import of the symphony, with the lugubrious opening, and the dramatic passion which flares up in certain pages of the first movement, only to lapse back into an expression which borders on despair, is clear. The symphony progresses through three other movements to a conclusion which is serene and, if tragic in vein, exalted. The middle movements come nearer the quality of folk-music than the first and the last. The second movement, "In tempo eines Gemächlichen Ländlers," has the undercurrent of popular song that was strong in Mahler; the ideas are well worked out, though always at inordinate length. The Rondo in the burlesque vein is probably in the sheerly musical sense of the word the best movement. The noble breadth of the chorale theme which begins the finale has a deeper import, though a commoner line. But here again we may well have been deceived by the incomparable singing of this passage by Mr. Koussevitzky's strings!

The long and short of a first impression of this Ninth Symphony, without previous knowledge of the score, is of a composition that has unquestionably Mahler's familiar faults, of which the worst is a commonness and banality of melodic outline, but also sufficient musical and emotional continuity and depth of feeling to lead to a desire to hear the work again, and gain a better perspective of it before further discussion. The performance added further laurels to the orchestra's record, and it is easy to believe that it would have met with the heartiest approval of the composer.

The program of this concert was exceptionally well made. Its novelty was the Mahler symphony. Then came precisely the compositions needed as foil to Mahler's length and turgidness, in the instance of the two Debussy nocturnes for orchestra and the Ravel music already mentioned. What had preceded served to throw into the stronger relief the incomparable richness, economy and originality of Debussy's genius and his impeccable technic and sense of color. They never fail to enchant the ear afresh by the subtlety of technic and the wholly unique instrumental scheme, as well as the quite unprecedented character of the ideas. Here the reverse of what has been said of Mr. Koussevitzky's orchestral presentations could apply: the nocturnes are so exquisitely scored that the tonal result would probably defy even an incompetent conductor!

Nevertheless that would not be pleasant to contemplate. Mr. Koussevitzky again made gorgeous effect, though the first of the two Nocturnes, "Nuages," may have appeared a little deliberate and self-conscious. The second was orchestral magic. The "Daphnis and Chloe" music carried away the audience by the glow of the tone, the blinding brilliancy of the climaxes, ~~when Mr. Koussevitzky met Ravel half-way in that composer's wonderful employment of percussion instruments for purposes of sonority. In what other score do percussive instruments so refract the shimmer and blaze of the brass choir?~~ This was a performance in which magnificent orchestral playing and complete mastery and élan on the part of the conductor made play of a task that could not have been so carried off by any other hands. By the side of this performance other treatments of the score seem crude or dull. Needless to say, the reception of Mr. Koussevitzky and his men was one of immense enthusiasm. After Debussy's second Nocturne the orchestra rose at the conductor's behest. But no gesture on his part could convey the gratification he must have felt at the result of his concert.

THIS CLIPPING FROM
Brooklyn Standard Union

NOV 20 1931

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

THE BOSTON SYMPHONY

NEW YORK never considers its music season really open until the Boston Symphony Orchestra has given its first concert. Dr. Koussevitzky having brought ~~his great~~ band to Carnegie Hall last night, it can be said now that the season is at last completely, wholly, definitely and finally under way. That is, except for the fact that Mr. Toscanini does not appear until Thursday.

Various orchestras have their heated partisans, no less than baseball teams and poets. Your true, dyed-in-the-wool New Yorker knows that the New York Philharmonic-Symphony Orchestra under Arturo Toscanini is the last word in symphonic music and that the world holds nothing to compâre with it. There are, however, dissident elements who concede a certain amount of technical skill to that organization and who admit that Mr. Toscanini beats time very nicely, but who somehow contrive to make the partisans of our own orchestra feel a little cheap when they speak of the Philadelphia orchestra or the Boston orchestra, as though they were, in fact, the only real orchestras in the field.

Specifically, Mr. Koussevitzky and Mr. Stokowski have adherents who can see no one but their favorites, who become moist-eyed and delirious when they speak of them. They need not be Philadelphians or Bostonians to be such partisans; they have taken their stand for one or another of the orchestras, and there they stand—God willing, they can do nought else.

When a timid music-lover suggests that maybe all three are pretty good bands they usually reply with a snort. Of course the New York orchestra is a pretty good band to listen to between visits by the Boston or the Philadelphia as the case may be, but that's all.

We set these facts down as a good reporter, without attempting to judge as between the organizations that cause all the excitement. Aud we further report that Mr. Koussevitzky was in town last night and the Boston enthusiasts were at Carnegie Hall with unrestrained enthusiasm. May a mere non-Bostonian be permitted to report that it was a great concert, greatly played?

The orchestra comes to Brooklyn tonight, and we will have a report on its playing in this place tomorrow.

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THIS CLIPPING FROM
N. Y. Herald-Tribune

NOV 20 1931

MUSIC

By LAWRENCE GILMAN

A First Performance of a Mahler Symphony by the Boston Orchestra

First New York concert this season of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall:

PROGRAM

1 Mahler..................Symphony No. 9
(First time in New York)
2. Debussy........Two Orchestral Nocturnes
3. Ravel..."Daphnis and Chloe," Suite No. 2

MR. KOUSSEVITSKY burned symphonic incense to the spirit of Gustav Mahler last night at the Boston Orchestra's opening New York concert of the season. Mahler's Ninth Symphony had the place of honor upon the program, and it occupied more than half the concert's temporal extent; for this symphony, though it is fairly brief compared with certain others of Mahler's cyclopean scores, is, nevertheless, no trifle. The first movement alone is longer than many complete symphonies of Haydn, and the entire work consumes more than an hour's time.

It was Mahler's conviction that no symphony could be too long, provided he was the composer. He believed that when one of his symphonies was played it should fill the entire program, without aid, comfort, contrast or alleviation from competitive music-makers. Doubtless he would have said of himself, quite simply and sincerely, as Beethoven is supposed to have said concerning his "Eroica": "If I write a symphony an hour long, it will be found short enough!"

* * *

But length in music is, after all, a relative thing. "Die Meistersinger" is almost twice a long as "Thaïs"; but not everyone would believe it without a stopwatch.

And so it makes no difference at all whether Mahler's Ninth is traversible in an hour or in twenty minutes: let us, as Emerson said, "leave hurry to slaves." We are logical and reasonable as esthetic appraisers only when we ask ourselves, in this case, How absorbing is Mahler's discourse? Does it seize and engross us, or does it bore and weary us? This, to be sure, is altogether a personal matter; but so is every sort of critical reaction—to a necktie, or a goulash, or a climate, or a symphony, or a woman's face.

* * *

It is odd that Mahler's Ninth Symphony, which was composed in 1909, two years before his death, and published in 1912, should have had to wait almost twenty years for a hearing in New York—especially as it requires no such vast and complex apparatus of performance as do his Second, Third and Eighth Symphonies, all of which have been played here. Mahler's instrumental demands in this score are considerable, but they are not exorbitant, and any one of our major orchestras could have met them without turning any grayer than usual the hair of the trustees.

But the symphony has reached us finally, via that great orchestra to which we are indebted for so many consequential works. It should be added to the repertoire of other symphonic bodies, and it should be heard again; for it is a remarkable score. It is not consistently fine and distinguished in musical thought. None of Mahler's symphonic scores is that; for Mahler had no inward censor: he never knew when he was saying something memorable and choice, and when he was delivering himself of platitudes and banalities. Yet the genuineness of his feeling, his burning and indubitable sincerity as an artist, give even his most portentous futilities at times a kind of impressiveness, and soften one's resentment of their triteness.

* * *

Mahler, they say, was obsessed by premonitory thoughts of death when he composed this music. One of Mahler's apostles, Richard Specht, has called it "a symphonic grave-song." Mahler's biographer, Paul Stefan, sees in its concluding movement a farewell to earth, a "farewell without bitterness," as sequel to earlier pages in which Mahler storms and weeps and mocks, savagely deriding the life that men are given here to lead. In the final Adagio, music that at the last is murmurous with peace, Mahler is said to have found music for the ultimate act of reconciliation.

Yet what of this alleged serenity, this deep and final reconciliation, in the face of Mahler's later symphonic utterance, his last and uncompleted symphony, the Tenth? Those who have seen a facsimile of the score tell us that the manuscript is annotated as by one in an agony of terror and foreboding, scribbled over with exclamations, appeals, imprecations, in which the composer sobs and cries to God, and to the fiends of that tormenting hell with which his own sick mind companioned him. For Mahler was usually either scaling the heights of his apocalyptic visions or groveling miserably in the depths.

* * *

The truth appears to be that Mahler the artist never in all his tragic inner life outran his fears and his morbidities. With him, as with Tchaikovsky, spiritual valor was a thing glimpsed rather than a thing achieved. He might have regarded as his own the fate decreed by the incomparable Sonneteer—"So shalt thou feed on Death." Mahler the artist fed, he banquetted, on death. His terrible despair cries to us again and again out of his music—a vehement, cataclysmal thing, mounting to the skies in an ecstasy of passionate protest and lamentation, tearing at the keyless iron door with bleeding fingers, as did Ygraine in the dreadful play of Maeterlinck.

* * *

His utterance of this obsessing mood is not so extraordinary in the Ninth Symphony as it is in the Fifth, where that amazing B-flat minor passage breaks in upon the measured tread of the Funeral March like an uncontrollable outburst of shattering, maniacal, wild-visaged grief. Yet those pages of the Ninth Symphony in which Mahler utters his fears and woes and lamentations are, musically, the most memorable in the score. They occur in certain pages of the first movement (though as a whole this is the least original and impressive movement of the symphony). They are at the bottom of the savage and ironic mockery of the brilliant Rondo-Finale. But they are most moving in the final Adagio.

* * *

Mahler has erected this Adagio, with admirable skill, upon the conventional "turn," that *gruppetto* which for so many years has served composers chiefly as an ornament; though sometimes it has been put to profoundly expressive use, as by Bach in a choral prelude ("Nun komm, der Heiden Heiland") and by Wagner in "Tristan" and "Götterdämmerung." Bach made it the voice of devotional revery; Wagner the voice of ecstasy and love.

Mahler has made it in this Adagio the voice both of grieving and of peace. From the opening of the movement, when the unison violins stab us with the intensity of sorrow that it conveys, to the last serene and acquiescent pages in which the muted violas sing it quietly in augmentation, this ancient device is made to carry the diminishing burden of the poet's grief, until that burden is lifted, for a time at least, from his spirit, and the music becomes tranquil and gentle and assuaging, as if it were folding the hands of the poor agonist, telling him that "nothing is here for tears, nothing to wail . . . nothing but well and fair" . . .

Serge Koussevitzky

Who conducted last night's Boston Symphony concert

THIS CLIPPING FROM
N. Y. SUN

NOV 20 1931

Boston Symphony Plays Here

Opens Forty-sixth Session in New York With Ninth Symphony of Gustave Mahler.

By W. J. HENDERSON.

The ever welcome Boston Symphony Orchestra came to town yesterday and last evening in Carnegie Hall began its forty-sixth season in this city. The organization is in its fifty-first season of its ministrations to the æsthetic delight of the citizens of the Hub. Serge Koussevitsky, urbane, cosmopolitan, but with certain idiosyncrasies, still directs the musical proclamations of the orchestra and is the maker of its programs.

He decanted upon us last evening the ninth symphony of Gustave Mahler. He lately revealed it in Boston, where it evoked comments of epic length and style. The composition had not previously been heard in this country, wherefore Mahlerites bitterly reproached American bigotry for its unfairness. Now the symphony is unveiled. We have stood uncovered in its presence. The brotherhood can no longer complain. Mahler's musical relationship to Bruckner, his prodigious prolixity, his occasional flights into the empyrean of beauty, all have made him an object of adoration and the victim of misplaced propaganda among the confraternity of Brucknerites and their sympathizers. But enormous plans, ponderous masses of structure and openly exhausting effort do not make compositions great. Schubert's "Erl Koenig" is a more unassailable masterpiece than any of Mahler's symphonies. It should, however, be noted that the ninth possesses qualities which appear in smaller dimensions and weaker force in some of his earlier works.

This symphony was composed in his later years when he concerned himself less with the petty wire pullings and artistic shams of opera houses. His mind was more serene, more attuned to the finer accords of independent music. The work was published in 1912 and produced in the same year in Vienna under the direction of Bruno Walter. Nineteen years crossing the western ocean! Lief Ericsson and Columbus did better.

Now that it has come to the port of missing symphonies, to wit, New York, let us rejoice in that in fundamental matter and in much of the treatment it is Mahler at his best. The melodic ideas are not trivial, as they so often have been in this composer's music, though they might easily betray a greater tenuosity if bared of their instrumental verbiage The developments are well planned, though in no one of the movements was Mahler able to avoid that episodic treatment which made so many of his longest creations seem short of breath. The orchestration is more consistently idiomatic and germane to the musical thought and the rounding out of the scheme made more effective thereby.

The first movement is the best of the four. It is an andante comodo resting on a simple songlike melody of folk-music type, which is soon interrupted by a stormy outbreak. After that the theme returns in slightly modified form and is subjected to expansions, harmonic resettings and other working out, but not in the old manner of the classic symphonies. The development is entirely Mahler's own conception. The stormy interruptions recur and the movement concludes with a lingering coda of considerable beauty.

The second movement is entitled "In tempo eines Gemaechlichen Laendlers." Perhaps this means "In the tempo of a comfortable laendler." There is much promise in the humorous peasant dance with which the movement opens, but the piling up of effects makes the purpose of the movement as a whole rather difficult to conjecture. The third movement is called "Rondo, burleske." It is a pretentiously written, but heavy footed attempt at comedy, with some good bits in it. The last movement is an adagio which, for about one-half its length, is admirable. Indeed, Mahler wrote no more beautiful and dignified symphonic music than this, but he spoiled it by stretching its richly spun web to the breaking point. And the coda, made in the worst Berlioz style of prolonged antiphonal chanting among groups of instruments, killed whatever impression the earlier pages had made.

That the symphony was worth hearing is beyond question. That it revealed once more all the individual traits of Mahler's art, the plain melodic speech, the tremendous effort of the developments and the inability to condense and be pointed, is also not to be gainsaid. The work was superbly performed. Nothing was lost under the baton of Mr. Koussevitzky or the virtuoso playing of the great orchestra from Boston. The other numbers on the program were the familiar "Fetes" and "Nuages" of Debussy and orchestral excerpts from the second "Daphnis et Chloe" ballet of Ravel.

THIS CLIPPING FROM
N. Y. World-Telegram

NOV 20 1931

BOSTON SYMPHONY INTRODUCES GUSTAV MAHLER'S MUSIC HERE

Koussevitsky's Talented Organization Marks Its Return by Offering Compositions Not Heard in New York Heretofore —Its Performance Magnificent from Technical Viewpoint.

By PITTS SANBORN.

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra signalized their return to New York and Carnegie Hall last night by acquainting us with the Ninth symphony of Gustav Mahler. That is to say, a part of the symphony was performed. So considerable were the cuts made in the first three of the four movements that the presentation cannot be regarded as complete. The finale, an adagio, was, however, done without curtailment.

Mahler began work on this symphony in 1906. Yet it was not produced until more than a year after his death, when Bruno Walter, late in June, 1912, conducted the first performance of it at Vienna. It was not Mahler's last symphony. A tenth, begun in 1909, he left unfinished.

To this reviewer the Ninth symphony was totally unknown until last evening. His reaction to it, therefore, is based entirely on this somewhat fragmentary presentation.

The first movement ("Andante commodo") begins in a distinctly Straussian vein. One even thinks of "Der Rosenkavalier" and the high-bred sorrow of the Marschallin.

The music grows in intensity, eventually to die away in one of the finest expressions of that ineffable loneliness and yearning which was inseparable from the tortured spirit of Mahler.

The second movement, with its rudeness and its peasant Laendler quality, is a revolt from what had preceded. It is followed by a "rondo burleske" which resounds with Mahler's gargoyle laughter. These movements may conceivably be the best of the symphony, though at a single hearing they impressed the writer less than their companions.

The concluding adagio might have unfolded its meaning more clearly if Mr. Koussevitzky's conception of the tempo had not smacked rather of an andante. Nevertheless the closing pages possessed last night a peculiar and healing beauty.

As the music faded into the silence of eternity, the high receding violins spoke of the ultimate consolation which is complete surcease from pain, from thought; the last sleep which is our inalienable birthright.

The symphony is scored for an enromous orchestra, scored with the utter mastery that was Mahler's, and technically the Bostonians performed it magnificently.

To round out the program Mr. Koussevitzky and his excellent band treated a large and enthusiastic audience to Debussy's "Clouds" and "Festivals," and the second suite of orchestral excerpts from Ravel's ballet, "Daphnis and Chloe."

THIS CLIPPING FROM
N. Y. JOURNAL
NOV 20 1931

Mahler Symphony Premiere Opens Boston Orchestra Season In Carnegie Hall

By IRVING WEIL.

Serge Koussevitzky, bringing his Boston Orchestra to Carnegie Hall last night for their first concert of the season, also brought with him a Mahler symphony that New York had never heard before. It was the Bohemian composer's ninth in his list of ten, it played for nearly an hour and a quarter on end and, in spite of the enormous quantity of music enclosed within it, it failed to convince at least one listener that it was a hitherto overlooked masterpiece.

We don't know how much or how little of a minority we happen to be in this respect, for there was the heartiest kind of applause from the houseful of subscribers after the symphony was at last finished. It is one of the hardest things in the world to know just what applause means. Last night certainly the heartiness of it seemed to be as much in recognition of the beautiful performance given by the orchestra as it was for the work itself.

This Ninth Symphony has no programmatic explanation attached to it, but in listening to it one feels that Mahler had one in the back of his mind, and it is not unlikely that the music would gain something in force and point if this had not been withheld.

DIFFERENT PROCEDURE.

The symphony ends with a determinedly, aspiring, yearning, impassioned adagio cantabile, expressed almost wholly by the throbbing strings, and it begins with a restrained andante. This in itself is radically different from customary symphonic procedure, whilst the two middle movements are also unusually placed, the second being a scherzo in the form of a gentle landler (rustic cousin of the waltz) and the third a rondo-burlesque.

Here alone is already a hint of programmatic intent, and the progression of the whole of the music itself is such as to make the hint something stronger. But Mahler distrusted and detested literal explanation or description of any music and provided none for his own. The ironic aspect of his attitude is that his output has aroused as much of it—often fantastic enough—as that of any twentieth century composer.

SOMETHING LACKING.

But the real trouble with Mahler's Ninth Symphony lies deeper than the mere lack of an expressed program. Its musical ideas, its melodic strands, are of inferior quality. All his skill in manipulating them fails to alter that, just as they and their development fail to give voice to what he wanted to say. In the final adagio, the best part of the work, one feels as though one were watching a smouldering fire, waiting and waiting for an inner spark to ignite it into a blaze. But there is never anything but smoke.

Mr. Koussevitzky presented the symphony in clear-cut outlines and quite evidently with conviction, the letter seeming at times a bit hard-worked and once or twice touched with a sort of theatrical eloquence. But perhaps that, on the whole, did no harm, for Mahler's music not impossibly needs something of over-emphasis. The latter half of the conductor's evening had to do with Debussy's two

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
NOV 21 1931

THE BOSTON SYMPHONY OPENS SEASON IN BORO

Program Includes Respighi Orchestration of Rachmaninoff's "Etudes Tableaux"

The Boston Symphony Orchestra, paying its first Brooklyn visit of the season, introduced the initial rendition in this borough of the recent Respighi orchestration of Rachmaninoff suite, as newly arranged, was presented recently in Boston. Originally, the work was composed for the piano. Respighi, the Italian composer, has rearranged it for full orchestra. It was easy to listen to and was meticulously done and satisfied fully the lrage audience present.

Besides "Etudes Tableaux," Serge Koussevitzky, distinguished conductor of the Boston Symphony, led the orchestra in a program that included a suite by Arcangelo Corelli, seventeenth-century composer; the Fourth Symphony of Brahms in E minor, and the second suite from Ravel's ballet, "Daphnis and Chloe."

Brahms' symphony was played with such prodigality of vim and vigor that it brought everyone up sharply in their seats and was alone worth a trip to the Academy of Music.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 20 1931

Music : By Oscar Thompson

Koussevitzky Begins Boston Symphony's Series With Dazzling Concert—Mahler's Ninth Symphony

ORCHESTRAL playing of the highest finish and dazzling in its virtuosity was lavished upon the audience which applauded Serge Koussevitzky and the Boston Symphony at their first New York concert of the season, given in Carnegie Hall last night. Seldom has Mr. Koussevitzky been so brilliantly successful, from first to last. With all due respects to the other technicians who have earned our admiration by some vital and glowing performances, this concert was the orchestral tour-de-force of the season to date. The character of the program was not one to stir the profounder emotions. But it offered opportunities for baton wizardry that the Boston conductor seized upon, as a born thaumaturge and worker of miracles.

Mr. Koussevitzky introduced to New York Gustav Mahler's Ninth Symphony, a work begun before Mahler came to America in 1907, but not performed until a year after his death in 1911. Bruno Walter, who will return to these shores later in the season to lead the Philharmonic, conducted the first performance in Vienna in 1912. The reception it evoked at last night's concert was as generally favorable, we believe, as any Mahler symphony has had in this city. The playing was so fine as almost to win over some of us who have grown weary of the efforts of successive conductors to acclimatize Mahler to our soil.

As it came to our ears at this concert, the Mahler Ninth has many beauties of detail, though by no means unmixed with those weaknesses, inconsistencies and palpable artifices that so generally have tipped the critical scales against Mahler in this country. For us, Mr. Koussevitzky succeeded in minimizing the characteristic Mahler defects, the while he ensnared his listeners with serenities, tendernesses and exaltations such as have been brought home to us in Mahler's music only in some memorable performances of the "Lied von der Erde" and the "Kindertotenlieder."

TRUE to Mahler, the symphony is irregular and unusual as to form, opening with an Andante and closing with an Adagio, with a Laendler-like dance movement and a Rondo-Burleske intervening. Also true to Mahler, there is an alternation of the simple and the grandiose, with a characteristic lack of discrimination between themes good, bad and indifferent. But the bad seemed to us not as bad and the indifferent not as indifferent as in some of the other symphonies. The good are not of the highest beauty, purely as themes, but they are worked into episodes that often assert a distinctive and personal charm. Though not a great work, this is one to give pleasure. Its liabilities include its length. Last night's performance required about an hour and a quarter.

Other numbers were the Debussy Nocturnes, "Nuages" and "Fetes," and Ravel's second "Daphnis et Chloe" suite, music with which Mr. Koussevitzky's name has been glowingly identified here and abroad. We have yet to hear another conductor or another orchestra achieve similarly the hushed fantasy of the visional procession midway in "Fetes" or the color irisations of the opening "Lever du Jour" of the Ravel masterpiece; for that is what "Daphnis et Chloe" is—a supreme accomplishment of its kind. The applause after the breath-taking Dance Generale was that of an audience genuinely excited.

THIS CLIPPING FROM
N. Y. REVIEW

BEREZOWSKY WITH BOSTON ORCHESTRA

Composer Will Play His Own Violin Concerto Dec. 4 and 5

Nicolai Berezowsky, composer and violinist, has been invited by Serge Koussevitsky to apear as soloist with the Boston Symphony Orchestra, in Boston, on the 4th and 5th of December. Mr. Berezowsky will play his own violin concerto. This is the second time Berezowsky will make his bow to Boston music devotees. Last season he conducted the Boston Symphony Orchestra playing his own symphony. Berezowsky has had a full and colorful career for a young composer who has just reached the age of thiry. When he was twelve, he made his debut as a violinist in Russia. His later musical development in America, however, turned him more towards the field of composition. He held a double fellowship at the Juilliard Graduate School for four years, studying composition with Rubin Goldmark and violin with Paul Kochanski. During the last three years Berezowsky has had compositions performed by the Philharmonic Symphony Orchestra, by the Flonzaly Quartet and the Juilliard Graduate School String Orchestra.

THIS CLIPPING FROM
N. Y. SUN
NOV 21 1931

Music and Musicians

By W. J. HENDERSON

GUSTAVE MAHLER'S ninth symphony came to New York on Thursday night by way of Boston. Serge Koussevitzky, industrious seeker for variety of interest, conducted the Boston Symphony Orchestra through a memorable performance of the work. The symphony has the noble merit of being not drawn to such heavenly length as some of the distinguished composer's other works. It has additional merits which may perchance be mentioned with respect. For the moment let us make apology for our existence.

In his always incomparable program notes Philip Hale reprints a letter of Aaron Copland written in 1925 to the Times of this city. Mr. Copland is a modernist composer of talent and learning. It behooves music lovers to give consideration to him when he speaks of his art or of a fellow artist. In his letter he complained that New York critics seemed to be unanimous in the conclusion that as a composer Mahler was quite hopeless.

Mr. Copland did not quarrel with us for what we said so much as for what we left unsaid. He himself admitted a few weaknesses in the composer's art, but felt that the beauties far outweighed them. What has always seemed to this writer to be the basis of local critical regret about Mahler was that he so frequently used trivial themes and so often was prolix and pretentious in his working out. These are two serious faults and, if established, are sufficient to prevent the inclusion of most of Mahler's works in the first rank.

Mr. Copland held that "Das Lied von der Erde" has in it the "stuff of living music." We grant that heartily. It is not all of the vital kind, but some of it is. Mahler not infrequently attained beauty and eloquence. But this music lover found in him a composer whose visions were much greater than his powers of musical invention or his skill in construction. The things he tried to do in symphonic form sometimes overmastered him and left him prostrate and breathless. Furthermore, he was apparently unable to view his own work with any perspective. Perhaps this accounted for one of his bad habits.

He breakfasted in bed. After the meal he propped himself up and had sheets of score paper spread on his knees. Then he wrote and wrote and wrote till luncheon. No doubt, his mind was in a fine glow throughout the morning. In the language of the street, he was having the time of his life. But he undoubtedly lost all consciousness of the extent of his production, and the fact that he was spreading the butter very thin. He failed to blue pencil his long-winded scores. The thoughts were precious to him. He forgot that the public was not a subject to command, but a disinterested looker-on in Vienna, who had to be won. An ancient matter, indeed, about which one Bobby Burns said the obvious thing in the most memorable way. But Mahler, for whom this writer had a strong personal liking, cannot be said to have suffered from critical indifference or from sweeping condemnation.

* * *

Mahler the Aspirer.

INABILITY to say concisely what they had to say and to perceive the innate worthlessness of certain thematic subjects was what stood in the way of the attainment of their ideals by both Mahler and his admired Bruckner. Those who point out such defects in their work are always censured by the devotees who demand that criticism shall ignore such shortcomings. If there is such a thing as genuine criticism—and this writer believes there is—it is and must always be indifferent to special pleadings. It is not for or against any person. It is for good art and against bad art; and that is its beginning, its end, and its only reason for existence.

Mahler's was never bad art. It was sincere. The man was striving with all his ability to express his vague conceptions, his undefined, but nonetheless agonizing aspirations. He was not aiming at those superficial effects which quickly gain approval from the ready hands of an audience, yet seldom remain fixed in the minds. But he fell short of preeminence in music because he could not attain that perfect amalgamation of matter and form which Walter Pater, with his habitual critical sagacity, declared to be the triumphant differentiation of music from other arts.

Mahler's music should be performed from time to time. To bury it because it is imperfect would be to deprive concertgoers of some interesting hours. For the same reason Bruckner should be heard. There is sufficient loftiness of idea and felicity of expression in the scores of both composers to make us willing to plod through the dusty paths of the barren places. Both men had their moments when they saw the promised land. But the vision was almost always obscure.

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THIS CLIPPING FROM
N. Y. JOURNAL
NOV 21 1931

BEREZOWSKY TO PLAY OWN MUSIC

Nicolai Berezowsky, composer and violinist, has been invited by Serge Koussevitzky to appear as soloist with the Boston Symphony Orchestra next month in his own concerto. Last season he conducted the Boston Orchestra in his symphony. In the last three years he has had compositions performed by the Philharmonic, the League of Composers and the Juilliard String Orchestra.

THIS CLIPPING FROM
Brooklyn Standard Union

NOV 21 1931

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

THE BOSTON SYMPHONY IN BROOKLYN

BROOKLYN was honored last night by the appearance at the Academy of Music of Dr. Serge Koussevitsky and the Boston Symphony Orchestra, in the first of the annual series of five visits arranged for this borough by the Brooklyn Philharmonic Society.

In return for the esteem in which they are held here, the Boston musicians gave the audience that packed the Academy one of the most beautiful, one of the noblest concerts it has been our pleasure ever to hear. This, it must be explained, is not the expression of treasonable sentiments by an ardent admirer of Mr. Toscanini's orchestra, but a sober statement of cold fact.

Dr. Koussevitsky prepared a program in which the old and the new, the classic and the modern, the beautiful and tender, and the wild and stirring were so mingled that the audience went out into the streets in something of a daze, stunned by the grandeur and the beauty of the music and the playing.

There were four numbers on the program, selections by Corelli, one of the late seventeenth century pioneers; by Brahms; by Rachmaninoff and by Ravel. And thougn we be blasted for our temerity, we are obliged to report that it was Ravel who carried off the major honors with excerpts from his "Daphnis and Chloe" suite.

Arcangelo Corelli, who was born in 1653, was represented by an exquisite Suite played exquisitely by the string sections, one of the lovely, almost heavenly things the early Italians did when what we know as music was quite young. But the concert really got under way with a superb playing of the Brahms Fourth Symphony, one of the noblest of the compositions of the great master. While we personally prefer the First Symphony of all the symphonic works of this musician, the most modern of the three great B.'s, we must admit that the Fourth is great music, too, and the audience was stirred to profound enthusiasm.

Rachmaninoff was represented by five piano pieces arranged for orchestra by that indefatigable arranger, Ottorino Respighi, sweet and pleasing and even amusing music, but not particularly noteworthy; but for us the high spot was the playing of the Ravel number, which rose to a high emotional pitch in the finale, the "Danse General." Such music and such playing are unforgettable.

THI' CLIPPING FROM
NEW YORK MIRROI

NOV 21 1931

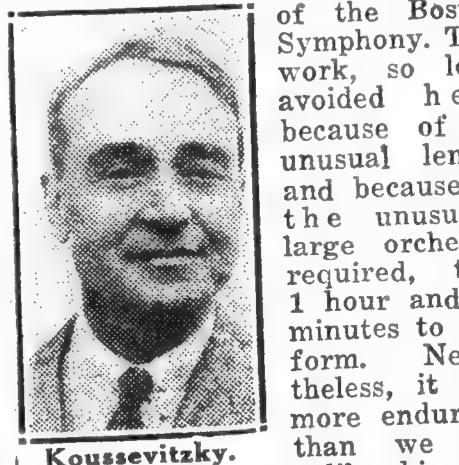
Music

By GUSTAV DAVIDSON.

(Reprinted from yesterday's Daily Mirror.)

Koussevitzky Returns.

Serge Koussevitzky gave New York a first performance of Mahler's Ninth Symphony at last evening's concert of the Boston Symphony. This work, so long avoided here because of its unusual length and because of the unusually large orchestra required, took 1 hour and 10 minutes to perform. Nevertheless, it was more endurable than we had anticipated, for, unlike his neo-classic contemporaries, Brahms and Bruckner, Mahler lives in his symphonies.



Koussevitzky.

With his overwrought climaxes, frequent employment of brass for melodies, and his general sensuous line, Mahler reminds us of the Russian Tschaikowsky. Like him, too, Mahler, always an ardent admirer of philosophers, voices his philosophy of life in his music. But Mahler adds to it a distinctly Teutonic feeling for structure, which will make his works live where the former's have failed.

Mahler's material is often reminiscent. In the third movement, the contrapuntal section recalled the last movement of Beethoven's "Eroica" in theme and workmanship. The last movement more than suggested the "Liebestod" of Wagner, in the employment of the characteristic melodic turn of the Bayreuth composer. Here, too, the strings were scored in an unmistakably Wagnerian manner.

The performance last evening was richly romantic and inspiring. Special mention should be made of Mr. Ritter's playing of the timpani part. Dr. Koussevitzky's rendition was characteristically vital, for, like Mahler himself, this Russian lives in his interpretations.

A. V. B.

THIS CLIPPING FROM
N. Y. TIMES

NOV 22 1931

MUSIC

Morris's Concerto Brilliant.

By OLIN DOWNES.

The novelty of the concert given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Carnegie Hall, was Harold Morris's Piano Concerto of which the composer played the solo part. This concerto is very brilliantly written. It has an encouraging ardor and enthusiasm and a modern tang. It is a symphonic conception and the piano part is matched by seas of heavy orchestration. To this rivalry the composer-pianist was thoroughly equal. Mr. Morris played with extreme brilliancy and aplomb and he was superbly assisted by Mr. Koussevitzky, so that the new work was given more than an adequate performance.

What are its essential qualities? They seem to us to be principally youth and swing, and a modern nervousness and a good grasp of form. The most valuable movement in the sheerly musical sense is, no doubt, the slow movement, a set of variations on a Negro Pilgrim song. Mr. Morris, born at San Antonio, Texas, knows the South and has been subjected to its musical influences. Referring to the presence of the African Negro drum beat in the first and last movements and the slave song upon which the variation is woven, he expresses his hope that this material is "the natural and logical result of growing up with, and studying folk music as we have it in the South. But I do not mean this to imply that I believe in leaning entirely on folk music or that it should in any way limit or hamper our modern musical expression; but rather that it should be the basis, as it was with composers in the past."

The curious part of all this is that in spite of negroid influences, if such they could be called, the flavor of the music is decidedly Russian and is measured, in spite of the advanced musical idioms, which are remindful of Tchaikovsky. For the rest, one is impressed anew by the development of modern harmonic and orchestral technic and also the rapidly advancing technical resources of present-day American composers. This concerto appears, at a first hearing, to be conspicuous more for a lively and nervous temperament and technical values than for a creative substance. But the audience gave the piece a cordial greeting, justified by the virtuosity and spirit of the performance and the music's swing.

The program opened with the twelfth of the Handel Concerto Grossi for String Orchestra, a work in the noble Handelian vein which provides such superb music for orchestral programs, and it came to an end with Strauss's "Ein Heldenleven," and Strauss is one of the many composers of whom Mr. Koussevitzky has shown brilliant understanding. Purists might feel that in the first and second of the slow movements the interpretation was a little self-conscious and, therefore, permannered. As a whole, this performance was of the exceptionally high standard which the Boston Symphony Orchestra has set in this and recent seasons and again there was an occasion to admire the precision and the golden color of the Boston Orchestra's strings.

THIS CLIPPING FROM
N. Y. JOURNAL

NOV 23 1931

Morris in Own Concerto

The feature of the second concert of the Boston Orchestra under Serge Koussevitzky at Carnegie Hall was a new piano concerto by Harold Morris, one of the better known among American composers. This was its premiere here, although it had been performed in Boston a month ago.

The work is founded entirely on Negro rhythms and the Negro spiritual known as the "Pilgrim's Song." It is well made music and was brilliantly played as to its piano part by the composer himself.

The rest of Mr. Koussevitzky's program dealt with the B minor concerto grosso of Handel and Richard Strauss's "A Hero's Life."

THIS CLIPPING FROM
N. Y. AMERICAN

NOV 22 1931

NEW CONCERTO BY AMERICAN WINS PRAISE

Boston Orchestra Features Morris Composition; Critic Finds It Clever, Appealing

By GRENA BENNETT.

Carnegie Hall went "symphony" yesterday with three orchestral concerts within twelve hours. New York's own Philharmonic played twice for young music lovers—the children's concert in the morning and a program for student subscribers at night.

Between these two the visiting Boston Orchestra featured a new concerto by Harold Morris, with the composer at the piano. Mr. Morris is a native of Texas and went to the elemental negro tunes remembered in his youth for his inspiration.

CLEVERLY CONTRIVED.

The concerto is a cleverly contrived composition, with parts deftly distributed and adroitly orchestrated. The original appeal of simple tunes was quite obscured in its cerebral environment.

The performance of the solo part, however, was scholarly, and Serge Koussevitzky's conducting was considerate and authortative.

The opening number on the program was Haendel's B minor Concerto Grosso for string orchestra, and Strauss' "Ein Heldenleben" ended the concert.

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THIS CLIPPING FROM
N. Y. SUN

NOV 23 1931

Harold Morris's Concerto Heard

Boston Symphony Orchestra Includes His Work in Program at Carnegie Hall.

By W. J. HENDERSON.

The Boston Symphony Orchestra's first matinee concert enlivened Saturday at Carnegie Hall. It provided a compact and interesting program for the satisfaction of an amiable audience. The numbers were Handel's concerto grosso, No. 12, B minor, Harold Morris's concerto for orchestra and piano, with the composer as the soloist, and Richard Strauss's imposing paean of self-adulation called "Ein Heldeleben." Mr. Morris is a native of San Antonio, Tex., is a resident of this city, and a member of the faculty of the Institute of Musical Art. Possibly these are reasons why he had to go to Boston to get his composition produced.

We have denominated this composition a concerto for orchestra and piano. The maker of the score labeled it concerto for piano, but the orchestra stands in the foreground throughout the musical picture. The piano is, for the most part, a commentator, and at times an explicator. Leading thematic materials are of that Afro-American species which grows in the South and has discolored the musical thought of the entire country. Mr. Morris comes to these naturally, because he was born in the South and lived where Negro song and dance and religious ecstasy were among his daily contacts.

In elaborating this concerto, he has employed the melodic line of the "Pilgrim's Song," which begins, "I'm a poor wayfarin' stranger." This, and music of a savage character suggesting the origins of the black slave, are used with a confident method of musical architecture. The folksong ideas are employed chiefly as sources from which new and interesting thematic matter is drawn. The music of this concerto is the composer's, not the Southern Negro's. Indeed it may be said that the developments of the melodic suggestions show not only musical skill, but frequently imagination and poetic warmth.

The slow movement is a set of variations on the Negro spiritual, excellently written, with engaging solos for orchestral instruments, and with better opportunities for the pianist than the other movements offer. But there are not anywhere "brilliant" piano passages of the accepted kind and no cadenzas. The fact is that the piano part is too much subordinated to meet the long-established conception of a concerto, and without doubt audiences will feel a certain disappointment before adjusting themselves to the plan of the work. Accepted as a symphonic composition, in which the piano plays an important obbligato, and which is glowingly orchestrated, it should win the approval of those to whom music means more than a mere vehicle for the display of virtuosity. Viewed as a whole, the concerto is an addition of worth and dignity to the American repertory of the piano. That the piece will be welcomed by other pianists, we doubt, since they may prefer the spotlights of Tschaikowsky and Liszt, to the modest irradiation of Mr. Morris. When his composition is repeated, he will probably have to play it himself.

The Handel concerto grosso gave the string body of the Boston orchestra field for a delightful exhibition of its precision, sonority and finish of style. As for "Ein Heldeleben," it is always welcome and always evokes long continued applause. Strauss wrote gorgeously indeed when he wrote about himself. There is a deal of very fine music in this tone poem. This writer particularly loves the part about the critics, because it speaks for all Mr. Strauss's brothers in art. The audience of Saturday returned a verdict in favor of the composer.

THIS CLIPPING FROM
N. Y. Herald-Tribune

NOV 22 1931

Morris Plays His Concerto With Boston Symphony

Young American Pianist Makes Use of Negro Spiritual

Mr. Howard Morris, the talented American composer, was the star of yesterday's matinee concert of the Boston Symphony Orchestra at Carnegie Hall, under the direction of Serge Koussevitzky. Mr. Morris appeared not only as pianist but as composer, playing the solo part in his own Concerto for piano and orchestra. At its conclusion, the large and cordial audience recalled Mr. Morris several times to the stage.

The Concerto had not before been heard in New York. It was performed in Boston last month, for the first time anywhere, by Mr. Morris and the Symphony Orchestra.

The repertoire of American piano concertos is small and in need of enlargement. Mr. Morris has, in this work made a welcome addition to the list. A Southerner, he has remembered and made use of the folk-material of the Negroes—especially the beautiful and touching Spiritual, "Pilgrim's Song," upon which he has based a series of variations as the slow movement of his Concerto. This is the most poetic and immediately appealing section of the composition; yet there is music of vitality and rhythmic charm in the other two movements—music in which the individual voice of the composer is heard.

Mr. Morris played the solo part with infectious dash and assurance, and his modesty and obvious sincerity won the favor of the responsive audience.

Mr. Koussevitzky began the afternoon's program with a Handel Concerto Grosso for strings and ended it with Strauss's "Ein Heldenleben."

Among those present in the audience was Arturo Toscanini, who called upon Mr. Koussevitzky during the intermission.

THIS CLIPPING FROM
N. Y. TIMES

NOV 22 1931

Nicolai Berezowsky, composer and violinist, has been invited by Serge Koussevitzky to appear as soloist with the Boston Symphony Orchestra in Boston on Dec. 4 and 5. Mr. Berezowsky will play his own violin concerto. This is the second time he will appear in Boston with his own work. Last year he conducted the Boston Symphony Orchestra in a performance of his symphony.

THIS CLIPPING FROM
N. Y. Herald-Tribune

NOV 22 1931

Nicolai Berezowsky, composer, conductor and violinist, will appear in the last of these capacities as soloist with the Boston Symphony Orchestra on December 4 and 5, playing his own concerto. Mr. Berezowsky was for several years a member of the New York Philharmonic.

THIS CLIPPING FROM
Brooklyn Standard Uni

NOV 23 193

High N

HAROLD MORRIS

Harold Morris, pianist and composer, featured the program of the Boston Symphony Orchestra in the last of the three concerts in its current invasion of New York. Mr. Morris played the solo parts of his own piano concerto, a brilliantly written composition, and one that appeared with striking beauty before the background of the playing of the orchestra.

The concerto, those who heard it said, is likely to become a fovorite with concert audiences, in that it combines technical musical skill with a strictly American background. There are Negro elements, as well as reminiscences of Russian music, and the audience gave it a great reception.

The remainder of the program consisted of the Haendel Concerto Grossi for strings, and Strauss' "Ein Heldenlegen."

THI' CLIPPING FROM
NEW YORK MIRROR

NOV 24 1931

Harold Morris's Concerto.

Harold Morris's piano concerto, performed here for the first time by the Boston Symphony at Carnegie Hall Saturday afternoon, with the composer at the piano, proved to be a significant addition to American music. Employing an ultra-polytonal style, the composer approaches Charles Ives in the idea of blocks of tone, although scarcely as modern. Mr. Morris uses negro folk tunes, but, as he explains in the program, he does not believe in leaning entirely on folk music or letting it hinder our modern musical expression. His orchestration is brilliant and effective, but often overshadows the piano part, at least as performed on Saturday.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

NOV 22 1931

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A defict of $197,811 is reported by the Boston Symphony for the fiscal year ended July 31, and that after meeting this loss with money from endowment funds, guarantors' subscriptions, and a surplus, the surplus is reduced from a handsome $46,950.54 to the modest sum of $6,411,86.

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THIS CLIPPING FROM
MUSICAL AMERICA

An English Critic Views Some American Orchestras

On Flying Trip to the United States, London Reviewer Gives Impressions of Concerts by Boston, Philadelphia and New York Philharmonic Ensembles, Heard on Successive Days

By **Basil Maine**

LONDON, Nov. 15.—Through the courtesy of the various managers, I recently had the privilege of hearing the Boston Symphony, the Philadelphia Orchestra and the New York Philharmonic-Symphony, each in its own way and on successive days. The editor of MUSICAL AMERICA has asked me to give my impressions of the three orchestras, to compare them, giving reasons (as the examination papers say) for my preference.

Impressions I can certainly give, as well as any man in the street; comparisons I shall avoid as far as possible, and as for preference, this I consider to be well-nigh impossible to give. For, even if I were willing to indulge in that most obnoxious occupation, the splitting of hairs, a judgment based on a single program by each orchestra, each list vastly different from the others, would be unjust and valueless. There is also this to consider: I arrived in America at the beginning of the concert season and heard the orchestras, so to say, playing themselves in. It would be just as foolish to judge them summarily as to compare football teams in preliminary matches.

Therefore I forbear to rush in where many a devil has dared to tread, and with your editor's permission will concentrate upon mere impressions, unheedful of Ernest Newman's recent denunciations of "personal reactions."

A Bostonian Matinee

I heard the Boston Symphony Orchestra as one of a Friday afternoon audience, an elderly and, for the most part, feminine audience. I was given to understand that an audience entirely different in nature assembles every Saturday night—students and young, keen musical amateurs. If that is so, give me Saturday night in Boston. The Friday audience was aloof, polite and, as it seemed to me, determined to make the concert a social affair.

Koussevitzky conducted. He has certainly impressed his personality upon the orchestra and made it his own. The players understood thoroughly, that is, understood his conceptions in detail and as unities. This was the more remarkable in that his beat is sometimes inclined to be more fanciful than definite. He gave a brilliant performance of Ravel's "Daphnis et Chloé" (the second suite). The climax was mighty, yet there was never a danger of the composite whole breaking up into confusion and noise. Each tone was telling. His Brahms Fourth Symphony, too, was convincing, especially in the matter of just phrasing.

It was enlightening to note how the manner of phrasing was changed for the playing of César Franck's "Les Eolides." Not every conductor would have appraised the subtle difference between (say) the opening phrases of the Fourth Symphony and the chief theme and its derivations in Franck's symphonic poem.

To discuss the merits of individual players is not the best way to write of an orchestra's achievement, yet the works in the program compelled me to notice the excellence of certain players—the first flute, for example, the first horn and the first clarinet, who, I understand, was recently brought over from the Vienna Philharmonic.

But the dazzling ensemble in the performance of the "Daphnis et Chloé" suite permitted no analysis, no singling out of the component parts, for they had been fused by the sudden and fierce heat of one man's vision. This was not so much an interpretation as a moment of transfiguration. I experienced nothing like it at any other concert, although this is not to say that the other orchestras could not convey such an experience. It is merely saying that the experience is rare, and that I was lucky enough to hear Koussevitzky and his players in a divine frenzy of sheer inspiration.

Sees Stokowski as "Purist"

The Philadelphia concert was an experience of an entirely different kind. For one thing, the program was entirely of sixteenth, seventeenth and eighteenth century music. For another. Stokowski's attitude, alike toward the music, the orchestra and the audience, was in every respect unlike that of Koussevitzky.

Doubtless there is much to commend in the Philadelphian conductor's purist ideas and ideals. His habit, for instance, of beginning a work almost before he has reached his desk, and of playing right through each half of the program with no perceptible pause between the works, is an admirable plea for "Music for music's sake." So, too, is his earnest desire (expressed on this occasion in a rebuking speech at the end of the concert) of giving his concerts without the interruption of applause. Admirable, that is, in a perfect world of perfect musicians.

But in our own world, where there are, alas, many who go to concerts with a scanty knowledge of the music of Monteverdi, Lulli, Rameau, etc., it would perhaps be advisable, and not altogether undignified, to make an appreciable pause between the work of one composer and that of another, especially when the works are suites made up of various operatic excerpts. A suite of six movements followed without a break by one of five movements could, with excuse, be mistaken by the "ordinary listener" for a suite of eleven movements.

The "No Applause" Ideal

And as for the "no applause" ideal, I can find no rational excuse for agreeing with Stokowski any more than with Dolmetsch on this point. If anything, there is more to be said in favor of Dolmetsch here, for, generally speaking, chamber music induces a mood of reverie and self-abnegation more readily than does orchestral music.

However, I do not allow these considerations to stand in the way of my full appreciation of the fine performance of this uncompromising program. Especially impressive were the Concerto Grosso in D Minor of Vivaldi (that which for long was known as an organ concerto by W. F. Bach) and the "Water Music" of Handel.

A "Beneficent Tyranny"

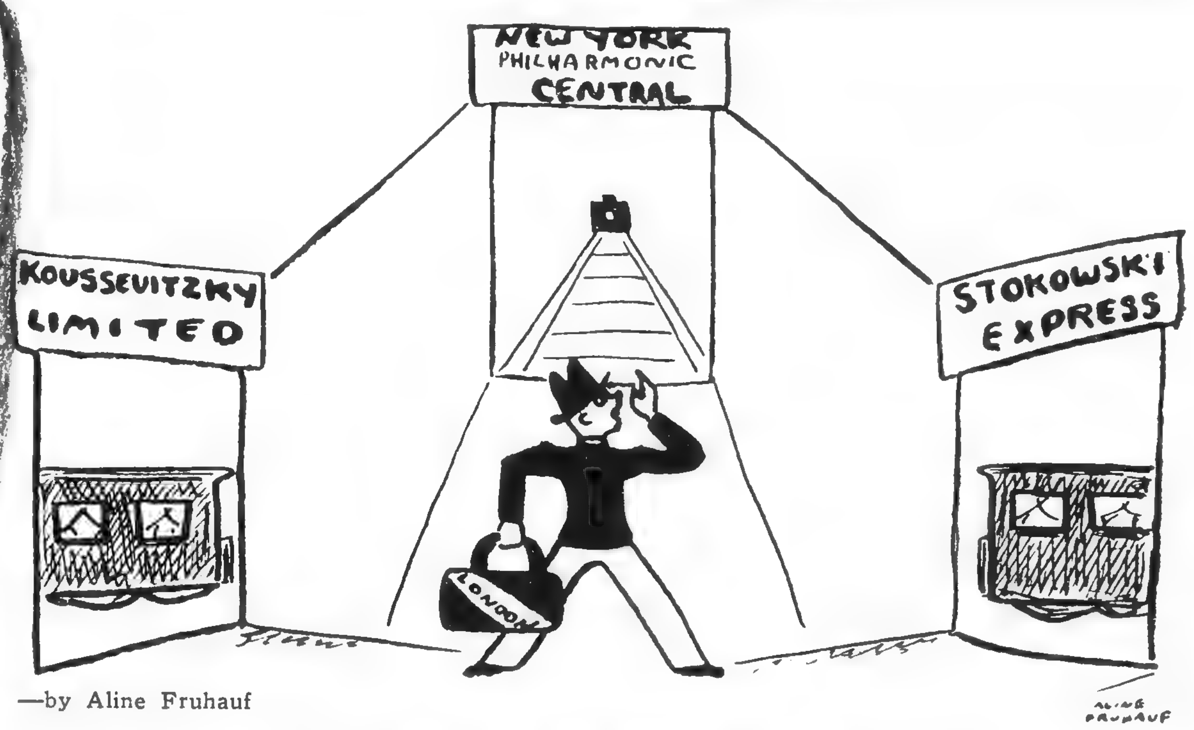
There are those critics who profess that if they heard the Boston Symphony and the Philadelphia Orchestra each behind a screen, they could discern which was the non-union orchestra and which the union orchestra with a two million dollar endowment fund. This hyper-criticism, I confess, is beyond me. I should never think of attempting to translate music into terms of finance. I grant that the union and non-union mentality might conceivably be reflected in performance, and perhaps I did catch something of that reflection in the Philadelphia Orchestra's playing of the renowned transcription of Bach's D Minor Toccata and Fugue. But, this apart, the unanimity of this orchestra, its forcefulness and the inevitability of its crescendos were quite remarkable. All these things spoke of the influence of a beneficent tyranny.

Kleiber's "Sane" Conducting

Erich Kleiber conducted the New York Philharmonic-Symphony concert. His straightforward methods enabled one to realize how great, how fine-thinking a musician he is. His view of Beethoven's Seventh Symphony was persuasive because of its utter sanity. There was no underlining of any point (by way of contrast, I recalled at once the exaggeration of the violas' phrases in the second movement whenever Furtwängler plays the work), no distortion, no coldness and yet no untoward emphasis. The climax of the last movement, for example, arrived in the na-

BASIL MAINE, noted British music critic, and London correspondent for "Musical America," recently made a brief visit to the United States to participate in the Worcester Festival. In the accompanying article, Mr. Maine describes his impressions of concerts by three leading American symphony orchestras, which he attended in the same week. Embodying the fresh point of view of a disinterested European visitor, his recorded experiences are of especial interest.

Editor, MUSICAL AMERICA



—by Aline Fruhauf

Traveler's Choice: Basil Maine Manages to Make It Three

THIS CLIPPING FROM
N. Y. AMERICAN
NOV 25 1931

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Words and Music

—By Deems Taylor—

THE Boston Symphony began its season here last week, playing twice. One conclusion these concerts left that is inescapable: It is time we realized that Boston has regained her old place in the sun and has, once more, one of the world's great orchestras.

This may seem like a [illegible] statement, but I doubt whether [illegible] of us have grasped its truth. During the war, and the succeeding seasons under Mr. Rabaud's hopelessly handicapped leadership, the ruin of the organization was almost complete. Mr. Monteux, who followed him, was a brilliant program maker and in many respects a fine conductor; but even he was not a stern enough drillmaster to overcome the orchestra's demoralization and bring it within measurable distance of its former perfection.

For nearly a decade, therefore, we were in the habit of shaking our heads sadly at every mention of the Boston Symphony Orchestra, and muttering, "Dear, dear. What a great orchestra that used to be. How sad!" Habits are not easy to break; but we really must get over that one. Mr. Koussevitzky has wrought the miracle that we thought impossible. His orchestra last week played with technical brilliance, tonal beauty, and sensitive response that stamp it as one of the great ones. Karl Muck would have recognized it. Which is high praise.

Which is also another way of saying that Mr. Koussevitzky is a superb conductor. If there were any doubts on that subject, they would have been dispelled by his transparent and exquisitely modelled readings of the Debussy *Nuages* and *Fetes* on Thursday evening, and the stunning performance of Ravel's *Daphnis et Chloe* that was the high point of the program.

* * *

THE evening was also marked by a first performance here of Mahler's Ninth Symphony. In it are all the characteristics that have made Mahler a bone of contention in the world's musical kennels. There is no question of the genuine merit of many of Mahler's musical ideas, nor even of their occasional loftiness and nobility. Nor, on the other hand, will even his most convinced apostles deny that his work is flawed by a considerable alloy of commonplace and downright triviality, whatever the pretentiousness of his methods.

But the thing that handicaps Mahler most heavily is his incorrigible long-windedness. Time and again he reaches a point where, having proved his musical point up to the hilt, he is obviously about to stop. Whereupon, like an orator fascinated by his own eloquence, he says: "And twelfthly, my dear friends—" and begins all over again. The *Ninth Symphony*, as he wrote it, lasts a few minutes short of an hour. Prune it down until nothing is left save Mahler's musical ideas and the amount of development that they are worth, and the Ninth Symphony would last about twenty minutes.

Some day, some real friend of Mahler's will do just that— take a pruning knife and reduce his works to the length that they would have been if the composer had not stretched them out of shape; and then the great Mahler war will be over.

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MUSICAL AMERICA
NOV 25 1931

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A Bostonian Matinee

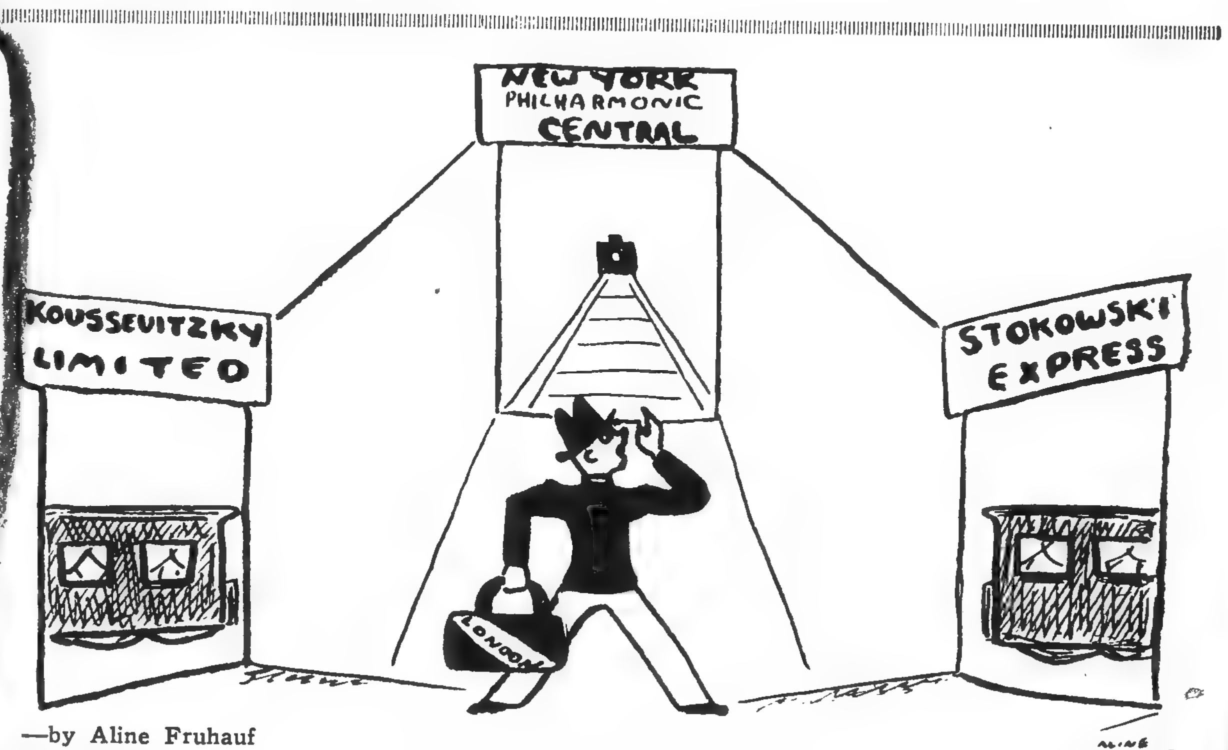
I heard the Boston Symphony Orchestra as one of a Friday afternoon audience, an elderly and, for the most part, feminine audience. I was given to understand that an audience entirely different in nature assembles every Saturday night—students and young, keen musical amateurs. If that is so, give me Saturday night in Boston. The Friday audience was aloof, polite and, as it seemed to me, determined to make the concert a social affair.

~~Koussevitzky~~ conducted. He has certainly impressed his personality upon the orchestra and made it his own. The players understood thoroughly, that is, understood his conceptions in detail and as unities. This was the more remarkable in that his beat is sometimes inclined to be more fanciful than definite. He gave a brilliant performance of Ravel's "Daphnis et Chloé" (the second suite). The climax was mighty, yet there was never a danger of the composite whole breaking up into confusion and noise. Each tone was telling. His Brahms Fourth Symphony, too, was convincing, especially in the matter of just phrasing.

It was enlightening to note how the manner of phrasing was changed for the playing of César Franck's "Les Eolides." Not every conductor would have appraised the subtle difference between (say) the opening phrases of the Fourth Symphony and the chief theme and its derivations in Franck's symphonic poem.

To discuss the merits of individual players is not the best way to write of an orchestra's achievement, yet the works in the program compelled me to notice the excellence of certain players—the first flute, for example, the first horn and the first clarinet, who, I understand, was recently brought over from the Vienna Philharmonic.

But the dazzling ensemble in the performance of the "Daphnis et Chloé" suite permitted no analysis, no singling out of the component parts, for they had been fused by the sudden and fierce heat of one man's vision. This was not so much an interpretation as a moment of transfiguration. I experienced nothing like it at any other concert, although this is not to say that the other orchestras could not convey such an experience. It is merely saying that the experience is rare, and that I was lucky enough to hear Koussevitzky and his players in a divine frenzy of sheer inspiration.



—by Aline Fruhauf

Traveler's Choice: Basil Maine Manages to Make It Three

Sees Stokowski as "Purist"

The Philadelphia concert was an experience of an entirely different kind. For one thing, the program was entirely of sixteenth, seventeenth and eighteenth century music. For another. Stokowski's attitude, alike toward the music, the orchestra and the audience, was in every respect unlike that of Koussevitzky.

Doubtless there is much to commend in the Philadelphian conductor's purist ideas and ideals. His habit, for instance, of beginning a work almost before he has reached his desk, and of playing right through each half of the program with no perceptible pause between the works, is an admirable plea for "Music for music's sake." So, too, is his earnest desire (expressed on this occasion in a rebuking speech at the end of the concert) of giving his concerts without the interruption of applause. Admirable, that is, in a perfect world of perfect musicians.

But in our own world, where there are, alas, many who go to concerts with a scanty knowledge of the music of Monteverdi, Lulli, Rameau, etc., it would perhaps be advisable, and not altogether undignified, to make an appreciable pause between the work of one composer and that of another, especially when the works are suites made up of various operatic excerpts. A suite of six movements followed without a break by one of five movements could, with excuse, be mistaken by the "ordinary listener" for a suite of eleven movements.

The "No Applause" Ideal

And as for the "no applause" ideal, I can find no rational excuse for agreeing with Stokowski any more than with Dolmetsch on this point. If anything, there is more to be said in favor of Dolmetsch here, for, generally speaking, chamber music induces a mood of reverie and self-abnegation more readily than does orchestral music.

However, I do not allow these considerations to stand in the way of my full appreciation of the fine performance of this uncompromising program. Especially impressive were the Concerto Grosso in D Minor of Vivaldi (that which for long was known as an organ concerto by W. F. Bach) and the "Water Music" of Handel.

A "Beneficent Tyranny"

There are those critics who profess that if they heard the Boston Symphony and the Philadelphia Orchestra each behind a screen, they could discern which was the non-union orchestra and which the union orchestra with a two million dollar endowment fund. This hyper-criticism, I confess, is beyond me. I should never think of attempting to translate music into terms of finance. I grant that the union and non-union mentality might conceivably be reflected in performance, and perhaps I did catch something of that reflection in the Philadelphia Orchestra's playing of the renowned transcription of Bach's D Minor Toccata and Fugue. But, this apart, the unanimity of this orchestra, its forcefulness and the inevitability of its crescendos were quite remarkable. All these things spoke of the influence of a beneficent tyranny.

Kleiber's "Sane" Conducting

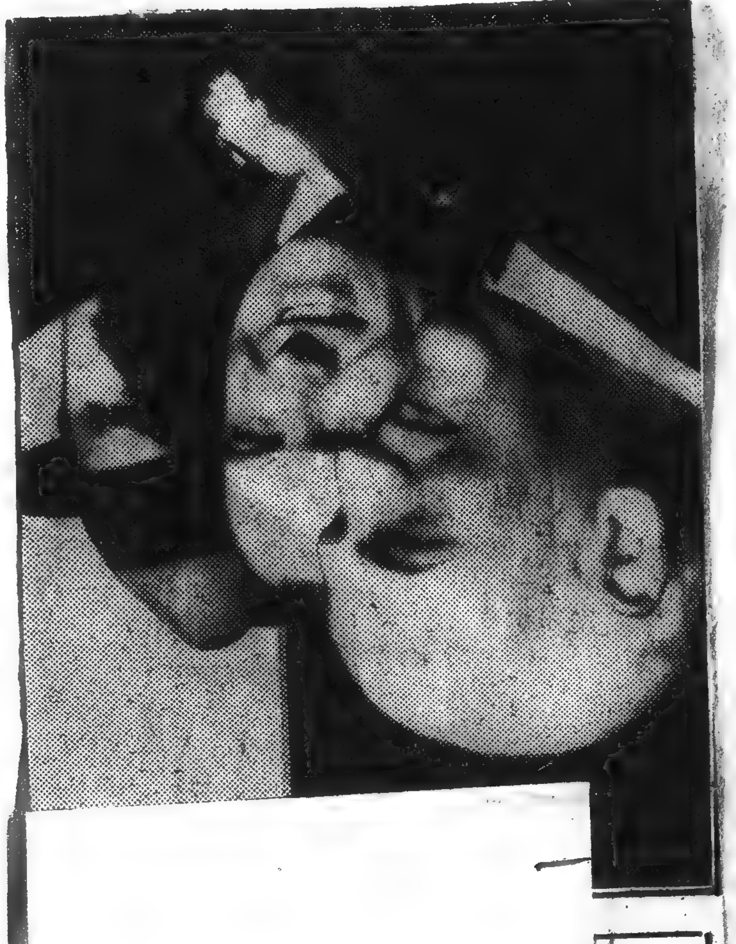
Erich Kleiber conducted the New York Philharmonic-Symphony concert. His straightforward methods enabled one to realize how great, how fine-thinking a musician he is. His view of Beethoven's Seventh Symphony was persuasive because of its utter sanity. There was no underlining of any point (by way of contrast, I recalled at once the exaggeration of the violas' phrases in the second movement whenever Furtwängler plays the work), no distortion, no coldness and yet no untoward emphasis. The climax of the last movement, for example, arrived in the nature of things, not by means of a sudden, frantic rushing and reassembling of forces to cover a weakness in the line. Then, again, for mingled delicacy and strength I have never heard surpassed the phrasing of the strings in the "Euryanthe" Overture. I did not discover much purpose in the "Three Symphonic Dances" of Reznicek for all the ingenuity of the music; but the beautiful and austere Suite of Telemann (extracts from the "Tafelmusik," Max Seiffert's edition) left a deep impression, the more so since herein was found the very counterpart of Klieber's qualities as a conductor.

On this occasion, Mishel Piastro was the concertmaster of the orchestra. He has just been acquired from San Francisco and was given an opportunity to make his individual bow in the Czardas of the Reznicek work. The assistant leader, Remo Bolognini, is also in his first season with this orchestra.

These and other acquirements supply one of the reasons (but not the most important) why the attainment of orchestral playing in America is so high. All things are possible to them who can buy. England cannot compete in this matter. It remains to be seen if the tidal wave of patriotism which is now sweeping over Great Britain, and is likely to exclude a great number of foreign musicians, will compel us to produce a higher standard in native orchestral players.

BASIL MAINE, noted British music critic, and London correspondent for "Musical America," recently made a brief visit to the United States to participate in the Worcester Festival. In the accompanying article, Mr. Maine describes his impressions of concerts by three leading American symphony orchestras, which he attended in the same week. Embodying the fresh point of view of a disinterested European visitor, his recorded experiences are of especial interest.

Editor, MUSICAL AMERICA



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TIMES-UNION

NOV 27 1931

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—By DEEMS TAYLOR—

The Boston Symphony began its season ~~here~~ last week, playing twice: One conclusion these concerts left that is inescapable: It is time we realized that Boston has regained her old place in the sun, and has, once more, one of the world's great orchestras.

This may seem like a fairly obvious statement, but I doubt whether all of us have grasped its truth. During the war, and the succeeding seasons under Mr. Rabaud's hopelessly handicapped leadership, the ruin of the orgaization was almost complete. Mr. Monteux, who followed him, was a brilliant program maker and in many respects a fine conductor; but even he was not a stern enough drillmaster to overcome the orchestra's demoralization and bring it within measurable distance of its former perfection.

For nearly a decade, therefore, we were in the habit of shaking our heads sadly at every mention of the Boston Symphony Orchestra and muttering, "Dear, dear. What a great orchestra that used to be. How sad!" Habits are not easy to break; but we really must get over that one. Mr. Koussevitzky has wrought the miracle that we thought impossible. His orchestra last week played with techical brilliance; tonal beauty, and sensitive response that stamp it as one of the great ones. Karl Muck would have recognized it. Which is high praise.

Which is also another way of saying that Mr. Koussevitzky is a superb conductor. If there were any doubts on that subject, they would have been dispelled by his transparent and exquisitely modelled readings of the Debussy Nuages and Fetes of Thursday evening, and the stunning performance of Ravel's Daphnis et Chole that was the high point of the program.

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The evening was also marked by a first performace here of Mahler's Ninth Symphony. In it are all the characteristics that have made Mahler a bone of contention in the world's musical kennels. There is no question of the genuine merit of many of Mahler's musical ideas, nor even of their occasional loftiness and nobility. Nor, on the other hand, will even his most convinced apostles deny that his work is flawed by a considerable alloy of commonplace and downright triviality, whatever the pretentiousness of his methods.

But the thing that handicaps Mahler most heavily is his incorrigible long-windedness. Time and again he reaches a point where, having proved his musical point up to the hilt, he is obviously about to stop. Whereupon, like an orator fascinated by his own eloquence, he says, "And twelfthly, my dear friends—" and begins all over again. The Ninth Symphony, as he wrote it, lasts a few minutes short of an hour. Prune it down until nothing is left save Mahler's musical ideas and the amount of development that they are worth, and the Ninth Symphony would last about 20 minutes.

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In his always incomparable program notes Philip Hale reprints a letter of Aaron Copeland, written in 1925 to the Times of this city. Mr. Copeland is a modernist composer of talent and learning. It behooves music lovers to give consideration to him when he speaks of his art or of a fellow artist. In his letter he complained that New York critcs seemed to be unanimous in the conclusion that as a composer Mahler was quite hopeless.

Mr. Copland did not quarrel with us for what we said so much as for what we left unsaid. He himself admitted a few weaknesses in the composer's art, but felt that the beauties far outweighed them. What has always seemed to this writer to be the basis of local critical regret about Mahler was that he so frequently used trivial themes and so often was prolix and pretentious in his working out. These are two serious faults and, if established, are sufficient to prevent the inclusion of most of Mahler's works in the first rank.

Mr. Copland held that "Das Lied von der Erde" has in it the "stuff of living music." We grant that heartily. It is not all of the vital kind, but some of it is. Mahler not infrequently attained beauty and eloquence. But this music lover found in him a composer whose visions were much greater than his powers of musical invention or his skill in construction. The things he tried to do in symphonic form sometimes overmastered him and left him prostrate and breathless. Furthermore, he was apparently unable to view his own work with any perspective. Perhaps this accounted for one of his bad habits.

He breakfasted in bed. After the meal he propped himself up and had sheets of score paper spread on his knees. Then he wrote and wrote and wrote till luncheon. No doubt his mind was in a fine glow throughout the morning. In the language of the street, he was having he time of his life. But he undoubtedly lost all consciousness of the extent of his production, and the fact that he was spreading the butter very thin. He failed to blue pencil his long-winded scores. The thoughts were precious to him. He forgot that the public was not a subject to command, but a disinterested looker-on in Vienna, who had to be won. An ancient matter, indeed, about which one Bobby Burns said the obvious thing in the most memorable way. But Mahler, for whom this writer had a strong personal liking, cannot be said to have suffered from critical indifference or from sweeping condemnation.

Mahler the Aspirer.

Inability to say concisely what they had to say and to perceive the innate worthlessness of certain thematic subjects was what stood in the way of the attainment of their ideals by both Mahler and his admired Bruckner. Those who point out such defects in their work are always censured by the devotees who demand that criticism shall ignore such shortcomings. If there is such a thing as genuine criticism—and this writer believes there is—it is and must always be indifferent to special pleadings. It is not for or against any person. It is for good art and against bad art, and that is its beginning, its end and its only reason for existence.

Mahler's was never bad art. It was sincere. The man was striving with all his ability to express his vague conceptions, his undefined, but nonetheless agonizing aspirations. He was not aiming at those superficial effects which quickly gain approval from the ready hands of an audience, yet seldom remain fixed in the minds. But he fell short of pre-eminence in music because he could not attain that perfect amalgamation of matter and form which Walter aPter, with his habitual critical sagacity, declared to be the triumphant differentiation of music from other arts.

Mahler's music should be performed from tiem to time. To bury it because it is imperfect would be to deprive concertgoers of some interesting hours. For the same reason Bruckner should be heard. There is sufficient loftiness of idea and felicity of expression in the scores of both composers to make us willing to plod through the dusty paths of the barren places. Both men had their moments when they saw the promised land. But the vision was almost always obscure.

Mr. Kleiber Goes East.

Erich Kleiber lays down the baton of the Philharmonic-Symphony Society, which is now to be taken up by the illustrious Arturo Toscanini. Mr. Kleiber will return to Germany whence he came trailing garments of glory. He carries with him the good wishes of local music lovers and their players for a long and refreshing repose in his native land. His American experiences have apparently not deeply affected him. He came, he conducted and he kept on conducting till he lulled into apathy a peculiar enthusiasm which fell upon him the instant he mounted the podium.

Mr. Kleiber is a good conductor, but his arrangement of programs do not feed popular enthusiasm year after year. Few conductors are invariably makers of good programs and few invariably make bad ones; but Mr. Kleiber made a strong bid for the championship in the latter class. Perhaps when he returns to this country he may find it worth while to consider the fact that we are not all Germans.

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CURRENT MUSIC

TOSCANINI BACK

By MARGARET REGAL

Boston Symphony

Last week the Boston Symphony orchestra made its first visit of the season to Carnegie hall. Thursday evening Mr Koussevitzky conducted the first New York performance of Gustav Mahler's Ninth Symphony. There was general agreement that nearly 20 years was too long to have waited for this work to be played here, that it contains many pages of genuinely inspired music and that, while it is too long and uneven in merit, it has not the fault of prolixity in as great a degree as the others of his symphonies that had preceded it here. Two Debussy orchestra Nocturnes and the second Ravel "Daphnis and Chloe" suite completed the program, which demonstrated anew that the Boston orchestra is one of the supremely fine organizations.

Saturday afternoon they played the 12th Handel Concerto Grosso in B minor, Harold Morris's new piano concerto and the Richard Strauss tone poem, "Ein Heldenleben." Mr Morris comes from Texas and has derived much of his thematic material from the Negro spirituals; he has developed these into an interesting orchestral composition, with a modestly subordinated piano part.

The regular Thursday concert of the Philharmonic-Symphony was given on Wednesday. It was the first of three performances of Erich Kleiber's final New York program. Mr Kleiber is conceded to be a good conductor, but to lack the gift of good program making, and the rather heterogeneous assortment of works he assembled for this occasion did nothing to acquit him of the charge. There were the Schubert "Rosamunde" overture, two serenades from the Mahler seventh symphony, four minor German dances by Beethoven, Haydn's "Concertante" symphony and the "Beautiful Blue Danube." Mr Kleiber proved, however, that he has few peers as a conductor of the Viennese waltz.

Another orchestra concert was given at the Waldorf-Astoria Sunday night. It was the season's second concert by the Manhattan Symphony, Henry Hadley, conductor. The principal work of the evening was the Brahms third symphony, which was given a musicianly reading; there was also Arthur Foote's Suite in E major for string orchestra and the Smetana "Bartered Bride" overture. In addition two soloists appeared, a 14-year-old soprano, Sylvia Berman, who sang Mozart's aria, "L'Amero," from "Il Re Pastore" in promising fashion and the 'cellist, Maurice Marechale, who gave the first local performance of the Honegger 'cello concerto, which he played with the Boston Symphony last year and which is dedicated to him. It is a fairly interesting but ungrateful composition. The audience was cordial to all concerned.

Herald Dec 1

WERRENRATH TO SING 'DANNY DEEVER' HERE

Reinald Werrenrath, famous operatic and concert baritone, will make his first appearance at popular prices when, on Sunday night, he presents a popular program in the Boston Garden at the first of the Civic Symphony concerts. In addition there will be a concert by the Civic Symphony orchestra, Thompson Stone, director. This orchester numbers 105 musicians, recruited from the leading symphony orchestras of America. The concert is being sponsored by the National Civic Federation, women's department, Massachusetts section.

Werrenrath, finown as "the most entertaining vocalist" on the stage, will include "Danny Deever" in his program, according to word received yesterday by Mayor Curley, co-sponsor of the concerts. The singer will allow the people of Boston to dictate his program to as far an extent as possible.

Post Dec. 1

FIEDLER TO BE GUEST LEADER

Werrenrath to Sing at Civic Concerts

Arthur Fiedler, who conducted the concerts last summer on the Esplanade, and who has been heard by thousands, has been selected as guest conductor of the first Sunday night Civic Symphony concert at the Boston Garden. The concert will begin at 8:30. All seats are reserved.

Fiedler starts his rehearsals today with the 105-piece Civic Symphony Orchestra. He will present some of his most popular Esplanade numbers.

Reinald Werrenrath, soloist, will arrive in Boston Saturday according to present plans. He will include "Danny Deever" and "Mandalay" in his programme. The demand for those two pieces, which he made famous, was overwhelming. The rest of his programme has not yet been decided upon

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REPUBLICAN

NOV 29 1931

CURRENT MUSIC

TOSCANINI BACK

By MARGARET REGAL

Boston Symphony

Last week the Boston Symphony orchestra made its first visit of the season to Carnegie hall. Thursday evening Mr Koussevitzky conducted the first New York performance of Gustav Mahler's Ninth Symphony. There was general agreement that nearly 20 years was too long to have waited for this work to be played here, that it contains many pages of genuinely inspired music and that, while it is too long and uneven in merit, it has not the fault of prolixity in as great a degree as the others of his symphonies that had preceded it here. Two Debussy orchestra Nocturnes and the second Ravel "Daphnis and Chloe" suite completed the program, which demonstrated anew that the Boston orchestra is one of the supremely fine organizations.

Saturday afternoon they played the 12th Handel Concerto Grosso in B minor, Harold Morris's new piano concerto and the Richard Strauss tone poem, "Ein Heldenleben." Mr Morris comes from Texas and has derived much of his thematic material from the Negro spirituals; he has developed these into an interesting orchestral composition, with a modestly subordinated piano part.

The regular Thursday concert of the Philharmonic-Symphony was given on Wednesday. It was the first of three performances of Erich Kleiber's final New York program. Mr Kleiber is conceded to be a good conductor, but to lack the gift of good program making, and the rather heterogeneous assortment of works he assembled for this occasion did nothing to acquit him of the charge. There were the Schubert "Rosamunde" overture, two serenades from the Mahler seventh symphony, four minor German dances by Beethoven, Haydn's "Concertante" symphony and the "Beautiful Blue Danube." Mr Kleiber proved, however, that he has few peers as a conductor of the Viennese waltz.

Another orchestra concert was given at the Waldorf-Astoria Sunday night. It was the season's second concert by the Manhattan Symphony, Henry Hadley, conductor. The principal work of the evening was the Brahms third symphony, which was given a musicianly reading; there was also Arthur Foote's Suite in E major for string orchestra and the Smetana "Bartered Bride" overture. In addition two soloists appeared, a 14-year-old soprano, Sylvia Berman, who sang Mozart's aria, "L'Amero," from "Il Re Pastore" in promising fashion and the 'cellist, Maurice Marechale, who gave the first local performance of the Honegger 'cello concerto, which he played with the Boston Symphony last year and which is dedicated to him. It is a fairly interesting but ungrateful composition. The audience was cordial to all concerned.

Herald Dec 1

WERRENRATH TO SING 'DANNY DEEVER' HERE

Reinald Werrenrath, famous operatic and concert baritone, will make his first appearance at popular prices when, on Sunday night, he presents a popular program in the Boston Garden at the first of the Civic Symphony concerts. In addition there will be a concert by the Civic Symphony orchestra, Thompson Stone, director. This orchester numbers 105 musicians, recruited from the leading symphony orchestras of America. The concert is being sponsored by the National Civic Federation, women's department, Massachusetts section.

Werrenrath, flnown as "the most entertaining vocalist" on the stage, will include "Danny Deever" in his program, according to word received yesterday by Mayor Curley, co-sponsor of the concerts. The singer will allow the people of Boston to dictate his program to as far an extent as possible.

Post Dec. 1

FIEDLER TO BE GUEST LEADER

Werrenrath to Sing at Civic Concerts

Arthur Fiedler, who conducted the concerts last summer on the Esplanade, and who has been heard by thousands, has been selected as guest conductor of the first Sunday night Civic Symphony concert at the Boston Garden. The concert will begin at 8:30. All seats are reserved.

Fiedler starts his rehearsals today with the 105-piece Civic Symphony Orchestra. He will present some of his most popular Esplanade numbers.

Reinald Werrenrath, soloist, will arrive in Boston Saturday according to present plans. He will include "Danny Deever" and "Mandalay" in his programme. The demand for those two pieces, which he made famous, was overwhelming. The rest of his programme has not yet been decided upon

The Audiences for Three Orchestras

Basil Maine, English Visitor To Boston and Other Cities Continues His Report

Transcript

IN a previous article [sent to the London Morning Post and reprinted a fortnight ago in The Transcript] I have set down impressions of the three great orchestras of Boston, New York and Philadelphia, impressions gathered from a single program played by each. It may be profitable to discuss here the audiences on these and other occasions, since the audience is an integral part of one's experience of the event, whether it be concert, play or lecture.

The Boston concert I heard as one of a Friday-afternoon audience, an elderly and, for the most part, feminine assembly. An authority informed me that an entirely different set of people came to the Saturday evening concerts, students and young, keen amateurs. "If that is so," I said, "give me Saturday evening in Boston." He smiled and agreed.

Being a guest, I did not say that I thought the Friday afternoon audience seemed aloof, demure, polite, and set upon making the concert a social affair, but I concluded from his subsequent remarks that without the social background, the concerts would not be possible. Without Friday afternoon there could be no Saturday evening—in Boston.

After the concert I was taken to meet Koussevitzky. His room was filled with admirers, many women and a few men, all eager to welcome him back after the summer vacation. For a discreet interval he kept them waiting; then entered, like an actor of the old school, with a black cloak thrown loosely about his shoulders. With well-simulated pleasure and with dignity he received their welcome; then, after a few words to each, quietly and effectively dismissed them.

The subject of music and music-making in England greatly interested him, and I spoke of the beneficent influence of the British Broadcasting Corporation, a factor not even suspected at the time when he appeared more or less regularly in this country. Then came the question which for some reason I always find embarrassing, "And your opera?"—as if I were responsible for the good and the bad of it! Before I could speak he gave answer to himself: "I tell you, no opera scheme will succeed in your country without the active help of Sir Thomas Beecham." I said no more, for clearly he knew as much about the subject as I could tell him.

It was at Philadelphia that I was one of a Saturday night audience. But the atmosphere which I had expected was not there. Everybody was suffering from an inferiorty complex. A deep repression, emanating from somewhere near the conductor's desk, was all-pervading. It was as if we had anticipated the speech which Stokowski made at the end of the concert. He asked the audience to refrain from applause at future concerts: and this, in spite of the fact that a referendum on the question had previously been taken and had gone against him. It was gratifying to see that the audience was in no mood to accede to his request. Some, indeed, as if in irony, began to applaud the speech!

Let us hope that no musician will attempt a like contravention of ordinary human impulse in this country. Arnold Dolmetsch, of course, insists on silence after the performances at his festivals. But a Dolmetsch Concert is unique, and, in any case, applause does seem a little out of place after the still, small voice of the clavichord. The conditions of an orchestral concert are entirely otherwise. After the grandeur of the transcribed Toccata and Fugue of Bach in D minor, silence would give the feeling that a serious hitch had occurred, or even something catastrophic, as if the whole audience had suddenly been stricken with total deafness. Applause is a human and rational need, and must remain so until we have evolved so far as to be able, at will, to translate our bodies from concert-hall to house merely by thinking about it. And that will be after television, not before.

The audience in the Carnegie Hall for the New York Philharmonic Concert was the most alert and invigorating of the three. It was Sunday afternoon, but not the kind we know so well in the Albert Hall; not the kind that is redolent of beef and boredom, of drowsy indigestion and dutiful inertia. These were eager, attentive, and, as I discovered by eavesdropping during the interval, intelligently critical people. The management there has provided a comfortable withdrawing-room, large enough to accommodate, not the whole audience of course, but any who wish to settle some little argument which cannot be carried on in the corridors. That is an idea which can be commended to our own managers; and also the fact that none of the concerts I attended contained more than seventy-five minutes of actual playing. This with an interval of twelve or fifteen minutes was ideal, a heavenly length. . . .

For conclusion, I make this general observation derived from these recent experiences. Orchestral concerts are becoming so numerous in London, the programs so long, that there is a real danger that the public's appetite may sicken and so die. The British Broadcasting Corporation is a gift-horse no musician should look in the mouth—for long. Let us then glance quickly, even if it should embarrass. Are there not too many British Broadcasting Corporation symphony concerts in a season? Are the designs and duration of the programs well enough considered from the public's point of view? Is there not a danger that a fine orchestra will be overworked and become stale? In America I found that the healthiest conditions invariably existed where there was a genuine concern for the needs of the general public. In Philadelphia, conditions are less favorable than elsewhere. Philadelphia should be a warning to London. Autocratic Stokowski, flourishing as he is at the moment, like a green bay-tree, should be a warning to the British Broadcasting Corporation.

At last Dr. Koussevitzky and the Symphony Orchestra are ready with "Don Quixote," the one tone-poem of Strauss (save only the seldom played "Macbeth"), in which the conductor has not been heard at Symphony Hall. It is announced for the Symphony Concerts of Dec. 11 and 12. Mr. Bedetti will play Sancho Panza's violoncello.

Full Program Of Unfamiliar Or New Music

TRANS. DEC. 3

Two Modernists, One Russian, And Chausson in Prospect Symphony Hall

TO RECITE the novel pieces on the program for the Symphony Concerts this week is to list all the numbers of that program itself. Mr. Burgin, as conductor, is in no wise being outdone by his illustrious chief and friend, Dr. Koussevitzky. The list begins with two Studies for Orchestra (not transcriptions of studies for piano) by the young Russian, Vladimir Vogel. These two Studies, "Ritmica funebra" and "Ritmica scherzosa" were introduced to America this fall in that remarkable modernist program of Leopold Stokowski which included also works by Ferroud, Stravinsky, Golestan, San Juan, Tansman, von Webern, Mossolov, and Bennett. For second number stands Ernest Toch's "Little Theater Suite," Opus 54, played by Mr. Kleiber and the Philharmonic Society in New York on Nov. 8, last. The suite runs through the following movements: 1. Overture; 2. Bashful Wooing; 3. Dance; 4. Nocturne; 5. Finale: Presto. Following the suite Nicolai Berezovsky's Violin-Concerto, Opus 14, will also present the composer as solo-violinist. At a Monday Concert last spring Mr. Berezovsky was introduced to Boston as conductor in his own symphony. He is still new to the Friday and the Saturday concerts. After intermission comes one of those new-old pieces which are resurrections rather than novelties, but which as such cannot entirely escape the hand of the chronicler of things unusual—Ernest Chausson's Symphony in B-flat, Opus 20. The Boston Symphony Orchestra under Vincent d'Indy introduced it to America at a concert in Philadelphia in 1905. It has had four performances at Symphony Hall but none since 1923.

Mr. Vogel

Vlaimir Rudolfovitsch Vogel was born at Moscow, Feb. 29, 1896, of a German father and a Russian mother. As a sixteen-year-old boy he was led to the study of musical composition through contact with Skriabin. During the years of the war (specifically, 1915-18) he was a civil prisoner in Russia. After the war Vogel became a pupil of Heinz Tiessen (1918) in Berlin, and studied with Busoni from 1920 to 1924. More recently he is described as a follower of Schönberg. Riemann's list of Vogel's compositions includes the following: Symphonic Prelude, 1921; a suite drawn from music composed for a "symbolical film," for string orchestra and kettle drums (1922); a string quartet (1924); Sinfonia fugato (1926); a chorus for mixed voices, solos, saxophone-ensemble (1928).

The score of the "Two Studies" is dedicated to the City of Königsberg in East Prussia. Though the copy of the score at Symphony Hall bears the date 1930, it also bears the imprint "Second Edition." Mr. J. M. Sanromá gives information that he heard it over the radio during his stay in Germany some three years ago, thus tending to question the assertion that it was "composed and published in 1930." The work was accounted "among the most successful" of the orchestral pieces done at the Oxford-London Festival of the International Society for Contemporary Music in the summer of 1931.

In the program-book of the Philadelphia Orchestra, the brilliant editor, Mr. Lawrence Gilman, wrote: "The two Studies are contrasted. The first is a dirge, entitled 'Ritmica funebra.' The second is a scherzo, entitled, 'Ritmica scherzosa.'" Then he quotes Edwin Evans's comment after the English festival: "The main interest of the Studies is not so much thematic as inherent in the rhythms used and in the interplay of timbres, which suffice to create very definite moods. They are Studies in the real sense of the word, excursions on purely orchestral technique." To which one may add only that the orchestra is strong in percussion (including a Chinese drum); that the slow funereally paced first Study opens with a duet between kettle-drum and bass drum. The rhythm here outlined persists through the first portion of the work in full strings; returns again, somewhat less insistently, toward the end, in the final summary of the Study. The title is evidently no misnomer. It is a study on a rhythm. An English horn soon enters above the strings, at first merely joining in the rhythm, later gradually suggesting a tune of its own, which leads to a complex contrapuntal web of melodies in various wind instruments. Of course the idiom is the modern German, dissonant idiom, the style thoroughly "maschinenmässig." When strings cease with the fundamental rhythm, drums take it up, and strings take their place in the melodic web. Their section, the main contrast section of the piece, is somewhat less dissonant than that of the winds . . . The second Study begins with wild surges up and down the range of muted strings. There are trumpet-solos in thirds. The piece is alive with rhythmic interest and sparkle.

Mr. Toch

There was biographical matter about Ernest Toch in these columns when Mr. Sanromá played his Piano-Concerto two years ago. One may summarize here that he was educated for the profession of medicine; that he also engaged in general studies at Vienna and received the degree Doctor of Philosophy in 1921 upon writing a thesis, "Contributions to the Study of Melodic Style"; that he is self-taught in musical composition; that he has won numerous prizes therein; that he is living at present in Berlin.

The impending Suite dates—as far as publication is concerned—from the present year, 1931. The music, by word of the composer, is neither specifically "programmatic" nor entirely "absolute." The so-called "Theater-Situationen" refer to certain general episodes and situations familiar in the theater. The background is Viennese—present-day Viennese; titles or general character, according to the composer, sufficiently indicate the mood of the particular piece. Again the orchestra is the large modern one; again it is rich in percussion. The percussion choir is evidently much in the mind of the composer, for he writes in the score: "The composer entreats a loving ['liebevolle'] and differentiated handling of the percussion. It must be rhythmically precise, but as to sonority must guard its secret. A little key, a thin pencil, a knitting needle, thumbs, the balls of the hand, finger tips, finger nails may prove more serviceable than any specially prepared hammers or drum-sticks." The composer dispenses with the usual tempo indications, but substitutes metronome marks. Thus we learn that of the five numbers only one, the nocturne, moves at a slow pace. The quotations in the following synopsis are again from Mr. Gilman, this time writing in the program book of the New York Philharmonic Society:

I.—"The Overture, in 4-4 time, with its merry theme and its 'wienerisch' 'cello cantilena, evokes the setting for the imaginary episodes." A bustlingly rhythmed music, at the first in strings, at the last in wood-winds, with the running 'cello melody between.

II.—"'Bashful Wooing': a movement in triple time, in the style of a passacaglia, conveying a mood bucolic and idyllic." There is nothing shrinking in this bashfulness, for the tempo is rather fast, the music, full of piquant devices—pizzicati, xylophone solos and a style thereby suggested.

III.—"Dance: 'This movement, in 3-4 time, is intended,' says the composer, 'as a gay contrast to the idyllic mood of the preceding one.'" An exceedingly active movement with continually shifting meter.

IV.—"Nocturne: Ruhig (zart, innig) 3-4 time. This night-piece, scored with delicate fantasy and a daring frugality of means, begins with an oboe-solo of thirty-one measures, followed by a rhythmical pizzicato figure in the strings and a brief solo for the timpani. The oboe's song is heard again, and the voices of clarinet and bassoon are added to it. The pizzicati in the strings recur, followed by a passage for solo violin, solo viola, solo 'cello. The movement ends with a solo for violin accompanied very softly by percussion instruments." To which there is nothing to add save that the oboe solo enters entirely without accompaniment.

V.—"The Finale is a Presto (molto leggiero) with no reference to any particular theatrical situation." A buzzing principal theme for principal section; a dissonant theme for two trumpets in contrast.

The Russian

Nicolai Berezovsky is a young Russian violinist at present working as orchestral musician in New York. His symphony, which he himself conducted, was well received last spring. The present concerto had first performance with Carl Flesch as violinist and the composer as conductor, at Berlin in the spring of 1931. It has had other hearings in Europe. It is short, requiring not much over a quarter-hour in performance. It employs an economical orchestra—wood-winds, trumpets and horns in pairs, fairly liberal percussion, the usual strings. It runs in three movements: Allegro di bravura, Adagio sostenuto, Allegro giusto. The modern, well peppered idiom is its language. It is highly energetic, with few points of repose. The phrase "di bravura" defines the first movement better than a paragraph of description. The violin is a leading voice rather than a solo with accompaniment. The Adagio begins with muted strings taking as basis one of the quieter figures from the first movement. The solo violin at once enters with an expressive melody. Toward the middle, it plays an ornate, decorative music, then returns to the melody of the beginning. The finale is gay, sprightly, playful. There is a period of relative relaxation when a clarinet sings a "giocoso" melody. 'Cellos prepare for re-entry of the principal theme. A Presto section gives the final "pepping-up" which precedes the climactic second return of the chief theme. This time it is in the full orchestra with the

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the statute void.

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"Of course, the defendant has every right to defend his property by every reasonable means, but he must yield his views of what is reasonable for that purpose to the judgment of the moral standard of the community, as embodied in the statute, the general subject of suppression of cruel treatment of animals being within legislative competency. The details in the main must be regarded as within the discretion of the law-making power. This decision is reached with a full appreciation of the hardships to farmers against so cunning an enemy as the fox. Farmers have been made subject to favorable and unfavorable legislation, which has been upheld. The statute here assailed is general in terms and includes all trappers, and is not restricted to farmers. Simply because it effects farmers more acutely than other

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Concert-Chronicle

Past into Present

Tran Dec 3

AFTER the recent concerts of the Symphony Orchestra in New York, Deems Taylor, the composer who is also journalist, wrote in the newspapers to which he sends a syndicated article: "One conclusion these concerts left is inescapable. It is time we realized that Boston has regained its old place in the sun, and has, once more, one of the world's great orchestras. This may seem a fairly obvious statement, but I doubt whether all of us have grasped its truth. During the war, and the succeeding seasons under Mr. Rabaud's hopelessly handicapped leadership, the ruin of the organization was almost complete. Mr. Monteux, who followed him, was a brilliant program-maker and in many respects a fine conductor; but even he was not stern enough drillmaster to overcome the orchestra's demoralization and bring it within measurable distance of its former perfection.

"For nearly a decade, thereafter, we were in the habit of shaking our heads sadly at every mention of the Boston Symphony Orchestra. Habits are not easy to break; but we really must get over that one. Mr. Koussevitzky has wrought the miracle that we thought impossible. His orchestra last week played with technical brilliance, tonal beauty, and sensitive response that stamp it as one of the great ones. Karl Muck would have recognized it.

"Which is high praise and which is also another way of saying that Mr. Koussevitzky is a superb conductor. If there were any doubts on that subject, they would have been dispelled by his transparent and exquisitely modeled readings of Debussy's 'Clouds' and 'Fêtes' on Thursday evening, and the stunning performance of Ravel's 'Daphnis and Chloë' that was the high point of the program."

MUSIC

Dec 5 Herald

SYMPHONY CONCERT

The seventh program of the Boston Symphony orchestra, which was performed yesterday afternoon, was conducted by Richard Burgin. It's first half consisted of the following modern works, never before heard in Boston: Wladimir Vogel, Two Etudes (Ritmica funebra, Ritmica scherzosa); Ernest Toch, Little Theatre Suite, Op. 54 (I—Overture. II—Bashful Wooing. III—Dance. IV—Nocturne. V—Finale: Presto); Nicolai Berezovsky, Concerto for Violin, Op. 14. The solo part of the concerto was played by its composer. The second half of the program was occupied by Chausson's Symphony in B flat major, Op. 20.

Of Wladimir Vogel's "Two Etudes," the English critic, Edwin Evans—a ready and eloquent apologist for modern music with whom Ernest Newman has fought some epic battles—has said that their main interest "is not so much thematic as inherent in the rhythms used and in the interplay of timbres, which serve to create very definite moods. They are studies in the real sense of the word, excursions in purely orchestral technique." The first of these studies, the "Ritmica funebre," did indeed begin by creating an unmistakably funereal mood with its opening measures of intermittent drum-roll and the sombre rhythmic figures for the strings which followed them; and there was an oboe theme that had a melancholy beauty. But as more and more instruments entered and formed a more and more complex web of sound, the "interplay of timbres" presented an effect not unlike that which results from mixing all the colors of a painter's palette into one neutral mess. Nor was there anything especially original or characteristic in the orchestral timbres or rhythmic patterns of the "Ritmica giocosa." Mr. Burgin's beat made it clear that the score must present a terrifying panorama of changing time-signatures, but to the ear all was tame and unexciting. Stravinsky and Copland have given us infinitely more hair-raising rhythms.

More interesting as orchestral experiment was Ernest Toch's "Little Theatre Suite." This music was not written to be performed in connection with any particular stage performance, nor (says the composer) is it absolute music; certain of its movements were meant to suggest situations familiar in the theatre. It is not unlikely, however, that accompanying stage scenes, or ballet scenes, would render them more enjoyable. Their composer undoubtedly heard them in relation to scenes enacted in his mind's eye; their hearers must guess vaguely at their precise purport and detailed implication, or judge them (against the composer's wish) as absolute music. So viewed, these pieces do not pass the test equally well, though all are enlivened by many an ingenious touch and original fancy. With the best intentions in the world one could not find the "Wienerisch violoncello cantilena" of the "Overture" noticeable Viennese, but Mr. Toch was born in Vienna. Nor was it altogether easy to regard the amusing "Bashful Wooing" episode as "idyllic." But the vigorous and really bucolic "Dance," the "Nocturne," and the airy and thoroughly abstract (indeed, almost classic) Finale were wholly delightful.

Mr. Berezovsky showed himself to yesterday's audience both as an extremely dexterous and polished violinist and as a thoroughly contemporary composer. His concerto, in three movements, bears little resemblance to the traditional, banal, 19th-century type. No doubt, the work may by analysis be fitted into the usual pattern, but to the ear it sounds refreshingly new. The melodic material is exceedingly free, in the modern fashion, though the figuration of the violin part is sometimes strongly reminiscent of the Bach of the Brandenburg concertos or of the Handel of the Concerti Grossi. As a whole, too, the music has a vivacity, a luminous passionlessness, a crystalline impersonality, characteristic of 18th-century instrumental music, though the melodic and harmonic idiom is that of a young man of today. Mr. Berezowsky—who was admirably seconded by Mr. Burgin and the orchestra—was warmly applauded and several times recalled.

Chausson's symphony, which had not been performed here since 1923 (under Mr. Monteux), is a work of very different kind. With its monumental dignity, with its well-defined themes used as emotional symbols, emotionally developed, more than as decorative motives, with its rich, warm, sonorous orchestration—a smooth, thick mixture rather than a loosely woven fabric, it is of the consecrated type of romantic symphony. Despite its reminiscences of Wagner, of Franck, its occasional suggestion of Tchaikovsky; despite its moments of banality or pomposity, the symphony is worthy of occasional resuscitation. Not the least pleasing episodes in it are those that might belong to a French "Pastoral symphony," a la Watteau, with idyllically burbling horns and flutes and oboes.

The performance of the orchestra under Mr. Burgin's careful and intelligent direction was excellent. The concert will be repeated tonight.

Next week's program is as follows: D'Indy, "Istar" Variations, Op. 42. Debussy, "La Demoiselle elue" (with Mary Garden, Mae Murray, and the Radcliffe Choral Society). Strauss, "Don Quixote." Dr. Koussevitzky will conduct.

S. S.

MALDEN WAR VETERAN KILLED BY AUTOMOBILE

Elmer Lawlor, 41, a world war veteran of 34 Highland avenue, Malden, was killed at Mingo street and the Newburyport turnpike in Malden last night by an automobile driven by William Taylor of 84 Appleton street, Saugus.

Lawlor was dead on arrival at the Maplewood Hospital. He was a member of company L, 101st infantry during the world war.

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Matinee For Moderns and Of Mr. Burgin

Vogel, Toch, Berezovsky, Each With His Own Flavors, Back to Chausson

Trans. Dec. 5

THERE WAS a deputy-conductor, yesterday, at the Symphony Concert—Mr. Burgin, from Concertmaster's chair to podium, as in recent seasons, while Dr. Koussevitzky spent an autumn week in his study, free from rehearsal and performance. Once more the audience clapped Mr. Burgin warmly as he entered; while his colleagues on the stage joined in the plaudits more than courteously. Thus did he have the best of two concert-worlds; while the best of the world in which each of us works daily is not to be despised. Only it knows the worst of us at the job. To the end of the concert, moreover, Mr. Burgin—and the music in hand—held the interest of the audience. Eminent composer-conductors, "guesting" at Symphony Hall in their own works, have done less.

Mr. Burgin, for his part, has put by the diffidence, the apparent self-consciousness, long hampering him in this annual excursion to the conductor's stand. As such things go, he now tends to the other extreme of undue confidence. Throughout the concert his was blunt conducting. So far as a first hearing of new music may test performance, Mr. Toch's "Theater-Suite" asked for lighter handling. Nearly everywhere in it, unless the measures were solo or nearly such, tone was too heavy; orchestral texture over-thick: witty or adroit details obscured. In Chausson's Symphony, the climaxes with the brass released were blatant rather than sonorous. Nor did the conductor catch and convey the composer's sensitive feeling for the timbres of reed and string choir. Perhaps the quick movements of Mr. Berezovsky's Violin-Concerto, which sounded stiff and were boresome, would have seemed less so under a more pliant bâton.

As piece succeeded piece, Mr. Burgin still treated the orchestra as a mass to be split into nothing smaller than a choir or at the least a group. Unless the composer had saved himself by unescapable ordering of his score, inner voices were inaudible; details went by the board; euphonies slipped past unpolished; timbres, soft or hard, lacked edge. These are the days in which conductors and composers treat orchestras in open-work. Mr. Burgin solidified his. Such straightforward conducting has its merit. It leaves the composer's music unwarped by an over-interpretive temperament. But it may also leave it thick-voiced, heavy-gaited, plain-colored. Of the chosen numbers, only Mr. Vogel's two Studies for Orchestra bore well Mr. Burgin's handling. For two years past, he has advanced in the sensitive and expressive art of conducting. Yesterday there was clear recession.

The deputy-conductor's program-making was more fortunate. Revivals are a watchword of the season at Symphony Hall. Chausson's solitary Symphony still deserves occasional hearing. There are conductors, like Mr. Stock in Chicago, who cherish it. Yesterday, for the first time in eight years, it returned to a Boston program. Dr. Koussevitzky practices an impulsive, understandable sympathy for the Russian emigrés of music. Last week it was Mr. Cherepnin from Paris; yesterday, Mr. Berezovsky, young, blonde and sturdy, from New York. A year and a half ago, on a Monday evening, there was room for his First Symphony, the composer conducting; yesterday, for his Violin-Concerto, the composer as violinist. So runs this too human world away.

The other three numbers upheld the honorable tradition of the Symphony Orchestra, established by Dr. Muck, neglected only in the interregnum of Rabaud, maintained as never before by Dr. Koussevitzky—the performance of music written in our immediate day and written by youth. To find the deputy-conductor following it as matter of course was to realize how firmly it has become the high distinction of the Concerts, how thoroughly all concerned in the ordering of them are impregnated with it. Mr. Vogel is a Russo-German turning into his thirties. Mr. Toch is older; but known to Boston hitherto by a Piano-Concerto only. Mr. Berezovsky is as young as Mr. Vogel.

Here they all were upon a single program, each with unmistakable stamp of this present hour. In Germany, where they must classify or suffocate, Mr. Vogel passes for a Schönbergian, though in the Studies there are few traces of such influence. Mr. Toch is the wit of modernistic music, mislaid in Berlin, when Paris or Vienna should be his city. Mr. Berezovsky at least writes briefly and to entertain, which is good modernist practice. Plainly Mr. Burgin is also faithful to his own day. So much the better for him. Even the audience—of a Friday afternoon—turned up enough sympathizers to give all four hearty applause.

Mr. Vogel's Studies are impressive. By a persistent rhythm, but much more by sonorities and the interplay of instrumental color, the first germinates, unfolds, imposes and enforces the funereal mood. From first note to last it is sombre music unrelieved; tragic rather than anguished, heroical of lament, charged more with the majesty and less with the pangs of mourning The reiterated, relentless rhythmic figures; the ceaseless intensifying of the plangent sonorities, the deepening and the darkening of the instrumental colors; the implacable march, the sudden up-sweepings and down-fallings, betoken a music of large design, unflagging strength, directed power. Such concentrated and sustained will to create in a single far-flung possession is rare in these days; by its rarity irresistible. While the hearer is absorbed in the puissance of the orchestra for sonority, color, rhythm, he is caught into the passion; by it mastered. There are many ways with modernities. Mr. Vogel's is the way of mighty, but measured, insistence. The second Study, scherzo-like, runs exuberantly a briefer course. Orchestral sleight of hand now makes play with a leaping rhythm, lighter sonorities, flicking color.

Mr. Toch's Suite is fantastical and amusing. The hearer knows not the theater-moments that spurred the composer to look in his playhouse memories, then "make some music." He cares not at all for the promptings to the sequence of moods, so long as those moods are diversified and charactered. Mr. Toch is an adroit craftsman in modernity. He knows what he would say and the exact means by which to say it. At will, he is briefly pastoral, pictorial, poetical. By choice he is oftener playful, mocking, witty, sardonic. His humor or his fantasy, is ready and waiting; his hand, through the Suite, invariably light. He does not write an "important" music, probably being well aware that there is enough of it in this overburdened world. No more does he write in passion or vision. For the while he is content to amuse—a most desirable and by no means easy exercise of the creative faculties. He does amuse ingratiatingly, which is ample reward for twenty minutes in concert-hall. Blessed be the modernists. They take music, as all men and things should occasionally be taken, down from pedestals.

Mr. Berezovsky plays the violin with an unobtrusive skill. He is sensitive to his instrument, with a light hand drawing from it suave or sparkling tone. He makes a first movement of pretty and transparent pattern-weaving; a finale that would be vivacious as well; between sets a pleasing, passionless tune, loosely wrought, well found. A happy brevity saves him from repetition, his listeners from more than momentary boredom. It appears that Stravinsky did not invent the twenty-minute violin-concerto.

Chausson's Symphony has aged, like nearly all the Franckian product, even of the master himself. The mildly "cyclic" form, the Franckian progressions and sonorities now leave as little impression behind as the inevitable Wagnerian admixtures. All three are proper to Chausson's predilections and admirations, to the time—the turn into the nineties—and the circle in which he lived and wrote. What persists in the Symphony and preserves it is personal quality. From shape to shape, from flavor to flavor it shifts: here a gentle poignancy or a pure sensuousness; there a fine clear ardor that may speak out in noble fervor or still into quiet rapture. The tears of things haunt the slow movement. In the finale there are moments of unclouded exaltation. The Symphony embalms an individual spirit. Through the veilings of a time and a manner, its sensibility still pierces, its richness exhales.

H. T. P.

Dec. 5. MUSIC Herald De

SYMPHONY CONCERT

The seventh program of the Boston Symphony orchestra, which was performed yesterday afternoon, was conducted by Richard Burgin. It's first half consisted of the following modern works, never before heard in Boston: Wladimir Vogel, Two Etudes (Ritmica funebra, Ritmica scherzosa); Ernest Toch, Little Theatre Suite, Op. 54 (I—Overture. II—Bashful Wooing. III—Dance. IV—Nocturne. V—Finale: Presto); Nicolai Berezowsky, Concerto for Violin, Op. 14. The solo part of the concerto was played by its composer. The second half of the program was occupied by Chausson's Symphony in B flat major, Op. 20.

Of Wladimir Vogel's "Two Etudes," the English critic, Edwin Evans—a ready and eloquent apologist for modern music with whom Ernest Newman has fought some epic battles—has said that their main interest "is not so much thematic as inherent in the rhythms used and in the interplay of timbres, which serve to create very definite moods. They are studies in the real sense of the word, excursions in purely orchestral technique." The first of these studies, the "Ritmica funebre," did indeed begin by creating an unmistakably funereal mood with its opening measures of intermittent drum-roll and the sombre rhythmic figures for the strings which followed them; and there was an oboe theme that had a melancholy beauty. But as more and more instruments entered and formed a more and more complex web of sound, the "interplay of timbres" presented an effect not unlike that which results from mixing all the colors of a painter's palette into one neutral mess. Nor was there anything especially original or characteristic in the orchestral timbres or rhythmic patterns of the "Ritmica giocosa." Mr. Burgin's beat made it clear that the score must present a terrifying panorama of changing time-signatures, but to the ear all was tame and unexciting. Stravinsky and Copland have given us infinitely more hair-raising rhythms.

More interesting as orchestral experiment was Ernest Toch's "Little Theatre Suite." This music was not written to be performed in connection with any particular stage performance, nor (says the composer) is it absolute music; certain of its movements were meant to suggest situations familiar in the theatre. It is not unlikely, however, that accompanying stage scenes, or ballet scenes, would render them more enjoyable. Their composer undoubtedly heard them in relation to scenes enacted in his mind's eye; their hearers must guess vaguely at their precise purport and detailed implication, or judge them (against the composer's wish) as absolute music. So viewed, these pieces do not pass the test equally well, though all are enlivened by many an ingenious touch and original fancy. With the best intentions in the world one could not find the "Wienerisch violoncello cantilena" of the "Overture" noticeable Viennese, but Mr. Toch was born in Vienna. Nor was it altogether easy to regard the amusing "Bashful Wooing" episode as "idyllic." But the vigorous and really bucolic "Dance," the "Nocturne," and the airy and thoroughly abstract (indeed, almost classic) Finale were wholly delightful.

Mr. Berezowsky showed himself to yesterday's audience both as an extremely dexterous and polished violinist and as a thoroughly contemporary composer. His concerto, in three movements, bears little resemblance to the traditional, banal, 19th-century type. No doubt, the work may by analysis be fitted into the usual pattern, but to the ear it sounds refreshingly new. The melodic material is exceedingly free, in the modern fashion, though the figuration of the violin part is sometimes strongly reminiscent of the Bach of the Brandenburg concertos or of the Handel of the Concerti Grossi. As a whole, too, the music has a vivacity, a luminous passionlessness, a crystalline impersonality, characteristic of 18th-century instrumental music, though the melodic and harmonic idiom is that of a young man of today. Mr. Berezowsky—who was admirably seconded by Mr. Burgin and the orchestra—was warmly applauded and several times recalled.

Chausson's symphony, which had not been performed here since 1923 (under Mr. Monteux), is a work of very different kind. With its monumental dignity, with its well-defined themes used as emotional symbols, emotionally developed, more than as decorative motives, with its rich, warm, sonorous orchestration—a smooth, thick mixture rather than a loosely woven fabric, it is of the consecrated type of romantic symphony. Despite its reminiscences of Wagner, of Franck, its occasional suggestion of Tchaikovsky; despite its moments of banality or pomposity, the symphony is worthy of occasional resuscitation. Not the least pleasing episodes in it are those that might belong to a French "Pastoral symphony," a la Watteau, with idyllically burbling horns and flutes and oboes.

The performance of the orchestra under Mr. Burgin's careful and intelligent direction was excellent. The concert will be repeated tonight.

Next week's program is as follows: D'Indy, "Istar" Variations, Op. 42. Debussy, "La Demoiselle elue" (with Mary Garden, Mae Murray, and the Radcliffe Choral Society). Strauss, "Don Quixote." Dr. Koussevitzky will conduct.

S. S.

MALDEN WAR VETERAN KILLED BY AUTOMOBILE

Elmer Lawlor, 41, a world war veteran of 34 Highland avenue, Malden, was killed at Mingo street and the Newburyport turnpike in Malden last night by an automobile driven by William Taylor of 84 Appleton street, Saugus.

Lawlor was dead on arrival at the Maplewood Hospital. He was a member of company L, 101st infantry during the world war.

Globe MUSIC Dec 5

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, concert master of the Boston Symphony Orchestra, conducted yesterday's Symphony concert, making what has become his annual appearance. Dr Koussevitzky for several seasons past has entrusted a pair of concerts to Mr Burgin at about this time. The audience greeted Mr Burgin cordially. Of his popularity with the subscribers there is no doubt.

Mr Burgin's program included three first performances in Boston, of music by Vogel, Toch, and Berezowsky, pair the Chausson symphony, unheard here since 1923. Mr Berezowsky was the soloist in his own violin concerto. With the exception of Mahler's Ninth Symphony, these novelties were the only significant music new to Boston to be played thus far this season. Dr Koussevitzky's new pieces thus far have been singularly tepid and ineffective. Mr Burgin's proved stimulating, though it must be said that three modern novelties on a single program tax the listener's powers of absorption.

Wladimir Vogel, whose two Etudes entitled "Ritmica funebra" and "Ritmica scherzosa," began the concert, is a Russian by birth, but his father was German and he has studied in Berlin. These two studies are not merely interesting experiments in the use of unusual rhythmic and instrumental effects. They are written in an idiom perhaps too self consciously original, but the composer manages to express, poignantly, feelings not confined to him but common to the generation adolescent when the World War came.

Toch's "Little Theatre Suite" confirmed one's impression that he is a noteworthy modern German, a living refutation, as is Hindemith, of the notion prevalent in Paris and London that there has been no German music since Richard Strauss began to repeat himself.

Berezowsky, another young Russian, now a member of the New York Philharmonic Orchestra, has, in the violin concerto heard yesterday, written music less vital, less salient thematically, than the symphony he conducted here last season. He has, however, added to the very restricted orchestral repertory of the concert violinist a concerto worthy, like those of Prokofiev and Sibelius, of performance before audiences sated with Mendelssohn, Brahms and Beethoven. He played the solo part well, though without dazzling virtuosity.

Mr Burgin's conducting throughout the program was musicianly and authoritative. Save Dr Koussevitzky, there is nobody in Boston so well equipped to conduct the Boston Symphony should any emergency necessitate a substitute or assistant. Mr Burgin has in fact developed as a conductor to the point where he would be quite capable of directing a series of orchestral concerts by any orchestra not in a position to summon a world-famous master.

His reading of Chausson's symphony was an eloquent and compelling one. This music has been unjustly obscured by the fame of Cesar Franck. Chausson was not merely a pupil of Franck. He owes quite as much, in fact, to Wagner as to his famous master. And his utterance is authentically his own, no mere echo of other and greater geniuses. This symphony should be more often heard. Yesterday's audience was plainly impressed by it.

The music of Vogel and Toch heard yesterday might serve as an illustration of the style of the post-war era. Gone are the grandiose sonorities, the luscious harmonies, the long-drawn-out loose musical structure of the late 19th Century. In their place we have pregnant rhythms, out of which grow polyphonic patterns, with much incidental dissonance, brevity, pungency of utterance, lightness of touch and often, as in Toch's suite, of mood. The change is to some minds for the better, a reversion to the mood and manner of the 18th Century, though by no means to the idiom of Haydn.

Next week Dr Koussevitzky will conduct d'Indy's "Istar," Strauss' "Don Quixote" and Debussy's "Blessed Damozel," with Mary Garden and Marie Murray as soloists.

Amer Dec 5

Symphony Led by New Hand

By MOSES SMITH

Richard Burgin, concertmaster of the Boston Symphony Orchestra, takes his annual turn at wielding the baton in a symphony program this week, while his chief, Serge Koussevitzky, rests from arduous labors.

Far from being a routine affair, this concert is one of the most remarkable of the year. The first three numbers are all new to Boston, while the last, Chausson's Symphony in B-flat major, is a revival, last heard here during the regime of Pierre Monteux. And something like a miracle is the fact that all of these unfamiliar works proved to be worth-while music.

The first of the novelties was two Etudes entitled "Ritmica Funebra" and "Ritmica Scherzosa" by Vladimir Vogel. As the titles indicate, these pieces are studies in rhythm ingeniously wrought and sparingly orchestrated. We liked them even better than the Little Theater Suite of the more celebrated Toch, though that work, too, had some delightful stuff in it. Toch's music, indeed, was preferable to his extraordinary literary explanation of it, wherein he pointed out that the music was neither program nor absolute. Perhaps it is in order to revise one's definitions.

The last of the new works was a violin concerto by a Russian composer now living in New York, Nicolai Berezowsky. The concerto, in which the composer proved to be an able violinist, was unfortunately placed, coming after two exacting new scores, leaving the listener hardly fresh for new impressions. Even so, the concerto seemed well made, having interesting thematic material of an unconventional sort, and remarkable passage work for the solo violin.

Mr. Berezowsky was cordially, but not enthusiastically, received by the Friday matinee audience.

Monitor Dec 5

Music

Boston Symphony

For the seventh pair of Boston Symphony concerts, Dr. Serge Koussevitzky relinquished his baton to his concertmaster and assistant, Mr. Richard Burgin, who conducted, on the afternoon of Dec. 4, in Symphony Hall, Boston, the following program: Vogel, Two Etudes; Toch, "Little Theater Suite"; Berezowsky, Concerto for Violin, op. 14; Chausson, Symphony in B flat.

Like a good deputy, Mr. Burgin carried on the policy of his principal in the matter of introducing novelties. Nor were his novelties altogether lacking in interest. Realizing that there must be place in symphony programs for some of the less forbidding forms of the tonal art, he began his concert with two "modernist" works in lighter vein.

Vogel's "Ritmica Funebra" and "Ritmica scherzosa," introduced at Oxford last summer and at Philadelphia this fall, are engaging studies in rhythm and instrumental color, which were worthy of the success they won with the public. Toch's Suite, submitted to New York by Erich Kleiber this season, proved to be cleverly contrived, witty in content and suave in manner. It makes us smile as we listen, and there are worse recipes than that for music. Mr. Berezowsky's Concerto did not make us smile. It made us regret that the composer—who was also the soloist—should have undertaken composition in so difficult a form before he had a great deal to say, or was prepared to say it in an unusual and interesting way.

Chausson's Symphony, unheard in Boston since Mr. Monteux's day, deserved its revival. After eight years, it fell gratefully upon the ear. True, it does not bear the credentials of original genius; its debt to Franck and to Wagner is evident. But it is one of a few French symphonies which need to be heard occasionally, alongside those of other nations.

Mr. Burgin, who was warmly received, continues to grow in directorial authority and imaginativeness.

L. A. S.

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MUSIC Globe

SYMPHONY HALL Dec

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photo shows the wonder child at the

~~Traveler Dec 5~~

BURGIN CONDUCTS BOSTON SYMPHONY

Perhaps no more trying place could have been cnosen for Richard Burgin, concert master of the Boston symphony orchestra, than as conductor of the concert at Symphony Hall yesterday afternoon.

For despite the brilliance and interest of the youthful and rarely talented Nicolai Berezowsky as composer and soloist, despite the beauty of the Chausson B-flat major symphony, a surfeit of modern music found found an audience somewhat restless, quite frankly puzzled. There was gratitude for the lovely adagio of Mr. Berezowsky's violin concerto, with the composer himself in the solo part revealing a skilled and beautiful tone quality, and for a superb and masterly performance of the Chausson Symphony.

Two Etudes by Vogel opened the program with a resounding and even promising drum beat. But the merits of the composer's musical expressions must remain, certainly for most listeners, obscure. The ultra-modern style of the "Ritimica funebra," a lugubrious and formless series of discordant, harsh and ugly sounds, may be questioned as of any real value. The "Ritimica Scherzosa" which followed at least emerged as slightly more tuneful but hardly of more importance. Vogel was followed by the Toch Little Theatre suite, decidedly more musically worthwhile, but of which only the nocturne and finale held anything appealing.

Mr. Berezowsky displayed a splendid musicianship, apparent for the most part in the second movement of his concerto. There is a revelation of deep and fine understanding, a sincerity and originality, and a tremendous vigor.

The last half of the program held the Chausson Symphony, one of the far too few existing monuments to the fame of the French composer. It is an arresting example of his distinguished work.

The presence of the Barrymores in the audience added to the distinction of the Friday afternoon occasion.

The program will be repeated this evening, while next week we are promised Wagner's Faust Overture, Debussy's "La Demoiselle Elue" with the Radcliffe Choral Society, Mary Garden and Marie Murray as soloists, and the substitution for the Strauss "Don Quixote" of the Istar symphonic variations by the Vincent d'Indy, whose death has just occurred.

J. D.

BURGIN AT HELM WITH SYMPHONY

Modernists' Music and Chausson's Work Played

Post Dec 5

BY WARREN STOREY SMITH

The uncompromising modernists, hitherto absent from the symphony concerts of this season, returned there yesterday afternoon under the aegis, not of Dr. Koussevitzky, their so ardent champion in past years, but of Mr. Burgin, who yearly, at this time, relinquishes his post as leader of the first violins to guide the orchestra through a pair of concerts.

VOGEL SKILLED COMPOSER

These modern pieces were three in number: a pair of orchestral studies, titled "Ritmica funebra" and "Ritmica scherzosa," by the half-German, half-Russian Vogel, a new name in Boston; the Little Theatre Suite by the brilliant Toch; and a Violin Concerto by Nicolai Berezowsky, formerly of Leningrad, now of New York, in which the composer was soloist. For contrast and as balm for harassed ears Mr. Burgin devoted the second part of the concert to the Symphony of the Franckian pupil and disciple, Ernest Chausson, unheard in Symphony Hall since 1923.

The first of Vogel's Studies, with its major emphasis on rhythm, its liberal use of percussion instruments and its savage dissonance, reminded some of the piano and percussion accompaniment to which Miss Wigman had danced her Death Dance the evening before. The companion-piece, less drastic in character, further disclosed Vogel as a skilled and strongly individual composer.

Toch Arouses Interest

There are modernists who have something to say, as there are also those who merely ape and follow. To the first class belongs Ernest Toch, who has ideas and fancy as well as technical mastery. His Little Theatre Suite is engaging for all its atonality and should be heard again. Yesterday's performance, like that of Vogel's Studies, was brilliant and effective.

Mr. Berezewsky, on the other hand, seems in this Concerto, as in his Symphony of last season, to be of the followers rather than the leaders in the modernistic movement. His Concerto has a slow division of pleasant melancholy, but the rest is negative. At least he does not over-weight the solo instrument with ponderous orchestration. He played his music with technical finish and, in the slow movement, with charm of tone, and was politely received by the audience.

Redeemed by Slow Movement

For the refined and gentle and aristocratic Chausson the writing of a Symphony was something of a tour de force. His talent, essentially lyric and sensitive with a pervading vein of melancholy, hardly fitted him for sustained or heroic utterance. His Symphony often falters, and in it bluster and blatancy now and then take place of strength. But it is amply redeemed by the nobly mournful slow movement which might serve as memorial music for the departed great, by the impressive introduction to the first movement and by the arresting initial presentation of that movement's chief theme.

The end, in its way exciting, was superbly played yesterday and the warm applause that followed repeatedly returned Mr. Burgin to the stage until he bade his fellow-players bow their acknowledgements.

Trans

ton on Jan. 14, 15, 16; Gustav Holst at the concerts in Boston on Jan. 22-23. Mr. Clifton was known to Bostonians in his Harvard days; has since gained place in New York as able conductor of a student orchestra. Mr. Holst is the distinguished English composer, who will also be guest, for some months, of the Division of Music at Harvard.

The Symphony written by Roussel for the jubilee of the Boston Orchestra, was heard for the first time in Paris at a Lamoureux Concert on Sunday, Nov. 29. Albert Wolff was conductor.

Stravinsky Heard By Ernest Newman

The Critic Again Sidewipes The Composer Apropos His Newest Pieces

Dec. 18 — Trans,

At the Courtauld-Sargent concert, Stravinsky conducted his two latest works, the "Psalms-Symphony" for chorus and orchestra, and the Violin-Concerto. The general effect of each was to make us wonder once more what has become latterly of the man of genius who producd some of the earlier works of the same composer. The only conclusion one can come to is that the actual fund of music in him at the first was not a very large one; that to call forth the best of it he needed a certain kind of external stimulus and support of a pictorial order; and that when he now tries to write music without this kind of stimulus and support he becomes merely commonplace. His problem is quite a different one from that of Strauss. We cannot quite say of the later Stravinsky, as we can of the later Strauss, that he is a sort of inverted John Brown, whose soul lies a-mouldering in the grave, but his body goes marching on. A certain amount of degeneraiton there has undoubtedly been in Stravinsky also. But with Strauss it has been a case of sheer general exhaustion, perhaps due primarily to physical causes, of what was a mind of exceptional fullness at first; while in the case of Stravinsky it has been a matter of failure due to a persistent attempt to assert himself in a kind of music for which he has the minimum of natural aptitude.

Take the Violin-Concerto. In a worl of this kind, that affects to be "pure" music, the composer has necessarily t proceed more or less along establishe lines. There is, first of all, the questio of design. Characteristically enough Stravinsky tries to persuade us that i this respect, as in all others, he is wholly uniquely original. Characteristically enough, the less intelligent of his partisans aid and abet him therein. The reader may remember a recent referenc in this column to a grotesque article, by one of Stravinsky's incense-burners, i which the composer gave his own priceless views on musical structure: "for a Mozart, the invention of the themes represented . . . the maximum effort All the rest was made up in great par of a certain formalism, or, at least, technical skill had the upper hand over creative fantasy." Turning, however, to "my own music," he modestly informed us that "every bar is the result of an enormous condensation of thought, so that sometimes in a whole day's work I just manage to write one or two."

This interview was actually reprinted, in all its exquisite fatuity, in the program notes of Monday's concert! One can only surmise that Stravinsky and his camp followers must have a very rudimentary notion both of musical structure and of mental concentration and condensation; for in comparison with even a Mozart's first movement, to say nothing of a Beethoven's or an Elgar's first movement, the construction of that of the Violin-Concerto is quite infantile. It stands in about the same relation to a piece of real construction and real concentration as a child's sand castle does to St. Paul's.

Stravinsky has never shown the slightest faculty for construction. He is essentially a short-winded miniaturist, who could never think consecutively with any success for more than a few bars at a time, though when he had the right pictorial subject to work upon he could achieve miracles of sharp characterization in a series of thumb-nail sketches. I repeat that so far as structure is concerned this Violin-Concerto of his is merely elementary. That, perhaps, would not be fatal to it if the thinking, within the scope of these elementary designs, were musically first-rate. But it is not.

The truth seems to be that Stravinsky is not by nature a composer of "absolute" music, and that when he attempts it he falls between two stools. In his greater works, melody, harmony and rhythm are all of a piece and constitute a unified whole. That is because he is painting with his eye on the object, and the object is generally one with a touch of strangeness about it that justifies complete and consistent strangeness in the means employed to delineate it. But when he comes to write purely self-subsistent music he is pulled in one direction by his real genius for strange chord-structures and strange colors, and in another direction by his merely mediocre talent for melody of the symphonic kind.

The first movement of the concerto is a complete proof of this. Melodically it is just a compendium of pleasant commonplaces that have already done duty a thousand times in violin literature. Coloristically it is genuine Stravinsky, full of arresting piquancies. But the two media do not coalesce; and the final result of it all is a feeling that the composer is trying to work in an element that is not naturally his. One gets more of the real Stravinsky in the second of the two Arias, with its free melodic arabesques over simple harmonic chord-formations. The work as a whole, though finally disappointing, throws, however, an interesting light on what is vital and what is feeble in this curious and intriguing mind.

The same remarks apply more or less to the "Psalms-Symphony." The opening page, for instance, that would perhaps justify itself in connection with some simple ballet figures, is merely the extremity of Muscovite childishness as a prelude to Psalm XXXIX. Some of the vocal writing is pitiably commonplace in invention, and the double fugue has little interest beyond the academic. But every now and then, when Stravinsky reverts to type, he becomes extremely impressive—in the final pages, for example, where he repeats his old-style short Russian fragments of melody and harmony again and again, and, by dint in part of the fascinating strangeness of his color, in part of the sheer persistence of the repetitions, achieves an undeniable dignity that is almost grandeur. But the feeling with which one comes away from it all is that in works such as those given us on Monday, Stravinsky is floundering about in an element not really his. The sooner he gets back to his native, narrow but pungent Russian mentality the better it will be for him and for us. [From the Sunday Times, London

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Concert-Chronicle

These Moderns Trans. Dec 9

The new music, first heard at the Symphony Concert of Friday, fared better at the repetition of Saturday. Mr. Burgin, conducting, was in juster balance, with a lighter, more elastic hand upon both composers and players. The small orchestra, within which or against which Mr. Berezovsky set his solo-violin, eighteenth-century fashion, moved more flexibly, suggesting a pretty ingenuity on his part. But to an audience, schooled year in and year out to the violin-concertos of Brahms and Beethoven, with occasional excursions elsewhere, say into Sibelius, his unpretentious little piece was bound to sound sadly slender. Mr. Toch was most the gainer by more plastic and sympathetic conducting. The dissonances in his "Theater-Suite" asserted their amusing quality. With humor he set forth the "Bashful Wooing" or pretended for an instant to be jazzing his dance. Sundry modernists take themselves and their theory and practice in music-making over-seriously, especially if they happen to be young Americans. The elder and Continental Toch does not.

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The student orchestra of the Conserva-

Side by Side Variations by Two Masters

For the Symphony Concerts Strauss's "Don Quixote" And d'Indy's "Istar"

Dec 10 — Trans

For two months the writer whose initials appear at the end of these Thursday articles has been intrigued to discover how often he can find something of novelty in the weekly Symphony Concerts, if only the novelty of long overlooked pieces now revived. The list in which this is possible grows longer and longer. Without recounting past examples, consider the present week. Strauss's "Don Quixote" has not been heard at Symphony Hall since Mr. Monteux played it in the spring of 1922, exactly ten seasons ago; d'Indy's Symphonic Variations to the fable of Istar (now included to recall his recent death) have lain on the shelf since 1920 while Mary Garden, in singing the soprano part in Debussy's "Blessed Damozel" will be strange apparition at these concerts. Once more novelty on every hand. And those who look for schemes of this, that, and the other in program-making, will find here two exceedingly diverse examples of the variation form.

In none of his works has Strauss gone farther in the matter of orchestral realism than in "Don Quixote: Introduction, Theme with Variations and Finale: Fantastic Variations on a Theme of Knightly Character, Opus 35." Nowhere, even in "Heldenleben" or "Till Eulenspiegel" has he been more expert in adapting a musical form to a large, comprehensive program. (Whether form or program came first matters not to the listener, while the theorist is forced to note that the two are so perfectly fused that it is possible to argue almost equally well on either side of the question.) As expertly he joins the tragic to the comic, mingles the pathetic and the scurrilous, sets heroic dream pictures over against pitiful reality.

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The introduction begins with a ph for woodwinds, typical of the knightly hero under all conditions. At once the character-analysis (or shall we say synthesis, for we proceed from the particular to the general?) begins. A duet between second violins and violas suggests dreams of a dual nature, or of desire for a "lady of his heart." He is shown as a person of inner conflicts of doubts and hesitations, of indirections and circumlocutions. He is Don Quixote, the dreamer, the vain imaginer, the projector of impossible adventures and escapades. In his dreams of knightly deeds he thinks inevitably of the lady fair for whom true knight must always battle—and we hear for the first time the Dulcinea theme in the songful notes of the oboe. But the thought of battle brings yet another Don forward, the fighting man, to whom trumpets give militant voice. Then follows the first combination of themes, the dreamy Don with Dulcinea. There is much more of this development and combination and transformation of themes.

In this first part of the introduction we have already had rich and abundant variation of the motives originally announced. And all before the full-fledged theme is reached. Building to a considerable cadence with the motif which presents the Knight as a person of inner conflicts, Strauss prepares for that theme. In complete form, evolved from many of the motives already exposed, a solo 'cello now plays it. Above it on the page is the first of the two programmatic indications—two only—in the score: "Don Quixote, the Knight of the Sorrowful Countenance." At once comes the companion theme, labelled simply "Sancho Panza." At the beginning it comes from bass clarinet and tenor tuba. A little later it passes to solo viola, where it is most frequnetly heard in what follows. It is whimsical, half stupid, half comic in character.

Variation I. This is the adventure in which Don Quixote charges into the windmills, taking them for wicked giant enemies. Knight and man are walking side by side—knightly theme in 'cello solo, servant's alternating between bass clarinet and viola solo. The vision of Dulcinea looms in the hero's mind as he is about to give battle. For a dozen measures there is realistic imitation of the turning of the huge sails and the creaking of their axles. Into it all the hero charges, only to be hurled to the ground—quick, descending harp arpeggio ending with cymbal crash. In fragments the 'cello theme tries to rise, and soon we are ready for

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Variation VII.—Don Quixote's ride through the air. The Knight travels to the end of the world, riding on a wooden horse, air-borne, to do battle with huge giants. There is no new thematic material. The theme appears in floating guise; there is much realism, including the use of a wind-machine.

Variation VIII. The boat-ride, attack on the mill, and unexpected bath in the river. Again no new matter, but transformation of the Quixote theme into fluid sixteenth-note pattern, giving the whole the rhythmic motion of a barcarolle. After warlike gestures, inversions of the Quixote and Sancho-Panza motives indicate that the boat has capsized, throwing out the occupants. For a while there is only the dark, flowing river-music, without sign of the two characters. Soon they crawl out of the water to shore. Another bit of realism consists in the

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MUSIC

Globe

SYMPHONY HALL

Dec

Boston Symphony Orchestra

Richard Burgin, concert master of the Boston Symphony Orchestra, conducted yesterday's Symphony concert making what has become his annual appearance. Dr Koussevitzky for several seasons past has entrusted a pair of concerts to Mr Burgin at about this time. The audience greeted Mr Burgin cordially. Of his popularity with the subscribers there is no doubt.

Mr Burgin's program included three first performances in Boston, of music by Vogel, Toch, and Berezowsky, and the Chausson symphony, unheard here since 1923. Mr Berezowsky was the soloist in his own violin concerto. With the exception of Mahler's Ninth Symphony these novelties were the only significant music new to Boston to be played thus far this season. Dr Koussevitzky's new pieces thus far have been singularly tepid and ineffectiv Mr Burgin's proved stimulating, though it must be said that three modern novelties on a single program tax the listener's powers of absorption.

Wladimir Vogel, whose two Etudes entitled "Ritmica funebra" and "Ritmica scherzosa," began the concert, is a Russian by birth, but his father was German and he has studied in Berlin. These two studies are not merely interesting experiments in the use of unusual rhythmic and instrumental effects. They are written in an idiom perhaps too self consciously original, but the composer manages to express, poignantly, feelings not confined to him but common to the generation adolescent when the World War came.

Toch's "Little Theatre Suite" confirmed one's impression that he is a noteworthy modern German, a living refutation, as is Hindemith, of the notion prevalent in Paris and London that there has been no German music since Richard Strauss began to repeat himself.

Berezowsky, another young Russian, now a member of the New York Philharmonic Orchestra, has, in the violin concerto heard yesterday, written music less vital, less salient thematically, than the symphony he conducted here last season. He has, however, added to the very restricted orchestral repertory of the concert violinist a concerto worthy, like those of Prokofiev and Sibelius, of performance before audiences sated with Mendelssohn, Brahms and Beethoven. He played the solo part well, though without dazzling virtuosity.

Mr Burgin's conducting throughout the program was musicianly and authoritative. Save Dr Koussevitzky, there is nobody in Boston so well equipped to conduct the Boston Symphony should any emergency necessitate a substitute or assistant. Mr Burgin has in fact developed as a conductor to the point where he would be quite capable of directing a series of orchestral concerts by any orchestra not in a position to summon a world-famous master.

His reading of Chausson's symphony was an eloquent and compelling one. This music has been unjustly obscured by the fame of Cesar Franck. Chausson was not merely a pupil of Franck. He owes quite as much, in fact, to Wagner as to his famous master. And his utterance is authentically his own, no mere echo of other and greater geniuses. This symphony should be more often heard. Yesterday's audience was plainly impressed by it.

The music of Vogel and Toch heard yesterday might serve as an illustration of the style of the post-war era. Gone are the grandiose sonorities, the luscious harmonies, the long-drawn-out loose musical structure of the late 19th Century. In their place we have pregnant rhythms, out of which grow polyphonic patterns, with much incidental dissonance, brevity, pungency of utterance, lightness of touch and often, as in Toch's suite, of mood. The change is to some minds for the better, a reversion to the mood and manner of the 18th Century, though by no means to the idiom of Haydn.

Next week Dr Koussevitzky will conduct d'Indy's "Istar," Strauss' "Don Quixote" and Debussy's "Blessed Damozel," with Mary Garden and Marie Murray as soloists.

A Full Page of "Moon Colors in The Herald

[illegible] ultra-modern style of the "Ritimica funebra," a lugubrious and formless series of discordant, harsh and ugly sounds, may be questioned as of any real value. The "Ritimica Scherzosa" which followed at least emerged as slightly more tuneful but hardly of more importance. Vogel was followed by the Toch Little Theatre suite, decidedly more musically worthwhile, but of which only the nocturne and finale held anything appealing.

Mr. Berezowsky displayed a splendid musicianship, apparent for the most part in the second movement of his concerto. There is a revelation of deep and fine understanding, a sincerity and originality, and a tremendous vigor.

The last half of the program held the Chausson Symphony, one of the far too few existing monuments to the fame of the French composer. It is an arresting example of his distinguished work.

The presence of the Barrymores in the audience added to the distinction of the Friday afternoon occasion.

The program will be repeated this

BURGIN AT HELM WITH SYMPHONY

Modernists' Music and Chausson's Work Played

Post Dec 5

BY WARREN STOREY SMITH

The uncompromising modernists, hitherto absent from the symphony concerts of this season, returned there yesterday afternoon under the aegis, not of Dr. Koussevitzky, their so ardent champion in past years, but of Mr. Burgin, who yearly, at this time, relinquishes his post as leader of the first violins to guide the orchestra through a pair of concerts.

VOGEL SKILLED COMPOSER

These modern pieces were three in number: a pair of orchestral studies, titled "Ritmica funebra" and "Ritmica scherzosa," by the half-German, half-Russian Vogel, a new name in Boston; the Little Theatre Suite by the brilliant Toch; and a Violin Concerto by Nicolai Berezowsky, formerly of Leningrad, now of New York, in which the composer was soloist. For contrast and as balm for harassed ears Mr. Burgin devoted the second part of the concert to the Symphony of the Franckian pupil and disciple, Ernest Chausson, unheard in Symphony Hall since 1923.

The first of Vogel's Studies, with its major emphasis on rhythm, its liberal use of percussion instruments and its savage dissonance, reminded some of the piano and percussion accompaniment to which Miss Wigman had danced her Death Dance the evening before. The companion-piece, less drastic in character, further disclosed Vogel as a skilled and strongly individual composer.

Toch Arouses Interest

There are modernists who have something to say, as there are also those who merely ape and follow. To the first class belongs Ernest Toch, who has ideas and fancy as well as technical mastery. His Little Theatre Suite is engaging for all its atonality and should be heard again. Yesterday's performance, like that of Vogel's Studies, was brilliant and effective.

Mr. Berezewsky, on the other hand, seems in this Concerto, as in his Symphony of last season, to be of the followers rather than the leaders in the modernistic movement. His Concerto has a slow division of pleasant melancholy, but the rest is negative. At least he does not over-weight the solo instrument with ponderous orchestration. He played his music with technical finish and, in the slow movement, with charm of tone, and was politely received by the audience.

Redeemed by Slow Movement

For the refined and gentle and aristocratic Chausson the writing of a Symphony was something of a tour de force. His talent, essentially lyric and sensitive with a pervading vein of melancholy, hardly fitted him for sustained or heroic utterance. His Symphony often falters, and in it bluster and blatancy now and then take place of strength. But it is amply redeemed by the nobly mournful slow movement which might serve as memorial music for the departed great, by the impressive introduction to the first movement and by the arresting initial presentation of that movement's chief theme.

The end, in its way exciting, was superbly played yesterday and the warm applause that followed repeatedly returned Mr. Burgin to the stage until he bade his fellow-players bow their acknowledgements.

In the fortnight from Jan. 10 through Jan. 24, Dr. Koussevitzky will take his usual holiday from rehearsal and performance at the Symphony Concerts, though not from work for them. The guest-conductors during his absence will be Chalmers Clifton at the concerts in Cambridge and Boston on Jan. 14, 15, 16; Gustav Holst at the concerts in Boston on Jan. 22-23. Mr. Clifton was known to Bostonians in his Harvard days; has since gained place in New York as able conductor of a student orchestra. Mr. Holst is the distinguished English composer, who will also be guest, for some months, of the Division of Music at Harvard.

Trans

The Symphony written by Roussel for the jubilee of the Boston Orchestra, was heard for the first time in Paris at a Lamoureux Concert on Sunday, Nov. 29. Albert Wolff was conductor.

Stravinsky Heard By Ernest Newman

The Critic Again Sidewipes The Composer Apropos His Newest Pieces

Dec. 8 — Trans.

At the Courtauld-Sargent concert, Stravinsky conducted his two latest works, the "Psalms-Symphony" for chorus and orchestra, and the Violin-Concerto. The general effect of each was to make us wonder once more what has become latterly of the man of genius who producd some of the earlier works of the same composer. The only conclusion one can come to is that the actual fund of music in him at the first was not a very large one; that to call forth the best of it he needed a certain kind of external stimulus and support of a pictorial order; and that when he now tries to write music without this kind of stimulus and support he becomes merely commonplace. His problem is quite a different one from that of Strauss. We cannot quite say of the later Stravinsky, as we can of the later Strauss, that he is a sort of inverted John Brown, whose soul lies a-mouldering in the grave, but his body goes marching on. A certain amount of degeneraiton there has undoubtedly been in Stravinsky also. But with Strauss it has been a case of sheer general exhaustion, perhaps due primarily to physical causes, of what was a mind of exceptional fullness at first; while in the case of Stravinsky it has been a matter of failure due to a persistent attempt to assert himself in a kind of music for which he has the minimum of natural aptitude.

Take the Violin-Concerto. In a work of this kind, that affects to be "pure" music, the composer has necessarily to proceed more or less along established lines. There is, first of all, the question of design. Characteristically enough Stravinsky tries to persuade us that in this respect, as in all others, he is wholly uniquely original. Characteristically enough, the less intelligent of his partisans aid and abet him therein. The reader may remember a recent reference in this column to a grotesque article, by one of Stravinsky's incense-burners, in which the composer gave his own priceless views on musical structure: "for a Mozart, the invention of the themes represented . . . the maximum effort. All the rest was made up in great part of a certain formalism, or, at least, technical skill had the upper hand over creative fantasy." Turning, however, to "my own music," he modestly informed us that "every bar is the result of an enormous condensation of thought, so that sometimes in a whole day's work I just manage to write one or two."

This interview was actually reprinted, in all its exquisite fatuity, in the program notes of Monday's concert! One can only surmise that Stravinsky and his camp followers must have a very rudimentary notion both of musical structure and of mental concentration and condensation; for in comparison with even a Mozart's first movement, to say nothing of a Beethoven's or an Elgar's first movement, the construction of that of the Violin-Concerto is quite infantile. It stands in about the same relation to a piece of real construction and real concentration as a child's sand castle does to St. Paul's.

Stravinsky has never shown the slightest faculty for construction. He is essentially a short-winded miniaturist, who could never think consecutively with any success for more than a few bars at a time, though when he had the right pictorial subject to work upon he could achieve miracles of sharp characterization in a series of thumb-nail sketches. I repeat that so far as structure is concerned this Violin-Concerto of his is merely elementary. That, perhaps, would not be fatal to it if the thinking, within the scope of these elementary designs, were musically first-rate. But it is not.

The truth seems to be that Stravinsky is not by nature a composer of "absolute" music, and that when he attempts it he falls between two stools. In his greater works, melody, harmony and rhythm are all of a piece and constitute a unified whole. That is because he is painting with his eye on the object, and the object is generally one with a touch of strangeness about it that justifies complete and consistent strangeness in the means employed to delineate it. But when he comes to write purely self-subsistent music he is pulled in one direction by his real genius for strange chord-structures and strange colors, and in another direction by his merely mediocre talent for melody of the symphonic kind.

The first movement of the concerto is a complete proof of this. Melodically it is just a compendium of pleasant commonplaces that have already done duty a thousand times in violin literature. Coloristically it is genuine Stravinsky, full of arresting piquancies. But the two media do not coalesce; and the final result of it all is a feeling that the composer is trying to work in an element that is not naturally his. One gets more of the real Stravinsky in the second of the two Arias, with its free melodic arabesques over simple harmonic chord-formations. The work as a whole, though finally disappointing, throws, however, an interesting light on what is vital and what is feeble in this curious and intriguing mind.

The same remarks apply more or less to the "Psalms-Symphony." The opening page, for instance, that would perhaps justify itself in connection with some simple ballet figures, is merely the extremity of Muscovite childishness as a prelude to Psalm XXXIX. Some of the vocal writing is pitiably commonplace in invention, and the double fugue has little interest beyond the academic. But every now and then, when Stravinsky reverts to type, he becomes extremely impressive—in the final pages, for example, where he repeats his old-style short Russian fragments of melody and harmony again and again, and, by dint in part of the fascinating strangeness of his color, in part of the sheer persistence of the repetitions, achieves an undeniable dignity that is almost grandeur. But the feeling with which one comes away from it all is that in works such as those given us on Monday, Stravinsky is floundering about in an element not really his. The sooner he gets back to his native, narrow but pungent Russian mentality the better it will be for him and for us. [From the Sunday Times, London

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Concert-Chronicle

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Variation VIII. The boat-ride, attack on the mill, and unexpected bath in the river. Again no new matter, but transformation of the Quixote theme into fluid sixteenth-note pattern, giving the whole the rhythmic motion of a barcarolle. After warlike gestures, inversions of the Quixote and Sancho-Panza motives indicate that the boat has capsized, throwing out the occupants. For a while there is only the dark, flowing river-music, without sign of the two characters. Soon they crawl out of the water to shore. Another bit of realism consists in the picturing of the drops of water that fall from them to the ground.

Variation IX. Attack on the Mendicant Friars. The hero's theme appears stormily. Two bassoons give voice to the inane chanting of two of the monks. The Knight quickly puts them to flight, thinking them to be the jailers of his unattainable beloved.

Variation X. The duel and the return home. Don Quixote and his adventures have become a national pest. In disguise, a friend of his youth, desiring to do him a kindness, challenges him to a duel, making the condition that, if he loses, he must renounce crusading. A new, actively rhythmed music represents this challenger. Of course he is successful. There is extensive summary of the Don Quixote motives, as rich and full as in any of the variations. So to the

Finale, Wherein Strauss sees in imagination the deathbed of the Knight; meditates upon his passing; remembers his life; recalls his spirit. A reminiscent music with the recurring motives wrought into a new texture of grave, compassionate beauty.

D'Indy's "Istar" variations offer another advanced treatment of the variation form. As in Strauss's introduction, they proceed from the particular to the general. But unlike any other set of variations, the melodic theme and the harmony never appear together. Again, as in Strauss, the program is responsible for this curiosity of formal construction. By word of the composer the program is drawn from the sixth canto of the Assyrian epic of "Izdubar." "In order to deliver her lover from Hades where he lies in captivity, the goddess Istar descending to the underworld, is obliged to leave one of her garments at each of the seven gates into this lower kingdom. When she reaches the seventh gate she is clad only in glorious nudity." Let d'Indy himself explain the adaptation of his musical scheme to this argument: "In these seven variations the composer has proceeded from the complex to the simple, causing the melody (the chief theme) to be born little by little, as if emerging from the special harmony presented in the first variation. Thus the theme denudes itself successively of all the ornaments which veil it, and appears in simple aspect only at the conclusion, in a unison of the whole orchestra."

The musical matter is threefold. First there is the theme itself, which in the beginning appears only as harmony, but in the succeeding variations becomes more and more melodic—Istar emerging from her garments—until at the last it is only melody without harmony. Then there is the march theme, used between certain of the variations, to indicate Istar's progress from one gate to another. Lastly there is a short, three-note motif, labelled by d'Indy the "motif d'appel" or summons-motif, which is really nothing more than the first three notes of the principal theme. A. H. M.

Young Mr. Markevich

At Mr. Slonimsky's chamber concert in New York last Tuesday, the program included a Serenade for Violin, Clarinet and Bassoon, probably the first piece by that prodigy of Paris to be played on this side of the Atlantic. Said Mr. Slonimsky's program-note: "Igor Markevich was born on July 27, 1912, in Kiev. His family left Russia early and Markevich was brought up in Switzerland and Paris. Diaghilev discovered his talent and commissioned a ballet, which was never written—for Diaghilev soon afterward died in Venice, and his company disintegrated. Markevich studied with Nadia Boulanger in Paris, but was shortly released from her cares with the words: 'You have a natural feeling for harmony—as to the counterpoint, there is nothing I can teach you.'

"Markevich was born into the neoclassical period of modern music; his style reflects the spirit of the age. At the first performance of his Concerto Grosso in Paris in 1930, Darius Milhaud exclaimed that not since the first performance of Stravinsky's 'Sacre' had he been so deeply moved (testimony of Alejo Carpentier in Social, published in Havana). Markevich has also written a Concerto for Piano and Orchestra, a Partita for Piano and Chamber Orchestra, a Cantata for Choruses and Orchestra. The Serenade is unadorned music in fugal style. Its three-part form is clearly outlined: a vivacious movement enfolded between the initial Andante and a resumption of it at the end."

Trans. Dec. 11

Mary Garden Back as Symphony Star

Rec'd Dec. 12

Mary Garden is soloist at this week's Symphony concerts in Debussy's "Blessed Damozel,' musical setting of the Rosetti poem, which is being revived along with Richard Strauss' "Don Quixote" and a D'Indy memorial number, "Istar." Miss Garden is to spend this season on the concert stage. Later she will go to Paris to appear again in opera.

Marie Murray, contralto, and the Radcliffe Choral Society also take part in the Debussy number. Jean Bedetti and Jean Lefrance, members of the orchestra, play solo parts in the Strauss fantasy, which deals in a realistic manner with the adventures of Quixote.

Dr. Koussevitzky and the soloists shared the applause of a capacity audience at the matinee concert.

The Symphonic Session Runs Full and High

Dec 12 — Trans.

Memorial Music for d'Indy, "Don Quixote," Debussy, And Miss Garden

At the end of the Symphony Concert yesterday afternoon, few departed without sense of pleasure received. For some, it was the presence of Miss Garden as assisting singer and personage on view in the performance of Debussy's setting of Rossetti's poem, "The Blessed Damozel." For others, it was the predominance of voices in that piece—in addition to Miss Garden's, those of a women's choir from Mr. Woodworth's Radcliffe Choral Society and of Miss Marie Murray singing the contralto measures. Yet others found their pleasure in the quality of a music both rarefied and precise—a singular and isolated beauty wrought in Debussy's younger years. Some again were touched by the homage to d'Indy, lately dead in Paris, now recalled, by the "Istar" variations, in music of his prime. To many, finally, the crown of the concert was Strauss's "Don Quixote," returned to the active repertory after long interval, completing the cycle—save only the early and over-neglected "Macbeth"—of Strauss's tone-poems from Dr. Koussevitzky. Whatever the music, the playing of the orchestra was that of a finely tempered and superlatively sensitive instrument. Whatever the piece, the conductor summoned one and another of his distinctive and distinguished qualities. Even in these days of zenith, a Symphony Concert has rarely been more engrossing or impressive.

Dr Koussevitzky treats "Don Quixote" as he has treated all of Strauss's later tone-poems, in particular the "Sinfonia Domestica." Throughout he subordinates the quasi-realistic, the drastic passages so-called, over which at the turn into the century there was superfluous pother. No one tittered yesterday at the bleating of the tonal sheep. Many, indeed, scarcely heard it. The wind-machine, if it was used at all, did not audibly upturn the air. Only the quickest ears and the liveliest fancies caught the details of the journey in the enchanted bark, of the various assaults upon windmills, pilgrims, magicians. The graphic quality of these passages, the astute and resourceful manipulation that brings them into being, are more appreciable from the score on the study-table than from performance in the concert-hall. They attest a prowess in Strauss that now goes for granted. Thirty-odd years afterward—"Don Quixote" dates from 1897-8—they have become his outmoded part. They are the prose interludes in the tone-poem. In them he writes an objective, calculated, earth-bound music.

The subjective pages are the composer's—and the conductor's—major concern: the wealth of imagination and resource with which they are wrought; the fantasy poetry, exaltation, pathos, that they diffuse; the fine-textured and tinctured beauty, the measured power, the transporting illusion that they impose. Strauss would write a fantastical music—of the possessions laying hold upon Don Quixote's mind, finally overturning it. His choice of a form was divination: a persisting theme to represent the mind and the spirit of the knight; a succession of variations for the delusions; an introduction that gradually defines this mental and spiritual state; a finale that is release from it into the peace of death. Assiduously and lucidly Dr. Koussevitzky preserved the relation between introduction and finale, theme and variations. He even brought off well the difficult transitions between the objective to the subjective mood, not always of the all-achieving Strauss.

The invention of Don Quixote's theme is equally impressive. Like Don Juan's or the Hero's, it characters on the instant and in the unfolding. To many an imagination, as Strauss develops and searches it, it sounds also of "old, forgotten, far-off things." It strikes as well the knightly, chivalric note, in particular when it sounded yesterday in Mr. Bedetti's violoncello tone, at once courtly, lean and dry. The piping, insinuating tone that Mr. Lefranc drew from Sancho Panza's viola was hardly less illuding—a fat man's voice. Both virtuosi charactered with Strauss in the dialogued variation of the knight expansive for honor and glory, while the squire cuddles into the quiet life. The juxtaposed realism and fantasy throughout the tone-poem are the counterpart of Cervantes's tale There are passages, partaking of both, that are miracles of atmosphere and illusion—when knight and squire, at the beginning of Variation I. fare forth into the great world that is to discover their virtue and their valor. Again when, finally overthrown, they ride wearily, bemusedly, homeward. At the end of Variation X. the listener feels Rosinante's head a-drooping, the knight loose and gaunt and haggard in the stirrups. Dr. Koussevitzky, and the orchestra with him, perceived and imparted this atmospheric quality; the more when it was poetically, rather than realistically, delineative.

There are passages, besides, that are veritable tours de force in tonal illusion of mental and spiritual states: when toward the end of the introduction wisps of romantic and chivalric motivs, already stated, stream in fluttering figures through Don Quixote's mind until it cracks; when, in the finale, they take flight like to chimeras dispelled. Then is his spirit cleansed, and he becomes as a little child with folded hands. . . . Dr. Koussevitzky read the introduction penetratingly; in the finale, as often of late, escaped the temptation to sentimentalize toward which Strauss himself inclines. As companion-piece to these two is the ironic variation in which Dulcinea emerges as common, awkward, bedizened village wench; but in his angered heart Don Quixote will not have his lady such.

There remain the pages informed with imagination, high or deep with beauty, potent, at will or need, with piteous illusion. More than one such has been already noted: the down-breaking of Don Quixote's mind for illusion; the high-hearted faring forth of knight and squire for spacious imagination; the pathos, inwrought with beauty, of the homeward journey, the dying hour. Join to them and set above them all the variation of the nocturnal vigil and consecration. Beside his arms Don Quixote prays and dreams until vision and aspiration possess him. Strauss is many-sided. Here for once, in a poetry of tones, he writes nobly of the soul, of the rapture that may still possess and exalt the sons of men. Call it Strauss purified, for the while, of every dross. . . .

As the composer wrote in these passages, so the conductor imparted. Dr. Koussevitzky enriched imagination with imagination; answered as another poet in tones; summoned and adjusted every communicating means; out of pace, accent and color—the orchestra assisting—evoked the picture and the passion, the illusion which is their sum. There was but one shortcoming. Orchestra and conductor plying their finest means have yet to gain also with "Don Quixote," their propulsive freedom. A repetition or two—perhaps this very evening—the full deed will be accomplished.

Apart from his eminence, a little faded in these latter days, d' Indy has place in the chronicles of the Symphony Orchestra. Twenty-five years ago, at Mr. Loeffler's suggestion to Major Higginson, he was its first guest-composer and conductor. Ten years ago, at Mr. Monteux's invitation, he returned to a pair of concerts; but old age was already upon him. One conductor after another—not least the German Muck—introduced or perpetuated his more characteristic music: the Symphony on a Mountain Air; the Symphony in B-flat, first heard from the composer himself; the "Istar" variations; the tone-poem, "Summer Day on the Mountain" in which the usually "cerebral" d' Indy speaks from the heart to the heart and hearers are holden. Dr. Koussevitzky might well revive it. Yet his choice of memorial piece was fortunate—the "Istar" variations.

The cultivated, intellectually curious, widely read d'Indy found suggestion for them in a legend of Phœnician gods. It told how the goddess, Istar, longing and questing for her dead lover, passed the successive gates of Hades, at each shorn of a veil—the price of entrance—until at last, naked and radiant, she stood before her lover, recalled him to life and light. The "cerebral" d'Indy devised the resulting music as a set of variations in which the harmony prefigures the theme more and more intensively until at last it emerges stark but luminous. The d'Indy who thought out both matter and means, wrought this design into a lucid, logical, cumulative tone-poem everywhere technically felicitous. The d'Indy who by dint of will could summon a measure of sensuous quality, infused it into Istar's progress and revelation. Dr. Koussevitzky deepened it, warming away the mental chill, by the quality of tone he drew from the orchestra, by his own responsive heats. So went d'Indy not only commemorated but also charactered: not only charactered but also transfigured.

Miss Garden was deliberately and distinctly on view. Latin fashion, she wore evening dress for what she regarded as ceremonial afternoon. Fabric, colors, cut and ornament, it recalled the fantasias in apparel with which Miss Farrar, in her less judicious days, illuminated the Symphony Concerts. Far off Mistress Mary's coming shone—the more for a glowing headpiece. She rose from her chair to sing. On the instant, as in her prime on the stage, her presence imposed itself upon the audience; for the nonce gave it thrill. Quickly her song declared itself as an act of will rather than an emanation of voice. The lower tones remained, uncertainly; the upper were thin, faded, devitalized. Once and again the familiar flame of divining and imparting imagination pierced through—in the shaping and the coloring of a phrase, the adjustment of pause or climax; most of all, in the delivery, with gentle wistfulness and ineffable resignation, of the Damozel's final line: "All this is when he comes."

Deed, however, seldom matched conception and intent. So it was that Miss Garden rather vanished before the singing of the Radcliffe choir, clear-voiced, soft-timbred, discerningly and fastidiously matched to the quality of Debussy's music and of Dr. Koussevitzky's orchestral tone; before, also, the grave intensity, sweet yet sonorous, of Miss Murrays singing. Beyond any individual participant, even the highly sensitizing conductor, Debussy's music to Rossetti's poem spoke for itself. In the crucible of two kindled imaginations the two are fused as one. For the fusion memory searches parallel. From music and from verse emerges a beauty both rarefied and precise; in the same breath sensuous and mystical, troubled and calm; pure as the celestral lights yet touched with human emotion. Debussy wrote much else. He, with Rossetti by his side, did only this one miracle. . . . The music hushed: great gusts of applause blew about Miss Garden. "They like 'em old in Boston." muttered a listening New Yorker, then fled precipitately, stationward.

H. T. P.

Herald

URDAY, DECEMBER 12,

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the eighth concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, which took place yesterday afternoon in Symphony hall, was as follows: D'Indy, "Istar," symphonic variations. Debussy: "La Damoiselle Elue" (Radcliffe Choral Society; Mary Garden, soprano, Marie Murray, contralto). Strauss, "Don Quixote" (Jean Bedetti, violoncello, Jean Lefranc, viola).

Dr. Koussevitzky conducted "Istar" and "Don Quixote" for the first time since his arrival in Boston. "Istar" was performed in memory of the composer, who died on the second of this month. The choice was appropriate, for the opening measures are in a funereal mood; the variations are among D'Indy's most significant works. The first performance was in 1897. "Istar," the symphony on a mountain air and "A Summer Day on the Mountain," were composed in the period of D'Indy's life, when he was concerned chiefly with making music, and not telling young composers how it should be made. Those three compositions with the symphony in B flat major will represent him honorably in the years to come. One should not underrate his work as a teacher; his high ideals. His technic did not leave him in his later works, but his brain was more in evidence than any source of emotion. Maurice Boucher, speaking of Debussy being drawn instinctively toward the French poets contemporaneous with him (the poem of Rossetti and the drama of Maeterlinck attracted him), said that D'Indy "by his temperament was borne toward doctrinal discussions." In "Istar," though his technical skill is brilliantly in evidence, there is pure music from the beginning to the end. It is true that the withholding of the theme in its full glory to the end, might be called a "stunt," as Ravel's "Bolero" is a stunt; but D'Indy's is the legitimate, inevitable crowning of the work; Ravel's was designed chiefly to create curiosity with a final surprise, and the Bolero once known does not bear repeated hearings, for the effect, once known, is afterward discounted if not wholly lost.

It was impossible, hearing "Istar," not to recall the gracious presence of Vincent d'Indy in Boston; the charm of his conversation, his interest in the works of our own composers, his benignant influence, the nobility of his character and the loftiness of his ideals.

Miss Garden appeared with the Boston Symphony orchestra for the first time in Symphony hall. She had taken the soprano role in "The Blessed Damozel" when it was performed at a Boston Opera House concert 10 years ago this month. Miss Murray had been heard here before with the Boston Symphony Orchestra. The features of the performance yesterday were the beautiful singing of the Radcliffe Choral Society, which had been finely trained by Mr. Woodworth, and the equally beautiful interpretation of the score by Dr. Koussevitzky and the players. Poets are not always fortunate in their composers, who too often are consumed with the desire to shine without regard to the prevailing mood or the expressive details of the poem. Dante Gabriel Rossetti found in Debussy a soul as sensitive to beauty as his own.

"Don Quixote," a virtuoso tone poem, shows Strauss at his best and at his worst. Composers have laid violent hands on the world famous novel of Cervantes. The Knight has figured both in serious and comic operas. It occurred to Strauss that Don Quixote might be portrayed by one instrument; Sancho Panza by another. Strauss undoubtedly rubbed his hands with glee at the thought of the musical representation of ba-a-a-ing sheep and the opportunity of introducing a wind machine with a man turning the crank for the variation, "The Ride Through the Air." (The sheep did not baa as unmistakably and effectively as audiences have heard in previous performances. No doubt the excellent players resented the task Strauss inflicted on them). But there are fine passages in the work. When Don Quixote speaks nobly of the ideal, Strauss gives him noble music, and Strauss has seldom written more charming music than for the long speech of Sancho Panza (how musically, how exquisitely Mr. Lefranc played it!). One might ask, however, if this music is in Sancho Panza's character as Cervantes describes it. And in the final music—the disillusionment of Don Quixote and his death—Strauss attains an emotional height without straining and exaggeration that is seldom found in his instrumental compositions that follow. Hearing these emotional sections, one almost forgets the imitative and pictorial passages of the work which, in spite of the admirable orchestral performance and the skilful and intelligent playing of Mr. Bedetti and Mr. Lefranc, seemed too long, with much music that is of little worth and interest.

The concert will be repeated tonight. The program of next week consists of Mozart's Requiem (the Bach Cantata Club) and these solo singers: Mmes. Ehrhart and Murray; Messrs. Lautner and McClosky.

MUSIC

Globe Dec 12

SYMPHONY HALL

Boston Symphony Orchestra

At the head of the program of yesterday's Symphony concert, between black lines, stood the words "In memory of Vincent d'Indy, March 27, 1851-Dec 2, 1931." D'Indy's "Istar" variations began the concert, but they are not funereal or elegiac in character. Nor could the succeeding numbers, Debussy's "Blessed Damozel" with Mary Garden as soprano soloist, and Strauss' "Don Quixote," be considered aptly commemorative of the dead musician. Is not the usual excerpt from Beethoven's "Eroica," the first section of the funeral march, the most fitting memorial in music for the dead whom an orchestra wishes to honor?

The "Istar" variations, despite the excessive preoccupation with musical form, which is a major defect in most of the composer's work, show d'Indy's creative talent at its best. Written in the 1890's, this tone poem has by no means lost its power of interesting an audience. It compares favorably with the lesser Debussy of "The Blessed Damozel," and with the wan- in Strauss of "Don Quixote." D'Indy's mastery of instrumentation is especially notable.

D'Indy, much of whose music has been heard and liked in Boston in former years, has been unjustly neglected of late. Dr Koussevitzky had not until yesterday conducted any work by d'Indy in Boston, possibly because their alliances in Paris were divergent and antagonistic. Some in yesterday's audience must have remembered the last appearance of d'Indy in Boston, as guest conductor Dec 9 and 10, 1921, exactly a decade ago.

In Debussy's early and uncharacteristic "Blessed Damozel," the chorus was from the Radcliffe Choral Society, and not, as two years ago, from the Cecilia Society. The chorus acquitted itself well in the exacting and not very rewarding measures allotted it by Debussy. Marie Murray sang the contralto solo part with unpretentious skill and taste, though it did not permit the full power and beauty of her unusually fine voice to be heard.

There was, as always, great interest by the audience in Miss Garden, in her dress, her demeanor, her personality. Though she was careful to share the applause with each and all the other performers, she held the center of the stage. She looked and acted every inch the prima donna, a prima donna now, it would seem, retired from the operatic stage. She sang her solo eloquently, stressing the meaning of every word, lending to the rather innocuous measures a dramatic vitality not inherent in the music. Her voice has never sounded better, nor has her great talent as an interpreter of both words and music ever been more plainly demonstrated to a Boston audience. She has always been, when she chose, a great artist in her own highly personal way. The more the pity that her devotion to art has so often in the past seemed alloyed by other considerations.

Strauss' "Don Quixote" completed Dr Koussevitzky's programmatic illustration of the "advanced" music of the 1890's. Before it was half over one unregenerate listener was sighing for a little Stravinsky, or a little Mozart. This tone poem is so very long, so very sonorous, so utterly empty of musical ideas. Of course, as Strauss himself is well aware, the attempt to link every measure with an incident in Cervantes' story is futile and tiresome. But the music itself lacks rhythmic vitality, thematic originality, and that saving brevity of utterance needed even more in symphonic music than in wit. Mr Lafranc played the viola solo admirably. Mr Bedetti was a competent cellist.

Next week Mozart's "Requiem" with chorus and soloists fills the entire program. P. R.

Mary Garden Brilliant Soloist for the Boston Symphony

Amer. Dec 12 By MOSES SMITH

Mary Garden makes her first appearances on a program of the Boston Symphony Orchestra this week, singing the principal solo part in Debussy's "La Demoiselle Elue" (after Rossetti's "Blessed Damozel").

In a concert that is enjoyable from beginning to end, her performance stands out. And her triumph is unquestionable whether judged from the point of view of popular reception or artistic merit. As to the first, she received countless recalls from the Friday matinee audience, and she acknowledged them in the typically "Gardenian" manner. As to the second, we have never heard her sing better or evince greater artistry than in this concert. Those skeptics who had raised eyebrows when her selection as soloist was announced may now do some unpleasant swallowing. Her performance yesterday had the artistic sincerity of her Melisande—and we know of no higher praise.

On a similar level were the presentation of the other two numbers of an uncommonly interesting program—Vincent d'Indy's "Istar" Variations, played in memory of the composer's recent death, and Strauss' Don Quixote, unheard here in nine years. In the latter work Jean Bedetti, 'cello soloist, and Jean Lefranc, violin soloist, contributed to the finely conceived orchestral version of Mr. Koussevitzky, and Richard Burgin played exquisitely the numerous solo passages for violin.

Though they contained no soloist and were placed on the program as an afterthought, the "Istar" Variations made a profound impression. This beautifully wrought score was given an eloquent interpretation by Mr. Koussevitzky,

was they who ---- her.

H. H.

Boston Symphony

Dec 12 Monitor

Dr. Serge Koussevitzky signalized his return to Symphony Hall, Boston, after an intermission of two weeks, by submitting, on Dec. 11, a list of exceptional interest for the eighth program of the season. In memory of Vincent d'Indy, the concert was opened with the "Istar" Variations. These were worthy of revival for their own sake; and the performance given them did all honor to their composer.

For the major part of the audience, the primary concern of the afternoon was the apparition of Miss Mary Garden, late of the Chicago Civic Opera Company, as a concert artist. She assumed the soprano solo part in Debussy's "La Damoiselle Élue." It is the sort of rôle which is well suited to Miss Garden's vocal art. Is she not the greatest of Mélisandes? But even on the concert platform, it is as an actress that Miss Garden excels. It is true that in appearance she was more a bird of paradise than the pale creature of Rossetti. But she succeeded, without the aid of gestures, in making us sympathize with this unreal heroine. And you may be sure she dominated the scene. Mrs. Marie Murray, the contralto of the occasion, who very tactfully tried to make herself as inconspicuous as possible, and who sang with intelligence and beauty of tone; the conductor, the orchestra, Mr. Woodworth's chorus from Radcliffe; even the Pre-Raphaelite of tones who painted this lovely pastel portrait—all these merged into the mistily luminous background.

For conclusion, Strauss's "Don Quixote," unheard in Boston since Mr. Monteux last presented it, nearly 10 years ago. Here were an interpretation and a performance to stir admiration and thrill imagination. Those pages of the score which bring sadness into the eyes of the composer's friends were handled so deftly that had you not been expecting them you might easily have overlooked them. The bleating of these sheep was most inoffensive; you were really rather sorry for the creatures. The wind machine you would hardly have noticed. The conductor in fact subordinated the less admirable manifestations of Strauss's genius in order to bring into higher—and who shall say that it is not juster?—relief such fine passages as the Vigil and the Final Scene. Obviously he had studied the work carefully and had visualized it as a whole. Superb playing was contributed by the solo voices—Messrs. Bedetti, cello, and Lefranc, viola. Nor should Mr. Gillett's beautiful oboe sketch of the Don's Ideal Woman be overlooked.

L. A. S.

AY, DECEMBER 12,

INSPIRED CONCERT BY SYMPHONY

Post

"Don Quixote" Given Mary Garden, One Soloist

BY WARREN STOREY SMITH

A symphony concert in a hundred was that of yesterday afternoon, which brought, in d'Indy's "Istar" and Strauss' "Don Quixote," two modern masterpieces in the variation-form, hitherto unheard from Dr. Koussevitzky, and Debussy's "The Blessed Damozel," with the Radcliffe Choral Society, Marie Murray and Mary Garden assisting the orchestra; and all in transfiguring performance.

MARY GARDEN IN DEBUSSY

Under the circumstances Dr. Koussevitzky could have chosen no more fitting memorial to the late Vincent d'Indy than these superb "Istar" variations. The Second Symphony and the "Summer Day on the Mountain" are works of equal eloquence and mastery; but each would have been too long to replace the originally intended "Faust" Overture of Wagner. A baffled and uncomprehending generation once judged the music of d'Indy cerebral and austere. In "Istar," as we of yesterday's audience heard it, d'Indy's orchestra is by turn richly sombre, coruscatingly brilliant, meltingly sensuous and nobly passionate. Nor was there thought of any other composer. D'Indy fills his own niche in the musical Pantheon.

"The Blessed Damozel" was heard in Symphony Hall no longer ago than last season, but hardly in such performance as that of yesterday. The inviting of Miss Garden to sing the soprano solo was someone's inspiration. Always Miss Garden has shown a peculiar aptitude and sympathy for the music of Debussy. Even the timbre of her voice suits it as does that of no other singer. Once or twice yesterday that voice was incapable of asserting itself sufficiently against the orchestra; otherwise her singing of the Damozel's music was a miracle of insight and illumination, and conductor, orchestra and chorus alike seemed fired by her presence.

Receives an Ovation

Miss Garden is a great artist; she is also a personality. Her appearance yesterday in a gown of pale blue with curious feather head-dress was the signal for tumultuous applause, and at the end she was accorded what is usually described as an ovation in which she graciously made her various colleagues share.

Dr. Koussevitzky had long promised us "Don Quixote," and the performance, when at last it came, proved worth the waiting. Mr. Bedetti after much study of the part for the solo 'cello, which is the voice of Don Quixote, has penetrated deeply into it. As completely has Dr. Koussevitzky made the score his own. Strauss' music is, as nearly as such things can be, the tonal parallel of Cervantes' prose, with its humor often grotesque, its irony and its satire, as well as its pathos, its tender humanity and its voicing of a noble ideal. These things were realized yesterday by conductor and orchestra, by the 'cello of Mr. Bedetti and by the viola of Mr. LeFranc that was voice to Sancho Panza.

Music for Connoisseurs

With audiences in general "Don Quixote" can never be so popular as other tone-poems of Strauss. Rather it is music for connoisseurs, for those who can listen without impatience and who can catch each subtle stroke of characterization. Yet all and sundry must be entertained by the more broadly humorous passages or moved by the introduction, by the Variation in which the Knight proclaims his faiths and by the final episode of Don Quixote's death.

To realize Strauss' fitness to put "Don Quixote" into music it is only necessary to conjecture what any other composer might have done with it.

Boston Daily Globe

SATURDAY, DEC 12, 1931

The Globe Man's Daily Story

A geologist told Walter Trumbull this story. Once, on the Jersey shore of the Hudson, a sack was found containing the torso of a murdered man. With the head, arms and legs missing, there not only appeared to be no way of identifying the body, but no way even of telling where the murder had been committed, or in whose jurisdiction.

But the sack had been weighted with pieces of rock. A geologist happened to see these and immediately said they were Manhattan schist, found nowhere except on Manhattan Island.

This placed the murder in New York and, working from that, the police finally checked up on missing persons, made an identification, and caught the murderer.

ORPHEUS AMONG THE BRAHMINS

On a railroad train approaching one of the big cities of the Pacific Coast one picks up a newspaper to consult its list of entertainments. But where are they? No drama, no concerts, no lectures, no art exhibits, nothing but the usual moving pictures. But this city is populous and rich. There must be some mistake here. No. But let us consult a better paper. The one you have is their best. This? Yes. But surely these people do not subsist on intellectual fare so meager. Yes, they do, and if you doubt it look again at the paper. Every page of it betrays a town that goes culturally in rags.

We in Boston take our blessings too much for granted, never having felt the lack of them. Within a three-mile radius of the State House dome are three cultural institutions which rank with the best of their kind. One is a university, one is a magazine, and the third is a symphony orchestra. Does music seem more remote from average life than the other two? "After all, what has a symphony orchestra to do with me?" That question could be reworded, "What is it to me whether the public library is stocked with classics or with the wares of a railway newsstand?" For the presence of any fine cultural institution in a community raises the whole tone of it. Persons benefit who never go near the institution, who never even hear of it—just as resident scientists in a university town have the effect of improving its sanitation and hygiene.

In all our tons of stage literature there are only a few truly great plays, hardly enough, Gilbert Murray thinks, to keep a theatre going. Now imagine such a theatre in our midst, with a company of eminent actors performing four times a week the works of the Athenian dramatists, of Shakespeare and his fellow Elizabethans, of Moliere and Racine, of Goethe and Schiller, and of Ibsen, Shaw and Galsworthy. An elevation of manners, speech and thought would in time be noticed in our schools, our press, our pulpit, and our politics, due to the continual exhibition of life on its noblest plane.

Well, what you have imagined is the Boston Symphony Orchestra, for this is precisely what it does, and some psychologists believe that it performs this office more powerfully than the stage, because music acts directly on the will. A great orchestra is a power station and the power it generates is closely akin to if not actually religion itself.

But if such an instrument is to be kept up to concert pitch someone must lead virtually a dedicated life, and that someone is the conductor of the orchestra. He is the leading actor who must play several parts a week. Not for him the life of dining out and social lionization. For him, on the contrary, a life little short of ascetic in the true sense of asceticism; that is, of an athlete in training. He must average four concerts a week, each lasting about one hour and three-quarters. This means four rehearsals beginning at 10 a m and running till 1 p m. When a chorus is performing with the orchestra there must be extra rehearsals. But his work has begun long before the orchestral score reaches the rehearsal stage—hours of solitary study over what shall be played and how he shall play it. In such a life as this there must be careful and abstemious eating, sleep at as early and regular hours as can be obtained, and some out-of-door exercise, for of course calisthenics enough an orchestral conductor gets on his podium. Then for a period of 30 weeks he must mount that podium aglow with poetic imagination, tingling with vitality, alert and sensitive in every nerve, bending the full strength of his intellect to the utterance of the most sublime and concentrated artistic speech in human history, and this in such a way as to please an audience containing scores if not hundreds of listeners whose tastes are scarcely less discriminating than his own.

This is no imaginary portrait. It is a faint sketch of the pace maintained by Dr Koussevitzky from October until April, but as pallid a suggestion of his actual performance as a railway time table's is of an express train. What sustains a man in a career so arduous, a career, too, that is often beclouded by criticisms which are more scholarly than imaginative? He is sustained by a force which few are qualified to comprehend until they have themselves experienced the discipline of long effort directed to a higher than personal aim. Sometimes a statesman, occasionally a man of action, not seldom a saint, quite often an artist—these personalities find themselves become mere instruments for the transmission of spiritual force. They almost cease to have personal lives. Must they go without what other men enjoy? They feel that they can well afford to, for once a man or a woman has known this possession by the spirit, personal affairs become as a dream and this ideal world of creative imagination seems, and is, the only reality. They feel themselves to be what in fact they are, vessels of a sacred fire, and if the fire consume the vessel it is well worth the price.

Such a figure walks the platform of Symphony Hall in the noble somnambulism of his art. Long dwelling in the heroic world of the tone-poets, long converse with the immortals, these have made him, too, an Olympian.

Uncle Dudley.

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Burk

10 SUPER STARS IN HUB SYMPHONY

Outstanding in Organization of Great Players—Envy of Best Orchestras in Country

BY WILLIAM A. COBLENZ

The 10 stars of the Boston Symphony Orchestra constitute about as select and elite a group of musical Brahmins as the searcher for the most exquisite talents of our time is apt to discover in a round-the-world quest. They are, in fact, the pick of the planet.

But the particular choice of these omnipotent 10, out of the 110 men in the orchestra, was not determined upon by the writer of these lines. They are indirectly, and yet in the severest sense, the little musical gods appointed out of a whole world of aspirants to occupy their high places by their own complete dictator, Conductor Serge Koussevitzky. He named them to his own inner orchestral cabinet when, in their various sections, he thrust upon them the place of chiefs, or retained them in these places when he took command in 1924.

AT LEAST FIVE MORE

Behold, here they are: Richard Burgin, concert-master; Jean Lefranc, viola; Jean Bedetti, violoncello; Georges Laurent, flute; Fernand Gillet, oboe; Victor Polatschek, clarinet; Abdon Laus, bassoon; Georg Boettcher, horn; Georges Mager, trumpet; Jesus Sanroma, pianist.

There are other sections of the orchestra, unnamed among these 10, and musicians like Arthur Fiedler, Pops conductor, for instance, whose personalities are outstanding. But arbitrarily limited to 10 men, heading the most important desks in the orchestra, and possessing, among the musical, the highest national and international reputation, the imperial musical purple falls upon this cardinal group.

There are at least five further names that stood on a practically even level with them, and who would have been included if the tyranny of the figure "10" did not make it impossible. Certainly Arthur Fiedler occupies an extraordinary position in the general organization,, for he is also a performer on the celesta and leader of the Cecilia Society. But in the orchestra proper he occupies only a secondary position in the strings.

String Tone Unmatched

There is Zighera of the harps, Ritter of the timpani, Raichman of the trombones, Speyer on the English horn—all superb men who represent the cream of the greatest musical organizations of all Europe, enticed to a country which in the last decade has stolen from the old world the glory of possessing the finest symphony orchestra of the times.

Critics will disagree as to which is the greatest orchestra in the world at the moment—the New York Philharmonic with Arturo Toscanini, the Philadelphia orchestra with Leopold Stokowski, or our own orchestra here in Boston; but on one point there is practically no disagreement whatever, and that is that the string tone of the Boston Symphony Orchestra—after all, the heart of the orchestra—is unmatched anywhere.

Native Talent Promising

And the big three of the Boston Symphony string section are the first names on our list. The orchestra has among the further desks, a little obscure right now, a constantly growing group of young and alive American native musicians from whom much is promised. Dr. Koussevitzky has a fondness for youth in his orchestra. Of the imported virtuosi, many have long since become American citizens or applied for the privilege. The extraordinary on our list reveals that six are French, one Austrian, one Russian, one Cuban and one German. Dr. Koussevitzky, as of course nearly everybody knows, is Russian, and one can see at a glance how much influence that had against pure merit.

There is a lot of interesting and fascinating nonsense about "musical temperament" and the genius and peculiarities of these artistic people as a class. The idea, for instance, that they are all linguists.

Most Speak Only One Language

For the most part most of them speak only one language well. Dr. Koussevitzky does speak French, German, Russian and a constantly developing English. Concertmaster Burgin is a native Russian but speaks Polish, German and English.

One time he toured France by what is known as the "classic" route, over the Pyrenes, in an automobile with Boaz Piller, who plays the contra-bassoon. He did it with a map alone, because he wasn't sufficiently certain of his French to worry himself with word-of-mouth directions by the road, and determined not to permit Piller to employ his talents as a linguist and interpreter. Piller testifies with solemn admiration his colleague and fellow-tourist behind the wheel didn't lose a mile that trip.

Look Like Business Men

Just as the orchestra, when it started under George (now Sir George) Henschel 50 years ago, might have been lost, so far as appearances went, in any crowd of the period, so these men today look, many of them, like business men, executives, members of the profession. Many like to carry canes. Pictures of the orchestra a half century ago show many bearded faces, old soldier mustaches. So do the pictures of baseball players, prize fighters and Presidents of that period.

Nor, excepting for a handful of bachelors in the orchestra, is there any really "Bohemian" life. By "Bohemian" life nothing is meant beyond the fact that there is an Epicurean group who know their sauces and their wines and where to get them.

All Hard Workers

Our 10 stars are without exception prodigious workers. Burgin, to come down to cases, was born in Warsaw, Russia, in 1892. At eight he was a student of Lotto, then of Joachim in Berlin, and from 1908 to 1912 under the great Leopold Auer in Petrograd. When 11 he was a soloist with the Warsaw Philharmonic Society. From then forward he was recitalist in America and abroad.

Some of the most cherished musical adventures to warm the cockles of the heart of any musician have been his. He served as concertmaster under Richard Strauss. He played Sibelius' violin concerto in Gothenburg, Stockholm and Christiania under the baton of the composer himself. He was at one time leader of a string quartet bearing his name, and even today, of course, is leader of one of these chamber music groups. In this he follows the exalted Kneisel tradition.

Youngest Concert Master

Pierre Monteux named him concertmaster of the Boston Symphony Orchestra in 1920—and he came to the Boston organization with an extraordinary experience for his years, the youngest—unless we're mistaken—ever to hold that position. He was 28. For his debut he picked one of the most difficult violin concertos in the literature of music, Brahms', and triumphed, of course.

On occasions like this he comes to his desk with his priceless Stradivarius, as on those red-letter concert days when Richard Strauss' "Ein Heldenleben" is on the programme. Burgin, we might add, is the best bridge player in the orchestra. When it isn't bridge, it's chess. As for exercise, well, there just isn't time for everything.

Knows 300 Works by Heart

Next on the roster is Jean Bedetti, whose birthplace is Lyons, France, 1883, and whose name is uttered by this humble scrivener with something akin to awe because he is one of the intellectual stuntsmen of the orchestra.

He knows some 300 works by heart, and could, if he were put to it, give ten recitals in succession without duplicating a single number. Notice when he performs the solo in Strauss' "Don Quixote" he never so much as glances at the music.

There isn't an important 'cello solo in the orchestral repertoire he hasn't committed to memory. To his retentiveness he combines a prodigious talent. Always, conscientiously, industriously, he is the ceaseless, restless student. When he was 11, he played the Davidoff concerto in a theatre in Lyons.

Musical Championship

There was a deal of criticism and controversy when he was awarded only second prize from the Paris Conservatory in 1901. Four years later, the Opera Comique made him first violoncellist, and he's been "first" ever since, under such conductors as Colonne, Pierne, Monteux. His 'cello has been heard in any number of French cities, in England, Belgium, Spain and Switzerland. For 18 months he served at the front with the French army in the World war. They say when Bedetti plays, you hear the language of the immortals.

Jean Lefranc, leader of the violas, completes the unmatched triumvirate of the strings. His record of achievement is just so much dry print in the carefully dusted archives of the Boston Symphony Orchestra, but to musicians it's the story of the winning of a kind of musical championship.

Won Success Early

Born in St. Quentin, France, in 1884, First prize from the Conservatoire, Paris, in 1907. Like the others, he won his recognition quite early and at once. Then success. The Opera Comique's first viola soloist. In 1911, viola soloist at Concerts Colonne. Chamber music triumphs all over France. Member of the Quartet Tourret. One of his great distinctions was to play the first performance in France of Bloch's suite for viola and orchestra; that was in 1924. The following year the Boston Symphony Orchestra snapped him up. He became one of Koussevitzky's stars.

Georges Laurent came to the orchestra with Conductor Henri Rabaud in 1918. Some of the most important solos of the season fell to his lot as first flutist. Ravel's "Daphnis and Chloe" is regarded as one of the stunt pieces of the orchestra, and has recently been recorded. Laurent's work will be found beautifully displayed in that piece.

Gillet's Name Significant

Gillet is a significant name in music. It was this Gillet's uncle, Georges, who was oboist and teacher of Longy, predecessor of Fernand Gillet, and probably the greatest oboist that ever lived. Fernand Gillet's father, Ernest Gillet, is a well-known 'cellist and composer of light salon music. His "Far from the Ball" is often played under the Fiedler baton at the Pops. It has, of course, a 'cello solo, and is one of Fiedler's favorite encore pieces. Fernand Gillet is another of the star musicians who came to the orchestra in 1925, under Dr. Koussevitzky.

But it is Victor Polatschek, of the Vienna Opera, who is Dr. Koussevitzky's most recent importation, the autumn of 1930. The Vienna Opera happens to have the ranking operatic orchestra of Europe, and Polatschek—quiet, retiring, studious—was one of its great luminaries when the conductor of the Boston Symphony decided to bring him to Boston and make him first clarinetist.

With French Military Band

Abdon Laus, first bassoon, and Georges Mager, first trumpet, came to the United States with the French Military Band that toured here in 1918 and, their musical merit being recognized, were, so to put it, never allowed to leave the country except as visitors abroad. It was on this occasion that the orchestra also acquired Louis Speyer, English horn player. Laus and Mager are again Paris Conservatory first-prize winners. Laus played first bassoon with two French orchestras—the Concerts Touches and the Champs Elysees.

Mager is likewise a versatile musician, excellent tenor voice and plays viola besides. It was as tenor soloist that he toured with the French Military Band.

Popular Pianist

Georg Boettcher, French horn virtuoso, had a notable career as soloist with the Breslau Staat Theatre, the Dormund Symphony orchestra and with the Berlin Opera orchestra, before he joined the Boston Symphony during the Dr. Koussevitzky regime in 1928. For some 16 years he played under the foremost conductors of Central Europe and distinguished himself with such quartets as the Busch, Klingles and Hess, all of wide renown in the old world

With Jesus Sanroma, the young, boyish, handsome pianist, we come to the end of the list. Few are quite as popular as Sanroma, who has a child-like sincerity, ingenuousness and naivete and is absolutely without any manner of guile. Critics have waxed lyrical over some of his performances. He was born in 1903, in Porto Rico, of Catalonian forbears. It was the Porto Rican government sent him to the New England Conversatory of Music in 1917 because "his abilities," says one comment, "ran ahead of his Porto Rican teachers."

"The Boss" Greatest Star

The Mason and Hamlin prize was his when he graduated, and subsequently he studied with Mme. Antoinette Szumowska and toured the country as accompanist for Jacques Thibaud. It is an interesting reversal of the usual custom to find that it was after Sanroma became "official pianist" with the Boston Symphony he went abroad to complete his studies. Artur Schnabel taught him in Berlin; Alfred Cortot in Paris. He studied Ernest Toch's "Concerto" with the composer. Followed a succession of European recitals and his return to the United States.

Only this final note need be added that while the orchestra has these ten stars, who are the envy of the world, there is only one genius they universally acknowledge, and to him when he lifts his baton they deliver the best results of their instinctive talent, painstaking diligence and wide training, and he fashions the music that makes the Boston Symphony Orchestra acclaimed among musical connoisseurs everywhere. They don't call Dr. Koussevitzky "maestro" when the men chat among themselves. They call him, American fashion, simply "The Boss." And he is the greatest star of them all.

Advertisement.

Music

Monday Symphony

The second of the Monday series of concerts by the Boston Symphony Orchestra was given in Symphony Hall last night, with Dr. Koussevitzky conducting. The concert was opened with an engaging publication of the Corelli Suite which was heard earlier in the season in the Friday and Saturday series. This was followed by a virtuosic exhibition of the Brahms Fourth Symphony as center-piece of the program. Mr. Roland Hayes employed his exquisite tonal art in a concert aria, "Tali e cotani," which was penned by Mozart at the age of 10 as an occasional piece in honor of the Archbishop of Salzburg, and in a Berlioz aria, "The Repose of the Holy Family," from "The Flight Into Egypt.'" The closing number was the Second Suite from Ravel's "Daphnis et Chloé," in which Dr. Koussevitzky and the orchestra are always at their most eloquent. The large audience was warm in its applause.

MUSIC

MONDAY SYMPHONY CONCERT

The second program of the Boston Symphony Orchestra's Monday evening series, which was given last night at Symphony hall, was as follows: Corelli, suite (Sarabande, Gigue, Badinerie); Brahms, symphony No. 4 in E minor, op. 98; Mozart, Tali e cotanti sono, concert aria for tenor with orchestra (Koechel No. 36); Berlioz, aria, "The Repose of the Holy Family" (from "The Flight into Egypt"); Ravel, orchestral excerpts from the ballet "Daphnis and Chloe" (second suite). The soloist was Roland Hayes, tenor. Dr. Koussevitzky conducted the concert.

It was a happy thought of Dr. Koussevitzky's to allow Brahms's E minor symphony to be preceded on his program by nothing more taxing to the attention than a suite by Corelli. This suite, an arrangement for orchestra of three movements from the great 17th century Italian violinist's sonatas, is of the purest well of music undefiled—music so spontaneous and effortless, of a gravity so gracious and of a gaiety so unforced and sparkling, as to seem to belong to the springtime of the world.

The distinguished Negro tenor Roland Hayes employed his delicately tasteful art upon two airs, accompanied with excellent discretion by the orchestra. Mozart's "Tali e cotanti" was written in 1756, when the composer was but 10 years old. It was written as a tribute to the Archbishop of Salzburg, Sigismund von Schrattenbach, to be sung on that potentate's "name's day," inserted in an opera performed in his honor. In it, to sprightly music, Mozart lauds the may virtues of the noble archbishop. The delightfully pastoral air "The Repose of the Holy Family," from "The Flight Into Egypt," shows Berlioz in unusual mood, achieving
unaffected purity and simplicity of sty
an appearance of utter sincerity, a cc
transparency of orchestral texture th
suit the text and the subject perfectly

The concert closed with the marvellously evocative orchestral scene-painting of Ravel's "Daphnis ar
Chloe." The almost magically effecti
score was performed with all the
wonted skill by Dr. Koussevitzky a
his orchestra. The audience was exc
tionally appreciative. S. S

SECOND MONDAY CONCERT

Post Dec 15

Roland Hayes Soloist With Symphony Orchestra

BY WARREN STOREY SMITH

Within four days two distinguished singers have appeared with the Symphony Orchestra. At the concerts of last Friday and Saturday it was Mary Garden singing the soprano solo in Debussy's "The Blessed Damozel," while last evening, at the second concert of the Monday series, Roland Hayes sang to the orchestra's accompaniments a little-known concert aria of Mozart, "Tali e Cotani Sono," and "The Repose of the Holy Family" from Berlioz's "The Flight Into Egypt," which forms the second part of his sacred trilogy, "The Childhood of Christ."

SANG BUT TWICE

It was difficult to tell which to praise the most last evening, the singing of Mr. Hayes or the accompaniment of Dr. Koussevitzky and the orchestra. In both the music, first of Mozart and then of Berlioz, found the just and satisfying voice. Mozart's music had the gallant air which so befits it and the right suggestion of a piece intended for display in which there was, nevertheless, no suggestion of the trite or commonplace. And in the air of Berlioz, Mr. Hayes, and the orchestra with him, was tenderly rapturous. That Berlioz of the frequent extravagances should have written this delicate, spiritualized music is one of the paradoxes of the tonal art, but one might search far before there could be found another singer, conductor and orchestra to divine and reveal so perfectly its peculiar flavor. These two pieces from Mr. Hayes were all too short, and evidently the audience as a whole so decided. Time and again Mr. Hayes was returned to the stage, but if the more optimistic among the listeners imagined they would have a further taste of his artistry they were doomed to disappointment; there are no encores at Symphony concerts.

For the rest last evening's concert contained music already heard from the orchestra this season; the charming suite from Corelli, Brahms' Fourth Symphony and the second suite from Ravel's "Daphnis and Chloe." It was interesting to note that Dr. Koussevitzky's version of the Symphony last evening was in general much more vigorous and incisive, less mellow and reflective, than was that of a few weeks ago. Those who believe that music is independent of its interpreters might with profit have compared the two performances in which the same piece, with the same conductor and orchestra and within a brief period, made two such diverse impressions.

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years.

MUSIC

Globe Dec 15

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky selected as orchestral music for the second Monday evening Symphony concert Corelli's delicate and delightful suite for strings, which he has played here before this season, Brahms' Fourth Symphony and the second suite from Ravel's "Daphnis et Chloe" ballet.

Roland Hayes, renowned Negro tenor, was soloist in music so seldom performed—in recent years, at least—that it had almost the effect of novelty. He sang a Mozart concert aria, "Tali e Cotanti Sono," distinguished chiefly for its vitality and rhythmic emphasis, and the aria, "The Repose of the Holy Family," from Berlioz' "The Flight into Egypt."

It was impossible for one accustomed to the Symphony's strings not to marvel anew last evening at their depth and richness. In all the music, both their tonal beauty and impeccable style were unforgettable.

Although Brahms—possibly not altogether unjustly—has been accused of being pedantic and reserved in much of his music, it seems impossible that this can justly be said of his symphonies, the Fourth no less than any of the others.

There are places, few and brief, where the calculation of the musical architect is more in evidence than the inspiration of the musical poet, but otherwise the whole work seems, from start to finish, an electrifying crescendo of emotion. Throughout the whole an Olympian passion thunders with the savage force of a storm.

Yet there are interludes, notably in the beginning of the first movement, the whole of the second, and various places in the concluding two, where Brahms, in his mature and individual manner, is as lyrical as the most fastidious song writer.

Some have said that Brahms' instrumentation is thick and turgid. The orchestral fabric of this E minor Symphony is closely woven, solid, but it has a richness and a sheen that would seem to disprove the statement. It is quite different from such irritating instrumentation as that of Schumann, for example.

Dr Koussevitzky gave the Symphony an impassioned, personal reading—one which enhanced the music's inherent beauty, and which intensified its power.

Mr Hayes, due to apparent nervousness and lack of free play with his voice, was not at his best in the Mozart air. His singing of Belioz' aria, however, was of the best one has ever heard from him. In tonal beauty, in style, and in easily understood enunciation of the French text, he was impeccable. Not without reason was he recalled to the stage many times and applauded by audience and orchestra alike.

The Corelli suite was beautifully played, as was Ravel's orchestral masterpiece. The wide range of effects which the latter achieved in his "Daphnis et Chloe" still remains astonishing.

The next concert of this series will be given Jan 25. Yelli D'Aranyi, violinist, will be the soloist.

Mozart Requiem Beautifully Given Under Koussevitzky

Dec 19

By MOSES SMITH

Mozart's Requiem fills the whole program at this week's concerts of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. It is unusual, if not unprecedented, to devote an entire orchestral program to a choral work, and this is the first performance of the Requiem at a regular Boston Symphony concert.

The circumstances surrounding the composition of the Requiem have aroused much discussion. Mozart left it incomplete at his death; the music is said to have disturbed his last days, so that he fancied he was writing the Requiem for his own funeral. Alas, even this was too good for poor Mozart, who was buried in a pauper's grave!

The performance at yesterday's matinee was in most respects beautiful. The chorus of the Bach Cantata Club, which sang this music at an unsatisfactory performance a year or two ago, did beautiful work yesterday, and reflected glory on its conductor, G. Wallace Woodworth. Indeed, it is difficult to reconcile the impression of great beauty, which the Requiem gave yesterday, with the uncertain, mixed feelings which it inspired when we first heard it. Even the parts written by Sussmayer, Mozart's pupil and musical executor, had nobility, and it was not easy to distinguish them from the actual Mozartean pages.

Of the four soloists, who were, respectively, Gertrude Ehrhart, soprano, Marie Murray, contralto, Joseph Lautner, tenor, and David Blair McClosky, baritone, Miss Ehrhart was far and away the best, in the beauty of her voice and singing and in the intelligence and artistry of her performance generally. Her voice had Mozartean flavor, too, while the others, apparently—and even Miss Ehrhart at the beginning—were too nervous to do themselves or the music justice.

Dec 17 '33

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Trans

Two Symphony Concerts with Choral Music

Mozart's Requiem Mass with The Bach Cantata Club Assisting

On Friday and Saturday next Mozart's Requiem Mass will fill the whole of the Symphony Concert. It will be sung without intermission, since only by such departure from custom can the continuity of text and music be preserved. The forces concerned, with Dr. Koussevitzky conducting, comprise the relatively small orchestra for which Mozart wrote; a chorus of 130 voices from the Bach Cantata Club—the largest yet assembled at a regular Symphony Concert; a solo-quartet, for once all Bostonians, Mmes. Ehrhart and Murray, Messrs. Lautner and McClosky. Mr. Wallace Woodworth, conductor of the Bach Cantata Club, prepared the chorus, many of whom sang in the performance of the mass by the club at Emmanuel Church last January. Within memory there have also been performances by the Handel and Haydn Society. Only once before, nearly forty-four years ago, has the Symphony Orchestra organized a performance of the mass—on April 10, 1888, during Gericke's first conductorship. The occasion was a contribution to a fund for the erection of a statue of Mozart in Vienna.

The story of the composition of the Requiem, Mozart's last and uncompleted work, has been told many times. The following summary is based on a full account by William Pole, published in Dwight's Journal of Music for September, 1869. In July, 1791 a mysterious stranger came to Mozart in Vienna asking him to accept a commission for a requiem mass. The work was to be completed with all possible despatch, and the composer was never to seek to know who it was that employed him. It was later discovered that the emissary came from the wealthy Count von Wallsegg, a landed proprietor living on the road between Vienna and Trieste. The count's wife had died in February, 1791, and he conceived the idea of a requiem written to do honor to her memory. He himself was a musical amateur who liked to pose as the composer of various works actually written by an abler composer secretly hired. Such was the case in this instance. Mozart was to write a requiem for an unknown patron. The patron would have it copied and performed as his own. Subject to exceptions now to be noted, this plan was actually carried out.

Progress on the Requiem was interrupted to permit the rapid composition and performance of the opera, "La Clemenzia di Tito" at Prague, unexpectedly ordered for the coronation of Emperor Leopold. Mozart returned to Vienna in September, and for a time worked at the Requiem. But he was again interrupted to complete, his opera, "The Magic Flute" for the Theater an der Wien. Not until October was he free to resume the mass.

"The mystery in which the commission was enveloped appeared to take a strong hold upon his imagination. He sank into a deeply thoughtful state of mind; and, regardless of all advice, worked at the score with untiring earnestness and energy. The interest he took in it appeared to increase with every bar, and he wrote constantly, day and night. This exertion was too much for his feeble frame . . . and his weakness increased to such an extent that he would sometimes faint at his labor. . . . One fine autumn day as they [he and his wife] were sitting alone during their daily drive, he began to speak of his death, and declared that he was writing the Requiem for himself. . . . 'I feel it too strongly; I am not much longer for this world.' "

After an enforced rest Mozart returned to work. He continued to compose even after he had taken to the bed from which he never rose. On the day of his death, it is said, he worked at the score. When he died he had completed only the Requiem and Kyrie. In all essentials, however, he had put to paper the Dies Iræ, the Tuba Mirum, the Rex Tremendæ, the Recordare, the Confutatis, the Domine Jesu, the Hostias, and eight measures of the Lacrymosa. His widow hastened to have the mass completed by his pupil, Süssmayer. It was then delivered to Count Wallsegg, who had it performed as his own work. It is not known how large a portion of the Sanctus, the Benedictus and the Agnus Dei can be credited to Mozart, or whether he had any part whatever in them. Süssmayer was sufficiently acquainted with Mozart's methods and style to continue and finish his work.

The Requiem, or Mass for the Dead, follows, with some differences, the main outlines of a Solemn High Mass. The Kyrie with which the High Mass opens is preceded by the sentences "Rest eternal give them, Lord, and let perpetual light shine upon them. Unto Thee, O God, shall hymns be sung in Zion, and unto Thee shall vows go up in Jerusalem. Hear my prayer, unto Thee shall all flesh come." This introit, together with the Kyrie forms Mozart's first number. The Gloria and Creed of the High Mass—obviously out of place in a service for the dead—are replaced in the Requiem by the mediæval Judgment Hymn, "Dies Iræ" Mozart in his Requiem divides the "Dies Iræ" as follows: Dies Iræ; Tuba Mirum; Rex Tremendæ Majestatis; Recordare; Conutatis, Lacrymosa. He includes the Domine Jesu and the Hostias from the offertory. The Sanctus, Benedictus and Agnus Dei follow as in the High Mass.

Commentators have maintained that Mozart's music, composed as it was, while he stood veritably face to face with death, expresses in an exceptionally real sense the feeling of a requiem. Prayers, hopes, penitence, aspiration, are not merely those of a composer trying to live himself into and through them. Rather, they proceed from a composer with a strong premonition of approaching death, with an overpowering sense that all these are his own personal pleadings, his own petitions to the Deity, his own communings for the present salvation of his own soul.

Perhaps it is for such a reason that Mozart's Requiem is free from the suggestions of theatricality which sometimes cling to the more dramatic settings of the Dies Iræ. Only once does he resort to realistic measures, and then, as will be noted later, how mildly. Says one of the commentators: "It is worthy of remark how Mozart pictured the diverse moods of terror, of fear, of hope, pleading, of painful lament without introducing orchestral effects, principally by rhythmic and harmonic means." Indeed the orchestration is notably low-toned and drab, as becomes the subject. In addition to voices, Mozart employs only strings and organ, two basset horns (tenor clarinets), two bassoons, trumpets, trombones and tympani. In other words, in addition to strings and the solemn brass, there are only the low wood-winds. The brass is very sparingly used—more sparingly on Mozart's pages than on Süssmayer's, and always with telling effect. Contrary to the practice of Bach and Beethoven, the individual numbers of Mozart's mass are almost always short and concise. The only exceptions are the measures which develop, fugally.

I. Requiem. This initial petition is sung by full chorus (Adagio, D minor, 4-4) in a pleading phrase first introduced by bassoon and basset horn in imitation. With the Kyrie, the tempo becomes Allegro and the form is that of a double fugue with one subject given to the words "Kyrie eleison," the other subject to "Christe eleison." The fugue is extensively developed.

II. Dies Iræ. This first portion of the hymn depicts the destruction of the world which is to precede the Last Judghent. A chorus of massive chords (Allegro assai, D minor, 4-4) is interrupted only by the bit of deliberate realism already noted. Basses, and later the whole chorus, sing "Quantus tremor est futurus" to a peculiar quavering figure. After which the sternness of the beginning is resumed.

III. Tuba Mirum. The trumpet sounds the call that wakes the dead, summoning them before the judgment throne. (Andante, B-flat major, 4-4). A trombone is heard intoning the solemn call. The solo-bass repeats it. In succession solo-tenor, solo-alto and solo-soprano, finally the whole quartet, expand on the judgment theme.

IV. Rex Tremendæ. The world is now in the presence of the great Judge. "King of majesty tremendous, By Thy saving grace defend us, Fount of Pity, safety send us!" The chorus (Grave, G minor, 4-4) sings. Most stately are the introductory orchestral figures, the chorus interrupting with single, detached chords on the word "Rex." The imitative figure, when it arrives carries out the full effect of the majesty of the scene.

V.—Recordare. This quartet (Andante, F. major, 3-4) is a plea to the Saviour for mercy and absolution from sin. Commentators have declared that in this movement Mozart's genius reached its highest flight. Mozart himself attached great importance to it; for he told his wife (according to Jahn) "that if he were to die before finishing the Requiem, it was of greatest moment that this movement should have been completed." One after another in imitation the voices enter with the expressive, pleading figure. In the introduction 'cellos announce an expressive figure which runs like a silver thread throughout the whole accompaniment. The number is of sufficient extent to carry thrice the expressive motiv of the beginning, somewhat after the manner of a rondo.

VI.—Confutatis. (Andante, A minor, 4-4). Jahn's full exposition deserves quotation: "The verse contrasts the torments of the damned with the hopes of believers, and could not therefore be suitably rendered with the same composure of tone. . . . In this movement, therefore, the men's voices are opposed to the women's and describe the torments in short, imitative phrases . . . made still more forcible by a frequent, pregnant rhythmical figure borne by stringed instruments in unison. The women's voices, supported only by a quiet violin passage, express a low and fervent appeal for redemption. . . . All the emotions and reflections represented so far have tended to turn the thoughts inwards, with such feelings of remorse and repentance as alone can lead to the trust in divine mercy. It is with the feeling of deep self-abasement that the supreme point of the hymn is approached. The voices unite soft and low in a succession of harmonies such as no mortal ear had ever heard" to the words "ora supplex et acclinis, cor contritum quasi cinis, gere curam mei finis."

VII.—Lacrymosa. The final division of the "Dies Iræ," a prayer ending "Grant us thine eternal rest." An exceedingly expressive chorus, very short, Larghetto, D minor, 12-8.

VIII.—Domine Jesu. (Andante, G minor, 4-4.) This chorus "prefers the petition that the soul of the departed may not go down into hell, but may be carried into light by the Archangel Michael." It begins with harmonization in sober chords, followed by no less than three fugatos, one for solo voices.

IX.—Hostias. (Larghetto, E-flat major, 3-4.) Continues the thought of the preceding division, bringing prayer and sacrifice and praise to the Lord. The music of the first part shows certain resemblances to the first part of the "Domine Jesu." The fugue on the words "As Thou didst promise of old unto Abraham and his seed" is literal repetition from that number.

X.—Sanctus. (Adagio, D major, 4-4.) The change to D major is noteworthy. It must also occur to the casual reader or hearer that the first chords of this chorus are identical (except for the major tonality) with the first chords of the "Dies Iræ." The "Osanna in excelsis" is strictly fugal.

XI.—Benedictus. Andante, B-flat major, 4-4.) Violins anticipate the gently expressive theme which is developed imitatively by the four solo-voices. The Chorus responds with the same "Osanna" as before.

XII.—Agnus Dei. (Larghetto, D minor, 3-4.) After a plain setting of the "Agnus Dei" (expressive enough, but in insight worlds removed from Mozart) with return to the minor key of the beginning, Süssmayer concludes with repetitions from the beginning of the Mass. The soprano solo, "Te decet," now becomes "Lux æterna"; the chorus "Exaudi" returns also as "Lux æterna"; "Requiem æterna" is repeated, words and music; and the double fugue, "Kyrie eleison, Christie eleison," end the work as "Cum sanctus in æternum, quia pius es." Such repetition was not unusual at the time. Jahn cites a number of composers who did the same thing. It has been said that Mozart had expressed a wish that his great fugue should end the last as well as the first number of his Requiem. In any case it was good judgment by Süssmayer to conclude it with music from Mozart rather than to attempt an ending of his own.

A. H. M.

Meditations From Mozart On Mortality

Dec 19

His Requiem Mass Through A Brief Symphonic Afternoon

TRANS. - DEC 19

PROBABLY the shortest Symphony Concert on record came to pass yesterday afternoon. If it began promptly, it lasted no more than one hour and ten minutes; whereas the usual duration is one and fifty. It traversed a single piece, the Requiem Mass of Mozart, heard for the first time at these concerts; fallen out of Bostonian ears until the Bach Cantata Club revived it last winter. At brief halt between the "Dies Iræ" and the "Tuba Mirum" a few tardy comers drifted in. Otherwise there was neither pause nor formal intermission—again departure from custom. Seated on the stage, finally, was the most numerous chorus ever assembled at a Symphony Concert in ordinary course—from the Bach Cantata Club, 130 strong, prepared for the occation, after the trial run last January, by Mr. Wallace Woodworth. A quartet of resident singers—Mmes. Ehrhart and Murray, Messrs. Lautner and McClosky—also assisted—again without precedent in Dr. Koussevitzky's time. So much for the record, or rather the record-breaking—unless it should be added that some missed the intermissional cigarettes and chatter; while others of elder years were slightly ruffled when they discovered that motor-cars ordered for the usual 4.40 could hardly be expected at an exceptional 3.45.

Mozart may be transparent as the day, clear as the sunshine, and that sort of traditional thing: but for appreciative hearing of the Requiem, the listener must steadily imagine himself into it. Nowadays in the concert-hall, Verdi's is the standard setting of the Roman Mass for the Dead. Whatever its intrinsic quality, it is massive, intensified, even flamboyant, beside Mozart's version. Latin instincts and predilections burn through the Italian's music; whereas Mozart's, though of his time, is individual expression of the images and emotions possessing him as day by day he wrote these last notes upon ruled staves. In Verdi's Requiem the theater is not many doors from the church. Manifestly the composer is addressing an audience. For his part, though he was making a commissioned music—once more the program-book told the tale of the gray-clad, secretive visitor—Mozart sat in solitary self-communion writing "from the heart to the heart" more than did the vasty Beethoven when he clapped that sounding phrase upon his "Missa Solemnis."

Experience of Verdi and, maybe, of Berlioz, who also set the Mass for the Dead; our whole background of nineteenth-century romantic and theatric music—up, say to 1910—persuade us toward a stupendous setting of the "Dies Iræ." We expect the composer to exhaust imagination and resource upon the crumpling of this earth and the bursting of mortal graves at the sound of the last trumpets; the opening of the heavens and the descent of the omnipotent and omniscient Judge; the unsealing of the Judgment Book; the pangs and the prayers of the risen host awaiting eternal destiny. The sweep of tonal spectacle, the power or the poignancy of tonal imagery must possess us; while orchestra and chorus, in the full modern sense of the words, are straining every communicating faculty, every transmitting nerve.

Once the first prayers for the dead are overpast, the Sequence of the last great day of wrath and affright, of petition and judgment, fills more than half the Mass for the Dead. Beyond are the mingled prayer and praise of the "Domine Jesu," the "Hostias," the "Sanctus," the "Agnus Dei." They shall be for the contrasts of mercy and soothing, of adoration and salvation. So into close upon light and peace-everlasting. The best of us, unless we are uncommonly devout-minded, expect sensuous impact from the Mass for the Dead in the concert-hall. Verdi and Berlioz—to say nothing of lesser composers—have prepared us. Only Brahms has shown us another way, assembling his own Protestant and personal text, putting by the Roman office. Here in Boston there has not been even Fauré—until last Sunday in excerpts by the Harvard Glee Club—to turn us back toward Mozart.

And there he was yesterday with his little orchestra after Berlioz's and Verdi's cohorts; his gray orchestra after their multi-colored ranks—no more than a handful of strings, darkling clarinets and bassoons, proclamatory trumpets, deepening trombones, reiterating or foreboding kettledrum, upswelling organ, each and all used sparingly. His chorus, a meager five or six score beside their doubled or tripled hundreds. On this scale there is no unrolling of the "Dies Iræ" as stupendous tonal spectacle for our excitement. Probably such purpose never occurred to Mozart. Or, if it did, became as nothing in his intentions. Of course there are impressive measures—when the trumpets and trombones intone, rather than proclaim, the call to resurrection; when upon figures and chords the Divine Judge descends. Poignant measures as well, when the petitions of mortal men, mount to the Judgment Seat ("Recordare, pie Jesu"); when they are but dust and ashes ("Cor contritum quasi cinis") before the Divine Mercy. None the less, whoever expects the manifold, multitudinous, magniloquent "Dies Iræ" of a Verdi or a Berlioz hears disappointed.

The music of Mozart's Requiem is of a different texture, quality, means and expression. Like other eighteenth-century music—Handel's better operas are similar example—it is charged with feeling; but the expression is lower scaled than was nineteenth-century habit, than is twentieth-century practice. Hearing this Mass for the Dead, our ears and imaginations must accustom themselves to a different, more measured scale of emotional and transmitting values—hard to gain in an hour's traffic with the concert-hall. Furthermore, the power or the poignancy, thus scaled, is often encased in the orthodox forms and procedures of Mozart's musical time—a method of expression at odds with our background of romantic expansiveness and plangent intensity. For further difficulty and remoteness, Mozart's setting of the Requiem Mass is, as we should say nowadays, persistently personal. He accepted commissions from Holy Church because they helped to earn his living and spread his note. He received its rites, when the custom of his time prescribed recourse to them, as at marriage. But he little frequented it; thought none too highly of it, as well he might after experiences with Prince-Bishops at Salzburg; preferred a life of work and play, independence and poverty, after his own fashion.

Now, as he believed, the hand of death was upon him. The strange commissioning of this Requiem Mass had been the warning. He loved life and this good world. He was afeared and anguished before the vision of death and the world to come. He contemplated the Judgment and shrank away, awed and trembling and muted, as from a personal fate. He heard the prayers that pierced to the Judge's throne, and they were his own petitions. He read in the Offertory, and from the "Domine Jesu" or the "Agnus Dei" took faint and foreboding hope of grace. The Mass must be written; in this agony he set to the work. Inevitably it became a subjective, an autobiographical music, of those last days "when the taste of death was in his mouth."

Imagining himself into this background, the auditor of 1931 can try only to hear and feel as best he may. No wonder many went away with expectation denied, and through no fault of performance. Granted moments of illumination, the listener descries and feels the pang of the occasional dissonances; the poignancy of the recurring petitions for the Divine Mercy, every one saddened; the restless shadowing of the gleams of hope; the foreboding pressing upon the measures of rest and peace; the mind, spirit, hand, overawed before Judgment Day; the heroical self-bracing, stiffening such passages as the end of the "Hostias" ("Quam olim Abrahæ"); the infinite relief of the fugue that sets the "Kyrie" and that another hand, when Mozart was dead, inserted diviningly to be end of the whole mass. Then the joy of work, waxing as he writes, melts away the fear and the anguish. To other Requiems their own particular quality. Mozart wrote his, unchurchly enough, as the mass of death and doom reiterated upon himself—and upon us men. . . . It is so seldom heard that there are no standards of performance. Agree, then, that Dr. Koussevitzky charactered it; that the well-grounded chorus answered freely to his will; that the timbre of the solo-voices accorded with the texture of the music. Otherwise this taste of death would not also have haunted listeners' mouths.

H. T. P.

Herald Dec 19

MUSIC

MOZART'S REQUIEM

By PHILIP HALE

Mozart's Requiem was performed at the ninth concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, yesterday afternoon in Symphony hall. The chorus was the Bach Cantata Club which had been well drilled by Mr. Wodworth. The solo singers were Gertrude Ehrhart, Marie Murray, Joseph Lautner and David Blair McClosky.

It may have surprised some that a Requiem should be performed as a concert number in the week before Christmas, yet in this period of financial depression when many dividends are either dead or moribund, there was a certain fitness in the selection.

One might reasonably wish that the Requiem had been by another composer; not neceessarily Berlioz or Verdi, though it would be a joyful experience to hear either of these great requiems conducted by Dr. Koussevitzky; but, say Cherubini's Requiem in C minor.

For Mozart left his work unfinished, and what he had completed is not always worthy of him. He was of a too gentle nature to portray the "Dies Irae" in tones. He might better have anticipated the amiable Gabriel Faure, who omitted the "Dies Irae" in his Requiem, fearing it might disturb the sensibilities of the Parisian cocottes who were in the habit of mourning their dead at the Madelaine. Take for example, Mozart's treatment of the line "Tuba Mirum Spargens Sonum," the line treated so dramatically by Berlioz and Verdi with blasts of brass that shake the soul. It is true that "spargens" is not the word in Latin to denote a shattering, awe-compelling trump that wakes the dead, but it is doubtful if Mozart's treatment of the text came from any knowledge of the precise meaning of the word. He knew he was about to die; no doubt the thought of the Last Judgment frightened him and he wished to lessen in his own mind the terrifying splendor of that Great Day. So he gave to a tenor trombone an innocent prelude to the rather reassuring though commonplace declaration by a bass voice, and during this declaration allowed the trombone to practise an exercise, utterly devoid of any dramatic significance. Mozart did better for the Statue in "Don Giovanni" than for the day of wrath, that dreadful day.

There are a few lovely passages in this requiem, but in the pages of sustained loveliness, as the "Lacrymosa" and the "Hostias" Mozart wrote only eight measures of the former; Suessmayer completed it and wrote the whole of the "Sanctus," "Benedictus" and the greater part of the "Agnus Dei." Nor is it blasphemy to say that in this Requiem there is no page of such tender, prayerful, religious feeling as the "Pie Jesu" of Cherubini's work in C minor or many pages of celestial beauty in Verdi's. Nor can the many fugal pages of Mozart be justly described as dramatic or religious. In his time fugues were expected in music for the church, but those in this Requiem do not rise to the height of grandeur. And one might justly say that if it were not for Mozart's name, the mystery connected with the commission given to him by the man in gray, and Mozart's pathetic ending and lonely burial in a pauper's grave, this Requiem would not be included among his greater works.

The audience listened yesterday in the becoming reverential spirit. The singing of the chorus was excellent. The voices of the women in the sustained piano passages were of etherial beauty. Nor did the women falter in attack or power when they were called on for force. The men vied with them in clear performance of the running passages. Dr. Koussevitzky gave more than a sympathetic interpretation of the score. He gave dramatic emphasis and contrasts that were suggested by the text rather than by the music itself, and did more for Mozart's glory than was probably done in the years when the dead composer was remembered by those who had seen him in the flesh; than was done by conductors years afterwards, who stood too much in awe of Mozart's name, mistook obsequiousness for due respect, and regarded any display of imagination on their part as sacrilegious.

The solo parts call for operatic singers. When the Boston Symphony orchestra took part over 40 years ago in a special concert for Vienna's Mozart monument fund, the soloists were Lilli Lehmann and her husband Paul Kalisch, Louise Meisslinger and Emil Fischer.

There will be a performance of the Requiem tonight. The program next week will comprise Bach's B minor suite for flute (Mr. Laurent) and strings; Ravel's Introduction and Allegro for harp (Mr. Zighera) with accompaniment for strings, flute and clarinet; an orchestral suite by Geza Frid; and Schumann's Symphony No. 3. The concert will be on Thursday—not Friday—afternoon and Saturday evening.

AY, DECEMBER 19,

MOZART'S REQUIEM REHEARD

Symphony and Bach Cantata Club Give Work

Post

BY WARREN STOREY SMITH

To Dr. Koussevitzky we of Boston owe a renewed acquaintance with more than one renowned choral piece. Already he had restored to us Beethoven's "Missa Solemnis," the "German Requiem" of Brahms and Bach's B minor Mass, while yesterday afternoon, with the Symphony Orchestra, the Bach Cantata Club and Mmes. Ehrhart and Murray and Messrs. Lautner and McClosky for his forces, he gave us Mozart's Requiem, unheard here with proper orchestral setting in many years.

HIS OWN REQUIEM

Few pieces have so picturesque a background as the work with which Mozart was occupied during the final weeks of his life. There is the well authenticated story of the mysterious stranger in gray who commissioned from the composer a Requiem Mass for which he agreed to pay handsomely; and which, incidentally, his noble patron, Count von Walsegg intended to and actually did palm off as his own. We know, too, that as Mozart worked on the music he was spent in body and depressed in spirit and that he became obsessed with the idea that he was writing the Requiem for himself.

It is a matter of more sober fact that the Mass was left unfinished, that Mozart's friend, Sussmayer, completed it from the composer's sketches and that he himself wrote the Sanctus, Benedictus, part of the Agnus Dei, and all but nine measures of the Lacrimosa.

Sussmayer's Parts Arresting

These circumstances have shed over the Requiem the glamour of romance and have given it a reputation beyond that of many a work intrinsically more important. Judged coolly and impassively the Requiem is for the most part of the lesser not the greater Mozart. There is in the music little of the anguish and forboding, the expression of suffering and sorrow, that fanciful commentators have professed to find there. Of late years there have been critics more realistic, and the truth is summed up in Ernest Newman's observation that in listening to the Requiem it is so difficult to say what is Mozart and what is Sussmayer. One might go even farther and suggest that Sussmayer's Sanctus and Benedictus are among the more arresting portions of the work.

To be sure, Mozart sounds a hauntingly solemn note in the few measures of instrumental introduction, but once the chorus has entered, that mood is soon dissipated. Yet, undeniably, the Dies Irae has impressiveness, if we can forget Verdi; the Rex Tremendae even more; the initial phrase of the Confutatus seizes our attention; the Lacrimosa, which Sussmayer completed, is moving and affecting. And that Mozart wrote soundly and effectively, with great contrapuntal skill, with firmness or grace of line, goes without saying. Only in the Tuba Mirum, with its almost ludicrous trombone obbligato, did he actually fall short of his intention.

Carefully Prepared

The performance yesterday, which filled scarcely more than an hour, was carefully prepared. The Bach Cantata Club, trained by its conductor, G. Wallace Woodworth, renewed the excellent impression which it made in the Bach Festival of last season. The orchestra did its modest portion well; the solo singers, if not uniformly strong in their individual work, were admirable in ensemble.

At the end there was deserved applause for Dr. Koussevitzky and Mr. Woodworth, for chorus, orchestra and soloists.

Glob MUSIC Dec 19

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky's program for this week's Symphony concerts consists of Mozart's Requiem, in which the Bach Cantata Club assists the orchestra. The solo parts are sung by Gertrude Erhart, soprano; Marie Murray, contralto; Joseph Lautner, tenor, and David Blair McClosky, baritone.

Yesterday's concert was the shortest ever given in the Friday series. It began a little after the scheduled 2:30 and was over at 3:40. An instrumental work by Mozart might well have been added to fill out the concert to the usual length. No intermission was allowed to interrupt the Requiem, nor was there any applause until the end.

Most of the audience had heeded the request for promptness, so that nearly everyone was seated before the music began. Late-comers had a long wait until a pause between numbers before being seated.

It is unusual, perhaps unprecedented, for a Symphony concert in the regular subscription series to be devoted to a work in which the chorus is more prominent than the orchestra. Nor has Dr Koussevitzky hitherto seemed at his best in music by Mozart. But the remarkably eloquent and impressive singing of the Bach Cantata Club, and the unusually imaginative interpretation of Mozart's music given yesterday by Dr Koussevitzky justified the innovation.

He had evidently taken great pains in preparing the Requiem, seconded loyally by the chorus, and by its conductor, G. Wallace Woodworth. The result was a triumph unanticipated by at least one critically-minded listener. Only the vocal solos, respectably and conscientiously sung by a quartet of local performers reminded one of the usual run of Boston choral concerts.

This triumph was a personal one for Dr Koussevitzky. His imagination had been stirred by the dramatic quality of Mozart's music, its fire passed through him to his hearers.

There is no need to tell once more the strange story of this requiem, written by the dying Mozart so that a foolish nobleman might pass it off as his composition. Left unfinished, completed by a pupil of Mozart, who imitated the master's handwriting so well that at first people thought the pupil had no share in the music. Yet after the poignant "Hostias" the facile commonplace of the "Sanctus" betrays another hand than Mozart's so clearly that no listening ear should be misled as to where Sussmayr's work really begins.

Many of Mozart's most populer pieces have a delicate, melodious grace that deceives the superficial amateur into dismissing the composer as a mere writer of pretty tunes with lively rhythms. But there is much in this requiem, as there is in the operas and symphonies, to support the contention that Mozart is the greatest composer of dramatic music the world has yet known.

His music does not, of course, make as big a noise as that of Wagner, nor does it pound home melodramatic commonplaces like that of Verdi. But the greatest drama, like Sophocles' "Antigone," is not full of sound and fury.

In this requiem, how many measures there are that convey, as no choral music save that of Bach has ever conveyed, the true meaning of the liturgical texts.

Dr Koussevitzky wisely presented the proper balance between chorus and orchestra. Had the soloists had great voices their parts would have fitted the scale of the performance better. Mrs Murray and Mr Lautner rose to their opportunities in solo passages; Miss Erhart surpassed her previous self repeatedly, but one could not resist the wholly unfair reflection that the soprano solos on the last previous occasion when the Boston Symphony gave this requiem were sung by the late Lilli Lehmann. It is to singers of her rank, could they now be found, that such solos as these should be entrusted at a Boston Symphony concert.

Next week the afternoon concert will be given on Thursday. P. R.

Gershwin to Appear with Symphony When New Composition Is Played

Herald Dec 22

A new George Gershwin composition, "The Second Rhapsody," will be played publicly for the first times Jan. 29 and 30 by the Boston Symphony orchestra, with Gershwin himself at the piano, it was learned yesterday at Symphony hall.

Serge Koussevitzky, director of the Boston Symphony, is enthusiastic about the rhapsody, which he considers one of the finest American compositions. He first read the score when his friend Gershwin showed it to him as arrangements were being made for the opening of "Of Thee I Sing," a musical comedy the score of which was written by Gershwin.

Arrangements were made at that time for the first public playing of "The Second Rhapsody" by the Boston Symphony. Although the Boston Symphony under Director Koussevitzky has included some "symphonic jazz" in its repertoire, no Gershwin music has been played.

Scored for a large orchestra, "The Second Rhapsody" is described as being as appealing as Gershwin's famous "Rhapsody in Blue." It is marked by the syncopated rhythm characteristic of Gershwin, and runs about 16 minutes. Koussevitzky regards it as Gershwin's "most significant" composition.

"The Second Rhapsody" is the third of Gershwin's numbers for which he himself made the orchestration, the others being "An American in Paris" and "Piano Concerto." He did not score "Rhapsody in Blue" for symphonic rendition.

In "The Second Rhapsody," the piano, Gershwin's favorite instrument, provides the obbligato.

Concert-Chronicle

Trans. Dec. 22

The Tie That Binds

IN his weekly reflections upon the course of music in New York, Mr. W. J. Henderson of The Sun, whose insight and independence increase, rather than diminish, with advancing years, has dwelt more than once upon the indifference of the subscribing public of symphony concerts to the ministering orchestra. In their eyes, ears and minds it becomes Mr. Toscanini's or Mr. Stokowski's or Dr. Koussevitzky's, the instrument upon which he plays, hardly to be more considered than the piano at which Mr. Gieseking or Mr. Horovitz takes his seat. True, there are rites, like the rising of the players at the signal of the conductor after hearty applause, presumably for performance as well as piece; the congratulatory wavings of composer or virtuoso as he departs from the stage or returns to it; the warm grasping of the Concertmaster's collective hand. Rites, however, tend to become ritual. It is doubtful whether, by this time, these routined ceremonies of the concert-hall touch the imagination of audiences.

They are more impressed when the conductor sets one two or three of his illustrious virtuosi in front of the orchestra to play the solo-parts in a given piece, as Dr. Koussevitzky has done more than once with Suites from Bach. Or when one or another virtuoso from his seat plays an outstanding instrument, say Mr. Boettcher his horn in Chaikovsky's Fifth Symphony or Mr. Laurent his flute in Debussy's "Afternoon of a Faun"; is beckoned by the conductor to rise in his place and take his share of the general plaudits. To the rank and file—the string choir other than the "first desks," the second flute, the third bassoon, the fourth horn—such opportunity never comes. Yet they are intrinsic and sustaining part, individual by individual, of the orchestra that we like to believe in these days at zenith. Often enough also they give to its service all that is in them, as truly as do "the firsts" whom more or less of the audience knows.

In time these hard-working, quiet-living artists and gentlemen—for usually they are nothing less—leave the orchestra. Increasing years weigh them down; circumstances detaches them; death steals upon with the means of living? Their own savings and the Pension Fund of the Orchestra. Quite so; but that Pension Fund does not increase automatically, like the widow's cruse in the Bible. It needs to be fed from without. Twice a year the men of the orchestra, one and all, ask the subscribing public and the occasional public to join in the renewal of the fund. Then and then only do we who frequent Symphony Hall come face to face with the personnel of the orchestra and discover our obligation toward it. There is but one way to discharge it—by the purchase of tickets for these Pension Fund Concerts. One befalls next Sunday and should be counted among the good and generous works proper to Christmastide. Chaikovsky, Koussevitzky and Roland Hayes to fill a promising program. But all three, and the public with them, for the hundred-odd that sit in the Symphony Orchestra.

Back to Bach

Now that its labors with Mozart's Requiem Mass for Symphony Hall are overpast, the Bach Cantata Club announces its return to its own concerts and composer, again at Emmanuel Church. There, by courtesy of the Rector, it will be heard on Monday evening, Jan. 18 in two Church Cantatas of Bach with Mr. Woodworth again conducting: Cantata XCV., "Christus der ist mein Leben"; Cantata XXXIV., "O ewiges Feuer." Mr. Steuart Wilson, the English tenor of last year, will assist in the performance of the Cantatas; between them sing an air, "Seht was die Liebe thut" from Cantata LXXXV. Membership tickets may be had of Miss M. Greenslet, treasurer, at 5 Charles River Square.

Another Discovery

A new George Gershwin composition, "The Second Rhapsody," will be played publicly for the first times Jan. 29 and 30 by the Boston Symphony Orchestra, with Gershwin himself at the piano, it was learned yesterday at Symphony Hall. [Our Amusing Neighbor, The Herald, on its Front Page Today under a Double-Column Head. The News about Mr. Gershwin's Rhapsody Was Printed Last Friday—When It Was News. H. T. P.

The Scanty News Of Concert-Halls

Dr. Koussevitzky Introduces Frid, New Hungarian; Ravel for Harp

CHRISTMAS falls on Friday—appointed day for the weekly matinée of most symphony orchestras. Stoics or routine, Mr. Stock and the Chicago Orchestra merely shift the hour of their "regular" concert from 2.30 to 3.30. In Philadelphia, Mr. Stokowski and his Orchestra defer theirs to the following Monday; while in Boston Dr. Koussevitzky sets his back to the preceding Thursday—that is to say tomorrow Though no actual reference to Christmastide may be discovered in any of the works to be played, all are appropriate. The symphony — Schumann's "Rhenish"—with melodies of the quality indicated by the untranslatable German "innig," and with rhythms buoyant and exuberant, is as much in keeping with the seasonal spirit as any symphony is likely to be. Bach's Concerto in B minor for flute and strings,—unheard at

since 1919, there-
with solo flute and
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strume d by flute, clarinet
and st qualities of Geza
Frid's S yet to be discovered,
seem to a the company it keeps.

Out of Hu

Geza Frid s no place in the latest editions of th musical dictionaries. Symphony Hall, h wever, is able to provide a biographical paragraph from the composer himself. Mr. Frid was born at Marmarossziget, in Hungary, in 1904. In his studies in piano he finally came under the instruction of Béla Bartók. When he entered the Academy of Music at Budapest, Zoltan Kodály, the other member of the illustrious Hungarian team, also became his teacher, supervising his studies in composition. He completed his work at the school in 1924. He toured Europe for a time, both as virtuoso in his own right, and as accompanist to the violinist Zoltan Székely. At present he lives at Amsterdam, in Holland. He has written a String Quartet—the first of his works to be performed (1927); a String Trio; a Concerto for Violoncello; a "Podium-Suite" for violin and piano; a Serenade for Wind Instruments. The present Suite was played for the first time at Paris by Monteux and the Orchestre Symphonique on Feb. 9, 1930. It now comes to first performance in America. The last page of the score bears the date London: V., VI, 1929.

The suite runs in five short movements:

I.—Aria and Allegro. (4–4.) The aria is a cantilena for oboe unaccompanied. Bassoons announce the theme of the Allegro in a scherzo-like fugato.

II.—Passacaglia. (Lento, 6–4.) For strings and harp. Full strings at once give out the figure to be treated. The movement is no more than thirty-nine measures long.

III.—Scherzo (Non troppo vivace, 6–8.) For winds and piano. A frisky, rollicking type of theme. The piece is rondo-like in form with horns prominent in the episodes.

IV.—Intermezzo. (Lento, 4–4.) For "battery" (percussion), harp and violin solo. This is the most unusual of the five movements. The "battery" includes timpani, cymbals, side-drum, tam-tam, triangle. The intermezzo is forty-two measures long and there are twenty-eight measures before the violin begins an improvisational cadenza-like solo.

V.—Perpetuum mobile. (Presto, naturalmente, 2-4.) The title sufficiently indicates the character of the music. The violins at once begin the "perpetual motion,"

After the première of the suite in Paris Monsieur Pitoy wrote as follows in "Le Menestrel"; "In first performance a Suite by a young Hungarian composer still unknown in France, Geza Frid. The work is infinitely seductive, thoroughly modern in character. It shows the influence of such composers as Hindemith and Stravinsky. Rhythm occupies first place, and does not become monotonous, though the composer sometimes uses the percussion alone. Frid's work, on a flexible architectural plan, possesses the vital spark of forceful thought and free invention. The adroit orchestration, in which families of instruments are played off against each other or superposed upon one another in piquant combinations, is pleasingly colorful. The Suite was well received and entirely worthy of the applause heaped upon it." A. H. M.

From Ravel

As to Ravel's piece, originally a Septet written in 1906 for harp, flute, clarinet and string quartet, it is enlightening to quote the exposition in Cobbett's Cyclopedic Survey of Chamber Music: "The Septet (Introduction and Allegro) has no break between the two sections,, and is really a harp-concerto with accompaniment for chamber orchestra. The harp-writing is brilliant, and the part is prominent, with many solo-passages and a long, florid cadenza. The introduction opens with a melody in thirds, 'Très lent,' for flute and clarinet, and works up to a climax that . . . is fully scored and makes a rich, sonorous background for the entry of the harp with the first subject of the Allegro proper. The theme in thirds of the Introduction is used as a subsidiary second subject in the Allegro and provides one of the most exquisite moments in the work, when it leaves that progression in thirds, and viola and violin, rising up to join the falling first subject on the harp, meet on a high major second. Again when in the following bar the viola soars above violin to sink back, on the next beat, below the first violin now in octaves with the second for the first subject.

"It is a fine piece of delicate writing, worthy of a pupil of Fauré. Immediately before the harp-cadenza, the two chief themes appear simultaneously, combined with great skill and ease. The vivid harp writing gives the work a feeling of brightness and gaiety." A. H. M.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of Friday and Saturday, Jan. 1 and 2:

Symphony, No. 2, in B-flat major . . . . . d'Indy
Concerto in D major for Violin and Orchestra. Stravinsky
Suite from the Ballet, "Petrushka" . Stravinsky

The concerto will be heard for the first

MUSIC

SYMPHONY CONCERT

Dec 25 By PHILIP HALE Herald

The program of the Boston Symphony Orchestra's concert yesterday afternoon in Symphony hall, Dr. Koussevitzky, conductor, was as follows: Bach, suite in B minor for flute and strings. Ravel, Introduction and Allegro for harp with accompaniment of strings, flute and clarinet. Frid, suite for orchestra. Schumann Symphony, No. 3 ("Rhenish.)"

At preceding performances of this Suite by Bach the edition by Robert Franz was used; later Buelow's "arrangement" was preferred. Buelow as an editor of old music often took singular liberties with the original text. Perhaps his most flagrant misbehavior was his edition of Scarlatti's sonatas, in which he did not hesitate to change harmonies as well as melodic lines and rhythms.

Dr. Koussevitzky respects the suites and concertos of Bach and Handel, nor does he look with favor on any tinkering with them or any attempt at modernization. Bach's Suite yesterday was as Bach wrote it. The only addition was Franz's part for harpsichord, an amplification indicated by the thorough bass figures for the "continuo," the name given to the figured instrumental bass voice. Or as Niedt explained, "this thoroughbass is the completest foundation of music and is played on a keyboard with both hands, in such a way that the left hand plays the prescribed notes, while the right hand strikes the appropriate consonances and dissonances, so that an agreeable harmony . . . may be produced, to the glory of God and for the permissible gladdening of the heart."

This suite of old dance tunes prefaced by an overture was played delightfully by Mr. Laurent and a reduced body of strings. Mr. Laurent's beautiful tone and the agility and clearness displayed in the rapid passages; Dr. Koussevitzky's tempi and nuances—when nuances were called for—and the pleasingly acid biting of the harpsichord played by Mr. Sanroma were fully appreciated by the large audience which was in holiday mood. All was so good that the inevitable monotony due to succession of the dance tunes in the same tonality was for once not disturbing.

Mr. Zighera, the harpist in Ravel's pleasing piece, was also warmly applauded for the musical quality and skill of his performance. The work was first heard here at a Longy Club concert in 1910. The introduction strongly shows the influence of Debussy, but Ravel here and in the Allegro has something to say for himself. A tendency towards impressionistic writing has been found by some, but there is nothing vague, nothing experimental in this music, which is most grateful to the ear. Ravel's discreet but feeling employment of instruments was shown at the very beginning by his writing for the flute and clarinet.

As Frid, a young man, is Hungarian born; as he studied composition at the Budapest Conservatory under Kodaly, who is a believer in folk-tunes for thematic material, it would be interesting to know if he made use of any Hungarian or Czech popular airs in this suite which was played yesterday for the first time in this country. Surely the opening aria—finely delivered by Mr. Gillet—is in folk-tune mood, and the following Allegro has Hungarian dash; but in the striking Passacaglia—striking by reason of the changing positions of the ground bass or cantus firmus — there is thought only of Frid. The two movements that follow are interesting but not of so much significance.

The Finale—a perpetual movement—is a good example of the artistically rowdy form of music that excites an audience and brings applause. But the first two movements are the ones that now remain in the memory and lead one to hope for other orchestral works by this composer of indisputable talent.

Schumann's symphony was intended by him to be a glorification of Rhenish scenes and Rhenish life. It was composed first of all for Duesseldorf, the city where Schumann met with many disappointments, many vexations. He was temperamentally unfitted for the position of city conductor. He did not have a firm control over the players—in a word he was a composer—a man of dreams and visions—not an interpreter of works by others, not even of his own works. This symphony was received coldly when it was first heard. The compositions that followed showed his failing powers. There were intrigues that vexed him. Little by little his mind gave way. There was the attempt at suicide; then madness. But the Schumann of this symphony was still the composer to be reckoned with. One wishes that the first movement was not in so continuously heroic, exultant vein; that there was at least a breathing spell, but the movement that portrays the jovial life of the region; the slow movement and the pontifical one inspired by a ceremony in the Cologne Cathedral are of Schumann at his best, though one misses the romanticism that was peculiar to him. The performance was excellent.

The concert will be repeated Saturday night. The program of next week comprises d'Indy's Symphony No. 2, B flat major; Stravinsky's Violin Concerto (first time in this country) and Suite from the ballet, "Petrouchka."

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NOVELTIES PLAYED BY SYMPHONY

Post Dec 25

Ravel and Frid Supply Agreeable and Effective Scores

BY WARREN STOREY SMITH

In making a programme for the Symphony Concerts nearest to Christmas Dr. Koussevitzky has again disregarded the scanty store of orchestral music inspired by that particular season and yet has made a list sufficiently appropriate both in what it contains and in what it avoids.

TWO NOVELTIES

The first of this week's pair of concerts came, exceptionally and for quite obvious reasons, yesterday afternoon; the second follows tomorrow evening in regular course. As for this holiday programme, it consists of Bach's Suite in B minor for flute, harpsichord and strings; Ravel's Introduction and Allegro for harp with accompaniment of string orchestra, flute and clarinet; Geza Frid's Suite for orchestra; and finally Schumann's Third or "Rhenish" Symphony. Ravel's piece, in which Mr. Zighera, first harpist of the orchestra, bears the solo part, was heard yesterday for the first time at these concerts; Frid's Suite had there its first performance in Boston.

Neither of the novel pieces proved of a nature to fill with consternation even the timidest musical breast. Ravel's Introduction and Allegro, composed in 1906 and heard here four years later at a concert of the Longy Club, is written for the most part in the harmonic idiom then cultivated by the "advanced" school of French composers which today sounds as conservative as Mozart. The piece, indeed, might be styled less a composition than a confection; there is beautiful and effective scoring for the strings and the two wind instruments and the harp is put through its paces, but always in a manner essentially musical. In playing the solo part Mr. Zighera once more showed himself an accomplished virtuoso and a musician of taste. The orchestral accompaniment was as exquisite as the score required.

Frid's Music Agreeable

A pupil of his brilliant countryman Zoltan Kodaly, Mr. Frid, born in Hungary in 1904 and now a resident of Holland, adds further evidence to the growing suspicion that the youngest generation of composers is looking, not forward, but backward. To be sure, Kodaly himself is not a harmonic radical; he stands, in fact, at quite the opposite musical pole from his confrere Bela Bartok. But if for the most part Kodaly handles familiar musical material, he does so with distinction and with originality. Young Mr.. Frid's music, as yesterday's performance disclosed it, might on the other hand have been written 30 years ago. Agreeable to hear it undoubtedly is; the melodies are attractive, the rhythms often infectious; and in scoring his Suite Mr. Frid has emptied an entire bagful of orchestral tricks.

The final movement, a Perpetuum mobile, is an orchestral virtuoso-piece of the first order, and yesterday's brilliant performance elicited from the audience warm and spontaneous applause. In short, Mr. Frid's music gave pleasure, and in a holiday concert that sufficed.

16 Players for Bach

To turn to the familiar pieces, Bach's Suite, heard yesterday from thirteen strings, two flutes and a harpischord, a band well suited to the style of the music, also gave pleasure, perhaps of a more satisfying kind than that afforded by the pieces which followed. The performance was one of rare delicacy and Mr. Laurent was deservedly applauded for his playing of the measures for solo flute.

Finally with Schumann's Symphony that would express the spirit of the Rhineland Dr. Koussevitzky once more showed his sympathy with the composer and his ability almost to persuade the listener that Schumann was not an inept and bungling orchestrator after all.

MUSIC

Globe Dec 25

SYMPHONY HALL

Boston Symphony Orchestra

The Symphony concert in the afternoon series was shifted this week from Friday to Thursday, to avoid the holiday. There was no Christmas music on the program, contrary to the custom under previous conductors of commemorating Christmas and Easter at the pairs of concert nearest those holidays.

Yesterday afternoon's concert began with Bach's suite in B minor for flute and strings. The other numbers were Ravel's Introduction and allegro for harp and strings; a new suite for orchestra by a young Hungarian composer, Geza Frid, and Schumann's Third Symphony. Bernard Zighera, first harpist of the Boston Symphony, was named as soloist on the program. Mr Laurent, the first flute, was also very warmly applauded for his share in the Bach suite.

Dr Koussevitzky had the Bach suite played by a small orchestra, such as would have been employed for it in the composer's own day. He thus enabled the flute solo part to be heard in the proper balance. Mr Laurent's skill and taste deserved the applause he received. The conductor and the other players contributed their due share to what proved an unusually satisfying performance, save for Dr Koussevitzky's tendency to overstress emotional values.

Frid's name was new to Boston. Still in his 20s this young man has had his chamber music performed in various European cities. The suite played yesterday was first performed Feb 9, 1930, in Paris by Pierre Monteux and the Orchestre Symphonique de Paris. Its five movements have titles like "aria e allegro," and "perpetuum mobile' which follow the modern fashion of avoiding any pretence that music can paint pictures or tell stories.

Frid studied piano under Bela Bartok, but his teacher in composition was the more conservative Kodaly. Ernest Newman, a critic conspicuously hostile to contemporary tendencies in music, is enthusiastic over Frid. Reading the program note about him led one to fear that Frid's suite would prove the usual innocuous academic musical exercise, soothing to conservative ears, soporific to others. This was, however, far from being the case.

Frid wrote this suite with immense and infectious gusto. It is happy, unpretentious, healthy-minded music, often naive in ideas, but ingeniously scored for orchestra. Good light music is rarer than good serious music, just as great comedies are, in the theatre and the opera house, far rarer than great tragedies. Mr Frid's gifts would fit him to provide the music for a thoroughly delightful operatic comedy, could he but find the right collaborator. This suite deserves to be heard again. It should not suffer the fate of most orchestral novelties and miss being repeated in this or in subsequent seasons. The performance was brliliant, and the applause far warmer than that for most new music at these concerts.

Ravel's piece is really a sort of concerto for harp, written with great subtlety, yet affording the soloist ample opportunity for display of technique. Mr Zighera played brilliantly and won cordial applause. As music, this introduction and allegro is an inferior early work of Ravel.

Schumann's symphony, scored—like all his orchestral work—with incredible clumsiness, loses in effectiveness at each rehearing. His genius was for songs and piano pieces, not for symphonies. But every 19th century German composer was tempted to emulate Beethoven, and few refrained. Chopin, in Germany, would no doubt have written symphonies, and on the evidence of his concertos, have scored them as badly as Schumann did. The scale of tonal values of the piano, in which Schumann as well as Chopin excelled, is fatally different from that of the orchestra. Yesterday's was a noisy and ineffective performance.

Next week d'Indy's Second Symphony, Stravinsky's new violin concerto, and his "Petruchka" fill the program. The violinist is to be Samuel Dushkin, who first played the concerto in Europe.

P. R.

Record Dec 25

2 NOVELTIES ON SYMPHONY MATINEE BILL

Bernard Zighera, harpist, and Georges Laurent, flute virtuoso, were the soloists at the tenth Symphony matinee, which introduced to Boston Ravel's piece for harp, wood wind and string orchestra, and also Geza Frid's suite. Zighera displayed his skill in the Ravel number and Laurent shone in Bach's second B minor suite for flute and strings. Schumann's "Rhenish" symphony is also on Dr. Koussevitsky's tenth program, which will be repeated Saturday night.

Frid, whose suite appears for the first time on any American program, is a young Hungarian now living in Amsterdam. He is a modernist. His music is fresh, colorful, imaginative. The suite is a worthwhile addition to the Symphony repertory. Equally striking is the new Ravel opus, with dazzling passages for the harp and with a rich background for the entire orchestra.

The Bach and Schumann numbers were also superbly played and warmly applauded

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Pleasures of Program and Performance

Dr. Koussevitzky's Good Day, Bach, Ravel, Schumann, Discovery of Frid

Trav Dec 25

PERHAPS that old hand of the concert-room, Mr. Stock of the Chicago Orchestra, was wiser than Symphony Hall. His symphonic matinées, like Dr. Koussevitzky's, fall on a Friday. So also in this year of grace did Christmas Day. From two-thirty to three-thirty he shifted the opening hour; let it go at that. On Christmas Eve—he may have reasoned—most of his public would be busy with pressing concerns. On Christmas itself, once gifts had been distributed and dinner eaten, many might find the afternoon heavy on their hands. Symphony Hall chose another course; set back the matinée to Thursday last; assembled an audience diminished in numbers and different in aspect.

In the upper balcony in particular, the depletion was noticeable, inasmuch as the students at colleges and schools, only less essential to Symphony Concerts than to plays and pictures, were scattered homeward or New York-ward. On the floor, the changed aspect was more to be remarked. Many subscribers had handed tickets to those whom they would oblige or pleasure. It was not a "poor-relations" audience, as cynics sometimes say on Good Friday; but an audience strange to each other and to the habitués interspersing it. Luck, however, was with it—in the satisfactions of as agreeable a Symphony Concert as the season has brought forth; a concert on the lighter side, cherished by the matinée public.

In his first number, which was Bach's Suite in B minor for Flute and Strings—unheard these eleven years at Symphony Hall—the conductor assembled a chamber orchestra, no more than fifteen at most, with Mr. Laurent's flute and Mr. Sanromá's harpsichord. At sight of it imagination leapt back to the salon in the Residenz at Cöthen for which Bach wrote the Suite. At sound, judgment was content with a sonority carrying clear and full to every corner, yet preserving the fleetness and lightness, the running parts, the quick turns, of the orchestra in Bach's composing mind. Within the scale of the Suite, a full-bodied, full-rounded Overture begins it. Next ensues a Rondo, curiously marked "expressivo," with more than a hint that it, like a Minuet, may contain many things. Next a succession of short dance-movements in current fashion; to conclude, the swift, chattering give-and-take of a "Badinerie." Throughout the flute receives florid, feathering passages with occasional permission to sigh above the strings in the Saraband or to race with them over quicker-paced measures.

Once more the full body and fine texture of Mr. Laurent's tone, its transparency and flexibility, pleased every ear; while his virtuoso's skill was easy match for either a musing or a playful Bach. The strings kept him company in clarity and plasticity, in sensibility to the instant measure and the pervading style. Mr. Sanromá distilled consonance or dissonance, drop by drop, from the harpsichord. (Yes, dear friends, dissonance as long ago as 1720. For to the die-hards of Cöthen and Leipzig, the "all-father" of music sometimes seemed an intrusive modernist.) Dr. Koussevitzky, in the center of the group, conducted with a light hand and a just mind, poising every phrase and every figure in its place in the flowing web. A salon-music sounded as fresh and fanciful, deft and stylized, as it did two hundred years ago. The "all-father" deserved his "all."

In the ensuing piece, Ravel's "Introduction and Allegro for Harp with Accompaniment for String Orchestra, Flute and Clarinet"—as the program labelled it—the conductor might advisedly have lessened the number of his strings. Ravel wrote originally for only four—the usual quartet; whereas Dr. Koussevitzky utilized the whole, or nearly the whole, string choir, less the double-basses. Therewith he magnified the piece from chamber-music into a Concerto-like number for harp and orchestra. Mr. Bernard Zighera, indeed, took place, like any soloist, beside the conductor's stand; while "the accompaniment" left the way clear for the cadenza in which he proved his superlative skill, for the measures through which sounded his richness of tone or his unfailing felicity with every turn his part might take. The listener heard the harp not as a dash of color off composers' palettes, but as an instrument of music with an individuality of its own.

and clarinet, even with Mr. Laurent and Mr. Polatschek for little masters, were not always as clear as the ear might wish. There remained, however, and nearly always unclouded, the details of happy invention and apt skill with which Ravel diversifies the progress; transitions that touch the listening fancy; a freshness of resource and feeling that has not dried into the mental process of some of his later work. The Ravel of 1906, the date on the score, sometimes put on an aureole. The Ravel of recent years often prefers the paler cast of thought. Serenity, rather than tension, wrought this harp-piece.

Therewith the chamber-concert ended. Conductor, full orchestra and audience passed to Frid's Suite heard for the first time at these concerts. Once more Dr. Koussevitzky stood justified in open mind and open ear for the music of young men in our immediate day. Sooner or later—absit omen!—the epitaph of his Bostonian years will be written. Let it praise him as the writer may choose for his version of ancient, classic and modern masters. But let it say first that he cultivated the music of his own time with faith and courage; and last that he was the friend of youth. Who under these inscriptions may not rest content and in glory? Which is not to say extravagantly that Mr. Frid's Suite is epoch-making, a masterpiece and that sort of effusive thing. (Epoch-makers and master-works come along no oftener than once in a generation). Nevertheless, it is written with the flare for light-handed, free-running fanciful music that is modernist virtue, as though it were no reproach to be amusing.

Underneath, moreover, play an expert, resourceful orchestral skill and a lively orchestral imagination; while throughout there is clear impression of an individual mind and hand. Forgive Mr. Frid the moment in which he remembers Wagner's horns as Wagner sometimes remembered Schumann's. Or set against it such a fortunate stroke as the sudden and stirring intervention of the piano, placed at last where it should be—among the percussive instruments. The Passacaglia is no more than forty measures long; but not one is commonplace, affected, pedantic or routined. The Intermezzo, little longer, seems a newfound and engaging design in timbres. The whole Suite, as Mr. Newman, the great and good, has borne witness of other music by Mr. Frid, leaves a sense of exhilaration behind.

Once more in the Rhenish Symphony, Dr. Koussevitzky (whose good day it was) proved his quality as conductor for Schumann. Set him before such a music and he plays it as though he believed in it; gallantly; with the rhythmic insistence and the warm expansions that are the preservative qualities of Schumann's Symphonies. They refuse to sound as music of firm and elastic outline, like d'Indy's Symphony that we are to hear next month. No more do we listen with our interest deep in development and progress, technical and poetical both, as we listen to a Symphony out of Brahms. Rather they prevail to this day—when an understanding and enhancing conductor orders them—by impetuosity and exuberance, by a rhythmic energy that rarely deserts Schumann; by what the pedants would call the disorderly ardors of his imagination.

Given a conductor who feels this exuberance and there is no thought of monotony through the first movement. Give the orchestra its head in the scherzo, as Dr. Koussevitzky did, and it is not ponderous. A penny for Schumann's "pianistic" scoring, when he wraps the slow movement in the shadowy glow of his melody. (He knew the spell of the Rhine Valley and the affection it nurtures.) The fourth movement opens wide to Schumann's expansive power; the finale is one more testimony to his rhythmic verve in symphonic composition. . . . Dr. Koussevitzky plays Schumann's Symphonies because, unlike most twentieth-century conductors, he cares for them. He plays them to admiration and response because he also understands.

H. T. P.

Amer. Dec 25

Soloists Divide Honors on Boston Symphony Program

By MOSES SMITH

The music at this week's concert of the Boston Symphony Orchestra is "pleasant," as if to placate the conservatives in the audience at a time when good cheer is so universal.

With one exception the works on the program sound no harsh dissonances. And even the exception, a suite for orchestra by Geza Frid, Hungarian composer new to these concerts, contains no indigestible chords or harmonic sequences, despite the fact that it was first performed in Paris less than two years ago.

To add to the contentment of the audience there are amiable diversions, in the form of soloists. Masterful Georges Laurent, first flutist in the orchestra, plays the solo part in Bach's second suite in B minor, with a diminished orchestra grouped about him. Bernard Zighera, first harpist, is similarly engaged in Ravel's Introduction and Allegro for Harp with accompaniment of string orchestra, flute and clarinet.

Neither the Bach suite which begins the program nor the Schumann "Rhenish" symphony which ends it is unfamiliar music; but they are not heard here often nowadays. The matinee performance of the symphony was brilliant and in the appropriate romantic style. Similarly, the composition of Ravel, who has such an admirable interpreter in Mr. Koussevitsky, was beautifully presented, with Mr. Zighera as a shining light.

Frid's suite was more virile stuff—at least it seemed so, on first acquaintance. As we have intimated, the composer does not rely on an ability to shock the hearer's nervous system in order to make an impression. His language is none the less direct, even though it is not brutal. The ideas are thoroughly Hungarian, and seem derived or actually borrowed from folk literature.

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With the New Concerto for Mirror

Trans Dec 26

Reflections of Stravinsky, Present and Past, from The Impending Piece

THE score of Stravinsky's Concerto in D for Violin and Orchestra has at last reached America. The work had its first performance in Berlin last October, and was broadcast through the most modernistic of all radio-stations—the Rundfunke (literally, a round spark) of Germany. Listeners-in and professional critics recorded their impressions. As usual, these impressions ranged from ultra-superlatives to infra-invectives, through the entire spectrum of critical adjectives. And there were some who, despite many precedents to the contrary, still believe that Stravinsky is perpetrating a gigantic hoax, deliberately and with malice aforethought misleading the public, the critics and his disciples alike.

Nothing can be further from the truth. Stravinsky is no Eric Satie, with his facile jokes in the margin of facile music. He is in deadly earnest in his statements; and in order to understand Stravinsky, we must once and for all relinquish the theory of a "hoax" and take him by his word and by his music. His utterances are as baffling as some of his musical procedures, and this agreement between words and works is really the surest clue to the mystery of his artistic behavior. So far only three persons in all the musical world really understand him (so the composer stated in an interview printed in a Swiss publication); even Einstein had more luck—Hegel alone was less fortunate; he had but one faithful disciple, and even that one did not wholly understand him. When an ardent Stravinskyist rushed towards the master after a European presentation of the Symphony of Psalms with confused words about the work, which he estimated was Stravinsky's best, he was greeted with retort baffling: "There can be no best and mediocre; either all works are bad, or all are good." This story is freely circulated in Paris outside of the enchanted circle of the understanding Three.

There are countless other stories, some of them seemingly well authenticated. During his first visit to the United States, in 1924, upon being asked what he thought of modern music, Stravinsky replied that he is not a modern composer. On another occasion he stated that a piece of music should be composed in the spirit in which a notary's contract is drawn. He enlarged on this exasperating notion when he related to the world how the Violin Concerto was written; the form being compressed as it is in this work, Stravinsky says it took him sometimes a full day to compose a single measure to achieve maximum results with minimum of musical denotation. In this, so the report goes on, he opposed himself to composers of a happier and lighter day, such as Mozart, who did not have to economize musical matter in this drastic fashion.

However wild such notions may appear to a musical stranger, to one who examines Stravinsky's scores without ire and studiously, the composer's words are of substantial aid. Strange as it may seem, Stravinsky speaks his mind with excellent adequacy to his ideas as embodied in his works. The spirit of economy, the "maximum-through-minimum,' method dates back to the composition of the "History of a Soldier," that astonishing instrumental septet, where every resource is utilized to capacity. But even of more interest is the process through which Stravinsky arrived at the revision of his early score, "The Fire-Bird," which he made in 1919. In the later edition all the gorgeous padding is taken out. To be sure, the deplumated fowl is not popular with orchestras and conductors, and the original edition is still the one that is widely performed. But the episode is characteristic of Stravinsky's own development.

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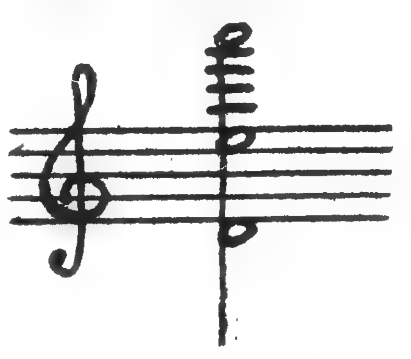

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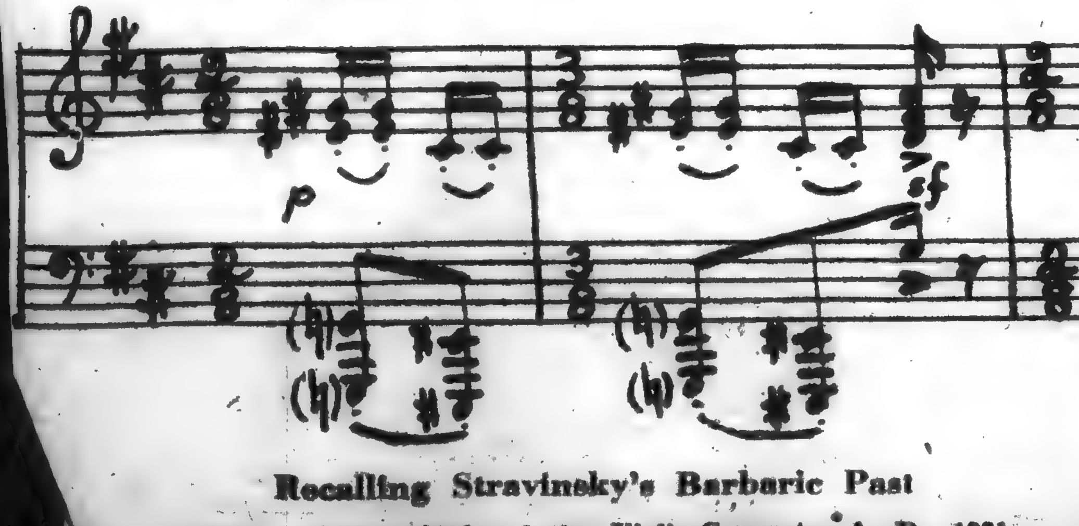

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Globe MUSIC Dec 28

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"Francesca" is by no means among the Russian master's lesser works. Together with much of his music, it is poignant and tempestuous. It is more moving to one listener than the "Pathetic" Symphony and "Romeo and Juliet," for example. It also seems to be less marred than the latter pieces by the banality of thematic material and manipulation that is encountered here and there in many of Tchaikovsky's compositions.

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a Dr. Koussevitzky who has rarely s
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whelmingly passionate abandon.

To the Fourth Symphony, often made intolerably piangent and vociferous—never to be quite purged of these qualities, which are indeed inherent in the score (and please remember that poor Tchaikovsky had reason to weep)—Dr Koussevitzky brought a fine dignity, a controlled intensity, that raised its first movement from the level of hysterical self-pity toward that of high tragedy, that lent it something of classic poise and impersonality. Admirably sustained tempi, fine shading and phrasing, and climaxes carefully judged and dramatically achieved, were part of his secret, as usual. So exquisitely was the Andantino played that the audience could not refrain from applauding this movement. There was a delightful delicacy not only in the famous pizzicato passages of the Scherzo, but also in the section of the movement given over to the brass and drums, and a certain bucolic joviality in the theme for wood-winds; while the brilliant verve with which the finale was played compensated somewhat for its noisy triviality.

Mr. Hayes sang Lenski's air from "Eugen Onegin" in Italian and the "Serenade of Don Juan" (from the six songs published as Opus 38) in German. Since his was not a Russian audience and good English translations are hard to find, he was probably justified in using whatever language he found most convenient. What is important is that his singing displayed in generous measure those qualities of intelligence, sensitive musicianship, and emotional sincerity for which it is noted.

It is not in such music as this that the peculiar beauty of Mr. Hayes's voice is best revealed, but his creation of mood and emotion in the "Onegin" air, his rhythmic vivacity in the serenade, were wholly admirable and roused the audience to enthusiastic and prolonged applause.

Mr. Hayes, who had not only given his services in aid of the pension fund, but had come specially from Curryville, Ga., for the occasion, was after the concert privately presented by the pension fund committee with a silver bowl, inscribed with an expression of gratitude. The presentation was performed by Mr. Max Kunze as spokesman of the committee. S. S.

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Trans Dec 26

With the New Concerto for Mirror

Reflections of Stravinsky, Present and Past, from The Impending Piece

The Master-Hand

(By Courtesy of Les Editions Rieder, St. Sulpice, Paris)

THE score of Stravinsky's Concerto in D for Violin and Orchestra has at last reached America. The work had its first performance in Berlin last October, and was broadcast through the most modernistic of all radio-stations—the Rundfunke (literally, a round spark) of Germany. Listeners-in and professional critics recorded their impressions. As usual, these impressions ranged from ultra-superlatives to infra-invectives, through the entire spectrum of critical adjectives. And there were some who, despite many precedents to the contrary, still believe that Stravinsky is perpetrating a gigantic hoax, deliberately and with malice aforethought misleading the public, the critics and his disciples alike.

Nothing can be further from the truth. Stravinsky is no Eric Satie, with his facile jokes in the margin of facile music. He is in deadly earnest in his statements; and in order to understand Stravinsky, we must once and for all relinquish the theory of a "hoax" and take him by his word and by his music. His utterances are as baffling as some of his musical procedures, and this agreement between words and works is really the surest clue to the mystery of his artistic behavior. So far only three persons in all the musical world really understand him (so the composer stated in an interview printed in a Swiss publication); even Einstein had more luck—Hegel alone was less fortunate; he had but one faithful disciple, and even that one did not wholly understand him. When an ardent Stravinskyist rushed towards the master after a European presentation of the Symphony of Psalms with confused words about the work, which he estimated was Stravinsky's best, he was greeted with retort baffling: "There can be no best and mediocre; either all works are bad, or all are good." This story is freely circulated in Paris outside of the enchanted circle of the understanding Three.

There are countless other stories, some of them seemingly well authenticated. During his first visit to the United States, in 1924, upon being asked what he thought of modern music, Stravinsky replied that he is not a modern composer. On another occasion he stated that a piece of music should be composed in the spirit in which a notary's contract is drawn. He enlarged on this exasperating notion when he related to the world how the Violin Concerto was written; the form being compressed as it is in this work, Stravinsky says it took him sometimes a full day to compose a single measure to achieve maximum results with minimum of musical denotation. In this, so the report goes on, he opposed himself to composers of a happier and lighter day, such as Mozart, who did not have to economize musical matter in this drastic fashion.

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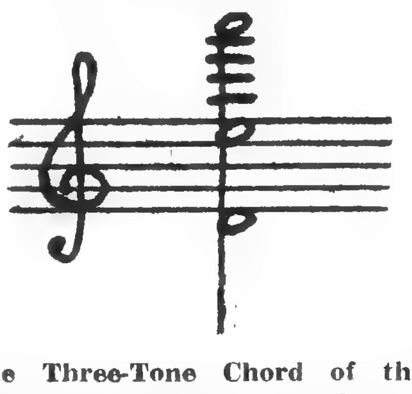

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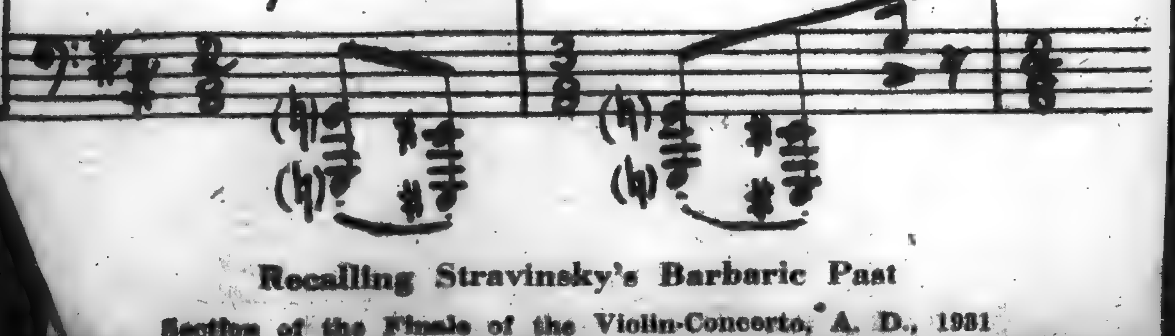

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PENSION FUND CONCERT

For the Boston Symphony orchestra Pension Fund concert, given yesterd afternoon in Symphony hall, Dr. Kou sevitzky offered an all-Tchaikovsk program. The orchestral fantasi "Francesca da Rimini" (Op. 32), Len ski's air from "Eugen Onegin," th "Serenade of Don Juan," and th Fourth Symphony (Op. 36, in F minor were the works performed. Rolan Hayes, tenor, was the soloist. Th audience—one which responded wit enthusiasm to the qualities of the mus and the manner of its performance—filled the hall.

Poor though it is in genuine an solid musical ideas, "Francesca d Rimini" succeeds in being a remarkabl successful experiment in orchestra scene painting. The vividness wit which Tchaikovsky suggests the furiou winds, the bloodcurdling sounds an sights of that second circle of hell i which Dante found Francesca, remain impressive even in an age that is surfeited with the diabolical cleverness o innumerable major and minor master of orchestration. The orchestra, led b a Dr. Koussevitzky who has rarely s lavished himself, gave of the Fantasi a performance that was a miracle o powerful suggestion, of brilliant execution, of romantic warmth, of overwhelmingly passionate abandon.

To the Fourth Symphony, often made intolerably piangent and vociferous—never to be quite purged of these qualities, which are indeed inherent in the score (and please remember that poor Tchaikovsky had reason to weep)—Dr Koussevitzky brought a fine dignity, a controlled intensity, that raised its first movement from the level o hysterical self-pity toward that of high tragedy, that lent it something of classic poise and impersonality. Admirably sustained tempi, fine shading and phrasing, and climaxes carefully judged and dramatically achieved, were part of his secret, as usual. So exquisitely was the Andantino played that the audience could not refrain from applauding this movement. There was a delightful delicacy not only in the famous pizzicato passages of the Scherzo, but also in the section of the movement given over to the brass and drums, and a certain bucolic joviality in the theme for woodwinds; while the brilliant verve with which the finale was played compensated somewhat for its noisy triviality.

Mr. Hayes sang Lenski's air from "Eugen Onegin" in Italian and the "Serenade of Don Juan" (from the six songs published as Opus 38) in German. Since his was not a Russian audience and good English translations are hard to find, he was probably justified in using whatever language he found most convenient. What is important is that his singing displayed in generous measure those qualities of intelligence, sensitive musicianship, and emotional sincerity for which it is noted.

It is not in such music as this that the peculiar beauty of Mr. Hayes's voice is best revealed, but his creation of mood and emotion in the "Onegin" air, his rhythmic vivacity in the serenade, were wholly admirable and roused the audience to enthusiastic and prolonged applause.

Mr. Hayes, who had not only given his services in aid of the pension fund, but had come specially from Curryville, Ga., for the occasion, was after the concert privately presented by the pension fund committee with a silver inscribed with an expression of e. The presentation was per- by Mr. Max Kunze as spokesman committee. S. S.

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Orchestra's Day At Symphony Hall

Variously It Distinguishes Itself Through Assorted Chaikovsky

Trans — Dec. 28

AT every concert for its Pension Fund the Symphony Orchestra should have first place. Twice in the musical year, conductor and even composers—should the order be reversed in the public mind?—may reasonably make room. Two conditions are essential: that the audience be numerous enough to insure a substantial addition to the fund; that the orchestra as such receive full meed of applause. Neither was lacking at Symphony Hall yesterday afternoon. Though the wiseacres mistrusted a Sunday removed by only one day from Christmas; though the student public was taking its pleasures at home or in New York; though the rich and the smart had fled the town for week-ending, empty seats were few. Those who had doubted the drawing power of the program were manifestly mistaken. There was money in pocket for the Pension Fund; while subscriptions from the members of the orchestra paid the cost of the silver bowl with which, after the concert, it returned thanks to Mr. Hayes. Like many other distinguished singers, the tenor offered his voice and skill for a Pension-Fund Concert. More: to fit within a "Chaikovsky Program," he prepared for the occasion a melancholy soliloquy from "Eugen Onégin"—the composer's best opera—and a fugitive piece named "Don Juan's Serenade." Faith, says St. Paul, is best tested by works. So also is good will.

Nor was the audience slow to single out the orchestra as particular object of approval and regard. No sooner had Dr. Koussevitzky entered than the hall crackled with applause. On the instant he bade the orchestra rise and to it transferred still warmer plaudits. (It is such impulses that distinguish a conductor who is also man of the world from a conductor lacking that useful quality. They also release the loyalty, fine, warm and deep, that a leader should cherish toward those with whom he works at a common task). Applause ran full and eager after the performance of the fantasia, "Francesca da Rimini." The orchestra was again on its feet at the pause between the halves of the program. At each halt in the Symphony in F minor, the rule of more formal concerts was waived, and the audience clapped to heart's content. At the end it laid on and spared not.

By the precedent of many a Pension-Fund Concert the orchestra was also on its mettle. Time, change, and symphonic fashions have dealt unkindly with "Francesca da Rimini." These twenty years the fantasia has not been heard at the subscription concerts. What excitement it may now generate depends largely upon conductor and orchestra. Chaikovsky would conjure into tones the winds of the Inferno to which Francesca and Paolo are doomed. They blow empty, blatant and meaningless unless those that sound them, heat the audience with Chaikovsky's rhetoric. Once more Dr. Koussevitzky, and the players with him, gained that difficult end. Nor were Mr. Polatschek and Mr. Laurent and Mr. Gilet and Mr. Speyer at fault with the measures that sing—and wail—the apparition of the lovers. The strings and the horns completed the tale. "We read no more that afternoon." What musical life, what pictorial or emotional illusion still linger in "Francesca da Rimini," the performance brought forth.

Better Chaikovsky when he speaks of himself, as he does through this Fourth Symphony in F minor. The brass choir sounded full, deep and ominous the measures of fate. The succeeding harmonies were mysterious and suspensive. The strings oiled the irregular waltz-like measures. The whole orchestra wreaked itself upon the climactic passages in which Chaikovsky forgets his feverish waltz to loose his own agonies and despairs. To listen closely was to hear even the little figures that he threads into his pangs. . . . The long-drawn melody of the second movement, wistful, troubled, melancholy; the harmonies, the instrumental color that are inseparable and vitalizing parts, lost nothing in performance. . . . The plucked measures of the scherzo came as sustained tour de force from the string choir. They were dry, snapping, swift, again a music vitalized. The woodwinds worked as aptly the contrast of their intermezzo. . . . The finale was unsparing outburst of the Chaikovskian rhetoric, the Chaikovskian melodrama—symphonic theater, sure of its audience.

Only by a considerable and an unevenly sustained effort of the composing imagination could Chaikovsky enter into Dante's Inferno and Francesca and Paolo there encountered. But into the romantical melancholy of Lenski in "Eugen Onégin," the Lenski on the edge of a fated duel, he could deeply infuse himself. As a music that tensely accomplishes the desired ends, weaves the designed atmosphere, evokes the imagined and experienced emotions, this operatic air is worth a wilderness of "Francescas"; keeps pace with the Symphony in F minor at best; is far more finely wrought than either. For his part, Mr. Hayes sang it with equal sense of the Italianate phrasing and the brooding mood. He is no operatic singer in the conventional sense. But, given the opportunity, the fineness of operatic singing—and of operatic writing—does not escape him. Neither he nor, for that matter, Chaikovsky were as fortunate with "Don Juan's Serenade." Vivacious and sub-ironic gallantries are not their trade. Monsieur Berlioz had a surer hand for that sort of thing.

H. T. P.

The music of Mozart's

Y, DECEMBER 28,

SYMPHONY PENSION CONCERT

Post

Roland Hayes Soloist in Tschaikowsky Programme

Yesterday afternoon in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its 64th concert in aid of the orchestra's Pension fund. Roland Hayes, tenor, was the assisting artist. Dr. Koussevitsky elected to perform an all Tschaikowsky programme and for the opening number selected the "Francesca da Rimini" orchestral fantasia after Dante. There followed a pair of numbers for voice and orchestra, the first of which was the air of Lenski, "Wohin, Wohin?" from "Eugene Onegin," followed by the "Serenade of Don Juan." The second half of the programme was given over to the Symphony No. 4 in F minor, Op. 36.

DAY OF VIRTUOSITY

Not for several seasons, if memory serves correctly, has the Boston Symphony Orchestra presented "Francesca da Rimini," either at a Pension Fund concert or within its regular series. Therefore, it was with considerable interest, no doubt, that the audience yesterday gave attentive ear to its performance. On the whole, it does not appear singularly "great" music, as we are accustomed to so designate music in our time, yet the score holds many thrilling measures which were brought forward in thrilling manner.

Although interested in details, one felt that Dr. Koussevitzky viewed the piece as an emotional complexity of integral parts, and thus worked up to a tempestuous climax which brought a roar of applause from the audience. But after all, it was in the Symphony No. 4 that the virtuosity of the orchestra was entirely revealed. Although the preliminary preparation is most rigorous, it nevertheless gives an assurance to both men and conductor without which climaxes could not be so surely built, attacks so instantaneous or phrasing so flexible. Was it by coincidence or design that this symphony was played almost a year to a day following the performance last year? It is safe to assume that performances like that of yesterday will continue to draw from the audiences the same spontaneous and enthusiastic plaudits, in response to which Dr. Koussevitzky "stood his men."

Since the programme was "ready made," Mr. Hayes must, of course, present Tschaikowsky numbers. One does not easily associate his art with operatic arias, but his performance yesterday fully justified him. As a matter of fact, Mr. Hayes sang extremely well throughout the afternoon. His tones were round and well domed, with a depth which has not always characterized his work. The aria was given a thoughtful interpretation, with no effort to bring to the concert platform an operatic performance, yet there was sufficient emotional content to make it satisfying. In "Don Juan," Mr. Hayes offered some extraordinarily fine singing—probably the best of the afternoon—and fully merited the enthusiasm of his audience.

Concert-Chronicle

About "Importance" Tran Dec 30

TO this department comes a note chiding Dr. Koussevitzky because he included Frid's Suite for Orchestra in the Symphony Concerts of last week, and chiding the reviewer for The Transcript because he approved the conductor's choice and praised the composer's piece. Frid's music, in the opinion of the correspondent, was neither "important in itself" nor "inspirational" in effect; neither "uplifting" nor "heart-warming." Similar complaints, though garnished with less ardent adjectives, could be heard, last Saturday, here and there in the corridors of Symphony Hall. This department quite agrees with its correspondent that the Suite was neither "important" nor "inspirational," though it is disposed to shy at the latter word because it has never been able to discover, even from those who use it most, exactly what it means. None the less there was sound reason to play Frid's music and no small pleasure to be gained from it. It is worth while indeed to look into the matter for a moment.

What, for example, is "important" music? To some it means anything that they like warmly. To others it implies anything that is signed by an illustrious name. To others still it connotes the few classics that by universal consent abide in greatness. Any one of these three notions would make symphonic program-making nearly impossible. If he agreed to the first, the conductor would be cumbered, for example, with far too frequent repetitions of symphonies by Franck, Dvorák and Chaikovsky. If he accepted the second, his programs would be littered with the pot-boilers, the journeyman stuff, the commissioned wares that nearly every composer, small or great, left plentifully behind him. If he followed the third, how ceaseless would be his repetitions, how rarefied would become the symphonic air! Or, if "important" is the label for works that have changed the face of music in their time, remember the bitter outcries when conductors first adventured Debussy, Strauss and Stravinsky.

How very little, moreover, in this world can possibly deserve so large and meaningful an adjective as "important." Most of us lead unimportant lives outside our immediate circle; busy ourselves with unimportant days; read unimportant books, see unimportant plays, look at unimportant pictures, pursue unimportant studies—hear unimportant music. We do so, because if we insisted upon importance, we should be reduced in all things to an impossible minimum. The human quest, especially in the arts, is less for importance than for interest. That interest, and human nature behind it, ask for diversity. Nobody may reasonably expect to be "inspired" every time he or she listens to symphonic music. Usually to be interested and informed, to be amused and entertained, is quite enough. Far too much vague prattle about the cultural influence, the "inspirational" value of symphonic music and of symphony concerts has spread a false notion of both. Likely enough they minister to the good of the soul. But they also pleasure the sensuous ear and entertain the susceptible mind. In the concert-hall, as everywhere else, we mortals live for the hour.

Frid's Suite—to return to the text—was not in the least an important music. It was only plentiful in interest and entertainment. Heard with open ears and an open mind, it was young, fresh, individual and alive. It sounded from keen-toned strings, edgey woodwinds, coloring "percussion" with the tang of our time which in these nineteen-thirties is pleasure to many a listener. Its dissonance was no more than the dissonance of music-making these twenty years. Here were orchestral instinct and orchestral skill that readily waxed into brilliance; fancy that in the slow movement could become fervor; at need the happy, biting turns of tonal wit. The Suite interested, pleasured, which is the function and the residue of nearly all the music heard in this world from the days of Bach to the days of Frid.

What, after all, was the Suite in B minor with which the concert began but music that Bach wrote to entertain the court-circle at Cöthen and to set off the virtuosi of his little orchestra? To those that heard its dance tunes it also had the tang of the immediate day; while in those same ears the harpsichord often tinkled out dissonance. In very truth, the old master's Suite from 1720 was surprising analogue to the young Hungarian's Suite of 1931. But Bach died in 1750 whereas Frid has an address in Amsterdam. Hallowed classic is Johann Sebastian; while Frid must make head against those that regard the symphonic present as an unexplainable and inadmissible impropriety.

Incidents and Prospects

Beethoven's Fourth Symphony, Sibelius's Fourth Symphony, Mahler's Ninth Symphony (at the Saturday matinée) and Frid's new Suite are all to have place on Dr. Koussevitzky's programs for the concerts of the Symphony Orchestra in New York next week.

At his concert in Symphony Hall on Sunday afternoon, Jan 17, Mr. Spalding will play Reger's Sonata in A minor for violin alone. Reger is a rare name nowadays on Bostonian programs. . . . Mme. Austral's concert, announced for Jan. 14 in Symphony Hall, is deferred to a later day.

H. T. P.

SECOND MONDAY CONCERT

Roland Hayes Soloist With Symphony Orchestra

BY WARREN STOREY SMITH

Within four days two distinguished singers have appeared with the Symphony Orchestra. At the concerts of last Friday and Saturday it was Mary Garden singing the soprano solo in Debussy's "The Blessed Damozel," while last evening, at the second concert of the Monday series, Roland Hayes sang to the orchestra's accompaniments a little-known concert aria of Mozart, "Tali e Cotani Sono," and "The Repose of the Holy Family" from Berlioz's "The Flight Into Egypt," which forms the second part of his sacred trilogy, "The Childhood of Christ."

SANG BUT TWICE

It was difficult to tell which to praise the most last evening, the singing of Mr. Hayes or the accompaniment of Dr. Koussevitzky and the orchestra. In both the music, first of Mozart and then of Berlioz, found the just and satisfying voice. Mozart's music had the gallant air which so befits it and the right suggestion of a piece intended for display in which there was, nevertheless, no suggestion of the trite or commonplace. And in the air of Berlioz, Mr. Hayes, and the orchestra with him, was tenderly rapturous. That Berlioz of the frequent extravagances should have written this delicate, spiritualized music is one of the paradoxes of the tonal art, but one might search far before there could be found another singer, conductor and orchestra to divine and reveal so perfectly its peculiar flavor. These two pieces from Mr. Hayes were all too short, and evidently the audience as a whole so decided. Time and again Mr. Hayes was returned to the stage, but if the more optimistic among the listeners imagined they would have a further taste of his artistry they were doomed to disappointment; there are no encores at Symphony concerts.

For the rest last evening's concert contained music already heard from the orchestra this season; the charming suite from Corelli, Brahms' Fourth Symphony and the second suite from Ravel's "Daphnis and Chloe." It was interesting to note that Dr. Koussevitzky's version of the Symphony last evening was in general much more vigorous and incisive, less mellow and reflective, than was that of a few weeks ago. Those who believe that music is independent of its interpreters might with profit have compared the two performances in which the same piece, with the same conductor and orchestra and within a brief period, made two such diverse impressions.

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Trans Dec. 31 *Pla*

New Earmarks And Old Upon This Concerto

Guide for Listeners Through Stravinsky's Newest Piece for Violin

As all the world knows, Dr. Koussevitzky's first adventure for the New Year, at the Symphony Concerts of Friday and Saturday, will be the American première of Stravinsky's new Concerto in D for Violin and Orchestra, with Samuel Dushkin as violinist. As the world and his brother also knows, that Concerto is grouped into four movements, entitled respectively by seventeenth-and-eighteenth-century captions: (1) Toccata; (2) Aria I; (3) Aria II; (4) Capriccio. As on previous occasions, Stravinsky has discarded Italian tempo-indications in favor of more accurate metronome markings. Thus the Toccata moves at a speed of metronome-mark 96 for quarter notes; Aria I at 116 for quarters; Aria II, the "slow movement," at 48 for eighth notes; the Capriccio at 120 for eighths. Curiously enough, for tempo modifications in the body of a movement Stravinsky reverts to the Italian designations together with metronome markings. Thus in the Coda which follows the Capriccio, he thrillingly speeds up a movement already rapid from the initial pace of 120 to the eighth note, "Subito piu mosso," to 152. This in turn gives way to the final exhilarating "Presto" at 200.

Key

Nicolas Slonimsky, in his article about the concerto printed in these columns last Saturday, refers to the key as "that of D, major or minor." It is interesting in this connection to note that a letter from the publishers' agents to Symphony Hall calls attention to the key as being the key of D, neither major nor minor; just D. One can only assume that this direction emanated originally from the composer. And it can only be considered as one more addition to the growing list of his cryptic utterances. For the Toccata is as definitely in the key of D major as any modern piece with free modulatory course is in the key of its opening and closing divisions. The modulatory course of the Toccata, by the way, leans strongly toward the Sub-dominant. Aria I is as definitely in D minor, with suggestions of D major in the principal episode. Aria II is in A major (the Dominant of D) with borrowings from D minor. The Capricco, like the Toccata, is in D major. As is well known, few, if any, symphonies, concertos, or sonatas since the time of Bach move entirely in one key. Conventionally the several movements of such a work now traverse a cycle of keys, taking the key designation from the first and the last movements. Conventionally, then, this piece would be labelled D major. Possibly in his key designation Stravinsky has in mind a "reform' in nomenclature by which the key-designation of a piece would refer to more than the Tonic sections of the first and the last movements of a cyclic composition. But even so, his D, "neither major nor minor," does not take into consideration Aria II in A major, unless Stravinsky wishes to consider this movement as merely fulfilling the functions of a huge Dominant-seventh chord in D—an analysis by no means impossible.

Solo-Part

Mr. Slonimsky also notes that the writing of the concerto was commissioned by Mr. Dushkin. In this connection be it said that the score contains the phrase "Violin part in collaboration with Samuel Dushkin." Most concertos have been impaled upon one of the horns of a dilemma. They have either been written by a virtuoso who was merely a "no-account" composer and thus have only negligible musical interest. Or they have been written by a real composer (who in most cases was not a virtuoso), with whom the making of a sufficiently brilliant or difficult solo-part was perpetual struggle, resulting too often in a solo-part none too well adapted to the instrument. Sometimes, it is true, composers have advised with virtuosi in the fashioning of solo-parts for concertos, as Brahms did with Joachim for his violin concerto. Stravinsky evidently went a step further. Solo-part "in collaboration with" the soloist who is to introduce the piece to the capitals of music. Real composer, real virtuoso, thus share equally in the making of a virtuoso-piece that shall have more than virtuoso-value. At first glance the violin-part appears to be bristling with difficulties. Closer analysis reveals these difficulties as lying "well under the hand" (as the phrase goes) of the violinist. They are true virtuoso's difficulties rather than difficulties which a composer unnecessarily makes.

That Chord

The Toccata begins with two measures which either wholly, in part, or in modified form, are introduction also to the other three movements. The chord, printed in last Saturday's Transcript as the "Leit-accord," is the opening chord of the solo-vionlin and the constant part of these varying introductory measures. Beneath these notes D, E, A, the orchestra has a chord D, G, D. F-sharp. The second measure continues with three chords in kind. Aria I begins with a literal repetition of these two meuasures. Aria II at its beginning modifies them considerably. The Capriccio has only the constant viloin-chord at the beginning of the passage-work. And the complete chord of the beginning of the Toccata, in a new position, and with the G resolved to an F-sharp, is also the chord with which the concerto ends. Precious thought: has it taken Stravinsky the course of a whole piece to resolve a single suspension?

Course and Contents

After the two introductory measures the orchestra launches the Toccata into its main theme. This theme in jauntily rhythmed thirds will probably be called jolly, or inconsequential, or happy-go-lucky, or trifling and unworthy according to the mood or the prejudice of the listener. Suffice it to say analytically that it is admirable basis for the various contrapuntal developments. Five times it shows its head in the course of the Toccata; many times leads to episodic developments, even as a Bach subject in fugue, prelude, or toccata, would thus lead. Then a contrast section of varying materials is introduced. Of the phrase with which this section is ushered in, more later. After the contrast section, there is almost literal repetition of the first section, (beyond even the custom of a Bach) and a short but brilliant Coda.

Aria I runs a similar course as far as the general constructive scheme is concerned. It is also tri-partite. The theme however is much more lyrical. The contrast begins with the orchestra "dolce tranquillo," while the solo violin disports itself in flute-like harmonics against the orchestral melody. An exceedingly complex contrapuntal development of many independent voices follows, after which a return to the beginning.

For chief structural feature of Aria II (the "slow movement"), the melodies, always sustained in character, are separated from each other by repetitions of the first measure, which, as already noted, is a modification of the introductory measures of the Toccata and Aria I. The main contrast section here is a broad melody for the G string of the solo-violin.

The Capriccio is likewise in three parts with the addition of a long and brilliant Coda. The principal theme, introduced after six measures of passage-work for the violin, is itself in two parts which follow close upon each other. The second of these two parts hints at jazz rhythms. The contrast-division is introduced, "piacevole," in a theme of skipping sevenths in the solo-violin. Through several sections this contrast-division runs, with music of as many varieties. Then follows restatement of the first, after which comes the brilliant Coda.

Perversities

Professional detractors of Stravinsky could do worse than spend some hours in study of the score. They would find a contrapuntal facture of high order. Probably they prefer to stumble over the several instances of what can only be called Stravinskian perversity. A single instance may be cited. It lies in the short passage which is introduction to the principal episode in the Toccata. Here the lower instruments of the orchestra descend F-sharp, E, D, C-sharp, B, A, G; while the solo-violin together with higher instruments descend F-sharp, E, D, C-natural, B, A, G. The writer knows of no process of musical reasoning, ancient or modern, to explain the clash between the C-sharp and the C-natural in such an otherwise simple passage. But of course the analyst, an avowed admirer of Stravinsky, is not one of the "elect" and understanding "three" mentioned by Mr. Slonimsky. In the preparatory lecture at the Public Library last Tuesday, Mr. R. G. Appel quoted aptly Browning's saying: "When I wrote that passage only God and I knew what it meant, but now, after a few years, I am afraid that only God knows." And we wonder if "after a few years" Stravinsky will not be forced to say the same about the above measures. After all, kindred perversities are rare in the Concerto, though they may explain, in part, some of the unfavorable criticism that it has already received.

Further, an eye-study of this music affirms unmistakably the unity of Stravinskian style and Stravinskian progress from "The Fire-Bird" onward. There is again the typical repetitive figure-develepoment prominent in "Petrushka," "Le Sacre" and, to skip mention of intervening works, especially prominent in the "Psalms-Symphony." There are the composer's favorite dissonances of the major seventh (or diminished octave) and of the minor ninth (or augmented octave) in close alternation over a bass moving by semi-tones. Such procedures, though they may be more distresisng to unreceptive ears than the example above cited, are by no means to be classed in the same category. They are really accepted, orthodox Stravinsky. And there are others moving in similar planes. But since such procedures were generally accepted in a work like "Le Sacre" (probably on account of the program), it is difficult to see why in this concerto they should be subject to as much criticism as they have already received at the hands of European reviewers. For if there is any principle fixed in musical criticism, it is that a program does not make bad music good. And if the typical Stravinskian procedures were really good with a program, they are also good by themselves.

And Inventions

Still further: in pure musical invention the Concerto is long advance over any of the early works. It has often been pointed out that the only actual melody in "The Fire-Bird' is not original with Stravinsky, but a folk-tune. Similarly "La Sacre"—chiefly a huge and in manifold harmonic and instrumental color—is in the main melodically poverty-stricken. In the new Concerto, however, one finds melodic inventiveness of a high order in both Arias, melodic figure-writing comparable to the best in "Petrushka" in the Toccata while the Capriccio in its scintillating texture suggests nothing so much as the texture of the recent Capriccio for Piano and Orchestra. In sum, an advance study of the score seems to indicate that as long as Stravinsky can write a "Concerto in D" he need not be alarmed over the opinions of those who believe that his genius has spent itself. A. H. M.

Concert-Chronicle

By and To d'Indy

Elsewhere on this page in his usual Thursday article A. H. M. examines Stravinsky's Violin-Concerto for the pleasure and profit of listeners at the Symphony Concerts of Friday and Saturday. As the full program stands, after the Stravinsky of 1931 will follow the Stravinsky of 1911 in the Suite from the ballet, "Petrushka," repertory piece since Dr. Koussevitzky came first to Symphony Hall. D'Indy's Symphony in B-flat, unheard since 1925, fills the first half of the concerts, doubtless to mark once more the composer's recent death. "From Franck,' writes A. H. M., "sprang the idea of basing large cyclical works on one, two or three generative motivs from which the whole unfolds. His pupil, d'Indy, as heir to the Franckian theory and practice, as defender of the Franckian faith, developed and expanded the idea. He embodied it in this Symphony in B-flat, written in 1902-03, when there were still Franckians and anti-Franckians in the musical world of Paris. Their controversies have long been stilled. Whoever chooses to write music according to the formula of Franck and d'Indy may now do so unquestioned.

"As d'Indy applies it, his Symphony seems nowadays to move in regular enough course. There is an introduction, a first movement in sonata-form, a scherzo, a finale. The introduction at once announces two motivs, one in the bass, the other in the treble, from which much of the matter in the actual themes is developed. By this time such a unifying device is clear to every ear accustomed to follow music and quite undebatable if the composer chooses to use it. Better, then, to quote the warm, just words that Paul Rosenfeld wrote in his 'Musical Chronicle' about d'Indy at large:

" 'His music has the high grace of quality. It expresses a spirit perhaps neither very powerful nor fecund, but distinguished and upright and noble in essence. In all its parts, it gives again the fine cool breath of a dignified and fundamentally lofty nature. Manner not a whit less than matter is impregnated with it. What he has to bring, d'Indy offers us in nobly chased vessels. The compositions of no living musician come fashioned with greater richness and dexterity and purity of workmanship, than come those of the mature d'Indy. Their exquisite subtlety and firmness of detail, their hardness and precision and fulness, make them appear a little like pieces of superb goldsmithery executed in the fluid medium of tone; platters and basins and cups of precious metal whose simple perfection of line is accented rather than destroyed by the reliefs of fruit and leaf and flower fantasy graven upon them.

"And what the dish contains most oftentimes has a gravity and a largeness worthy of the ceremoniousness with which it is presented. D'Indy's power is no small craftsmanship; no application of exquisite scruples to trifles of art. His major works are generously conceived. They are spacious, moving things; long lines which circle and spiral in ample sweeps, and terminate in majestic chorale-like proclamations of the germinal ideas. . . . He has made music that pushes back the incrushing world from about us; and, in the space it clears for us, lets some sense of calm and beauty, without which we perish, rebuild itself within. The best of us is dead when we forget the beauty of quality. He makes dry streams to trickle and flow again. And so, his music carries within itself a preservative which promises to transport it, through years and weathers, in the august company of those things which are useful to the human being that would live.' "

Symphony Hall has received an important letter from Sibelius, the composer, about his new Symphony, the Eighth. It is completed, and the score will soon be on the way to Boston. Sibelius expressly intrusts the first performances—anywhere—to Dr. Koussevitzky and the Boston Orchestra. In all probability they will produce the Symphony well before the end of the season

This reward of merit from one of the most distinguished living composers has touched Dr. Koussevitzky. It does honor also to the orchestra and to Boston as a capital of music. The conductor hesitates only lest he give his audiences too much Sibelius in a single musical year. His scruples do him credit; but they are groundless. With Sibelius at Symphony Hall there is not a sign of surfeit. Never before has one of his Symphonies been produced outside European concert-halls.

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JOURNAL
DEC 1 - 1931

DR. CHAPMAN TO LECTURE AT LIBRARY ON SUNDAY

Monday Morning Musical Club Sponsoring Talk on Hub Symphony.

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THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

DEC 2 1931

The World of Music

Performance of Mahler's Ninth Symphony Causes Discussion of Greatness.

By W. J. HENDERSON

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In his always incomparable program notes Philip Hale reprints a letter of Aaron Copland written in 1925 to the New York Times. Mr. Copland is a modernist composer of talent and learning. In his letter he complained that New York critics seemed to be unanimous in the conclusion that as a composer Mahler was quite hopeless.

Mr. Copland did not quarrel with us for what we said so much as for what we left unsaid. He himself admitted a few weaknesses in the composer's art, but felt that the beauties far outweighed them. What has always seemed to this writer to be the basis of local critical regret about Mahler was that he so frequently used trivial themes and so often was prolix and pretentious in his working out. These are two serious faults and, if established, are sufficient to prevent the inclusion of most of Mahler's works in the first rank.

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Mr. Copland held that "Das Lied von der Erde" has in it the "stuff of living music." We grant that heartily. It is not all of the vital kind, but some of it is. Mahler not infrequently attained beauty and eloquence. But this music lover found in him a composer whose visions were much greater than his powers of musical invention or his skill in construction. The things he tried to do in symphonic form sometimes overmastered him and left him prostrate and breathless. Furthermore, he was apparently unable to view his own work with any perspective. Perhaps this accounted for one of his bad habits.

He breakfasted in bed. After the meal he propped himself up and had sheets of score paper spread on his knees. Then he wrote and wrote and wrote till luncheon. No doubt, his mind was in a fine glow throughout the morning. In the language of the street, he was having the time of his life. But he undoubtedly lost all consciousness of the extent of his production, and the fact that he was spreading the butter very thin. He failed to blue pencil his long-winded scores. The thoughts were precious to him. He forgot that the public was not a subject to command, but a disinterested looker-on in Vienna, who had to be won.

Inability to say concisely what they had to say and to perceive the innate worthlessness of certain thematic subjects was what stood in the way of the attainment of their ideals by both Mahler and his admired Bruckner. If there is such a thing as genuine criticism—and this writer believes there is—it is and must always be indifferent to special pleadings. It is not for or against any person. It is for good art and against bad art; and that is its beginning, its end. and its only reason for existence.

* * *

Mahler's was never bad art. It was sincere. The man was striving with all his ability to express his vague conceptions, his undefined, but nonetheless agonizing aspirations. He was not aiming at those superficial effects which quickly gain approval from the ready hands of an audience, yet seldom remain fixed in the minds. But he fell short of pre-eminence in music because he could not attain that perfect amalgamation of matter and form which Walter Pater, with his habitual critical sagacity, declared to be the triumphant differentiation of music from other arts.

Mahler's music should be performed from time to time. To bury it because it is imperfect would be to deprive concertgoers of some interesting hours. For the same reason Bruckner should be heard. There is sufficient loftiness of idea and felicity of expression in the scores of both composers to make us willing to plod through the dusty paths of the barren places. Both men had their moments when they saw the promised land. But the vision was almost always obscure.

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Erich Kleiber lays down the baton of the Philharmonic-Symphony society, which is now to be taken up by the illustrious Arturo Toscanini. Mr. Kleiber will return to Germany whence he came trailing garments of glory. He carries with him the good wishes of music lovers and their players for a long and refreshing rest in his native land.

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SAN FRANCISCO, CAL.
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DEC 2 - 1931

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THIS CLIPPING FROM
DALLAS, TEX.
NEWS

DEC 2 1931

Boston Symphony Introduces Piano Concerto by Texan

HAROLD MORRIS.

Piano concertos, which seldom interest contemporary composers, have been brought into prominence again by a Texan, Harold Morris, now a member of the faculty of the Juilliard School of Music in New York. The latest success of this 41-year-old pianist from San Antonio is his Concerto for the Piano which was presented in October by the Boston Symphony Orchestra under Serge Koussevitzky in Boston and a few days ago by the same orchestra at Carnegie Hall in New York City. The composer was at the piano.

Comments of music critics in both cities praised the composition as "an addition of work and dignity" to the American repertory of piano. H. T. Parker, critic of the Boston Evening Transcript, used more than a column in his minute description of this concerto which was started some three years ago. Portions of his comment follows:

"The first movement of the concerto had body and abundance, motion and elan. The pianistic drumbeat gave it a tang of wilderness; creative ardor deepened it; rhythmic vigors pulsed through it; at the end came full-rounded whole—as though the tonal stage were full set for the variations that were to be focus and heart of music. One or another struck a plaintive, half-exotic, note. Again a native wildness struggled through, only to subdue itself, restless, regretful. Upon one more a great peace descended. All were emanations of the 'Pilgrim Song' from a touched imagination. All were music in which the piano had characterizing part yet woven into the unfolding symphonic texture. In 1931 concerts are still written, even born alive. No thin blood runs in Mr. Morris; none of the hesitating, refuge-seeking temperament that too often dulls American music-making. He speaks out. His audience could not choose but hear."

Downes in Times.

In the New York Times, Olin Downes contributed:

"The concerto is brilliantly written. It is a symphonic conception and the piano part is matched by seas of heavy orchestration. To this rivalry the composer-pianist was thoroughly equal. Mr. Morris played with extreme brilliancy and aplomb. . . The most valuable movement in the sheerly musical sense is, no doubt, the slow movement, a set of variations on a negro pilgrim song. Mr. Morris knows the South and has been subjected to its musical influences. For the rest one is impressed anew by the development of modern harmonic and orchestral technic and also the rapidly advancing technical resources of present-day American composers."

The composer, himself, adds: "I do not believe in leaning entirely on folk music or that it should in any way limit or hamper our modern musical expression; but rather that it should be the basis, as it was with composers of the past."

Career of Morris.

The distinguished musician was born in San Antonio. He holds degrees from the University of Texas and also from the Cincinnati Conservatory of Music, the latter of which presented him with an honorary master of music degree. He has appeared with many prominent orchestras of the country. A list of his compositions includes a symphony, "Poem After Tagore's 'Gitanjali'" variations on "Dem-a Lum," negro spiritual for chamber orchestra; concerto for piano and orchestra, string quartet, piano quintet, piano and violin sonata, rhapsody for piano, violin and violincello; piano sonatas and songs. There have been performances of his music given by the New York Philharmonic Orchestra under Josef Stransky, Los Angeles Philharmonic Society under Walter Henry Rothwell, Cincinnati Symphony Orchestra under Eugene Ysaye, Rochester Philharmonic under Harold Hansen, Pro Arte Quartet, New York String Quartet and Hans Lange Quartet. A trio and string quartet was chosen by the American committee of the International Society of Contemporaneous Music to be entered in the competition abroad.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

DEC 5 - 1931

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A more modern classic also will be presented in Rimsky-Korsakov's "Scheherazade." This symphonic suite, which describes tales from the Aribian Nights, is more familiar to the Providence public, says Dr. Serge Koussevitzky, director, and the first violin solo number will be rendered by Richard Burgin, concert master. The Beethoven symphony, said to have been inspired by the composer's love for Therese Brunswik, is considered one of his greatest works in the romantic vein.

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CBS Violinist Plays His Own Concerto Under Koussevitzky's Baton

Nicolai Berezowsky, first violinist in the permanent symphony orchestra of the Columbia Broadcasting System, was honored by Serge Koussevitzky with an invitation to perform the solo part in his violin concerto when that work was given by the Boston Symphony Orchestra in Boston yesterday, for the first time in America, and again today.

The young Russian-American composer wrote this concerto in 1929, and it received its first performance in the following year by the Dresden Philharmonic Orchestra, with the composer conducting and Carl Flesch as soloist. Since then it has been played many times abroad.

Berezowsky first became known in this country as a composer when his sextet was given at the Coolidge Festival in Washington in 1926. Willem Mengelberg conducted the New York Philharmonic-Symphony Orchestra in his "Hebrew Suite" in 1927, and the League of Composer has presented a number of his works.

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JOURNAL
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Fourth Symphony Calm and Joyous

Offers Contrast of Mood With "Eroica" and Famed "Fifth"

BY WARREN STOREY SMITH

In the concert-hall enough may be easily be as good as, or even better than, a feast. Many a symphony should be heard alone, as Beethoven's "Eroica" was heard alone in Boston's Symphony Hall when the Symphony Orchestra under Dr. Koussevitzky played that work as a memorial to the late Thomas A. Edison. Never before had the "Eroica" seemed so impressive or been so completely satisfying.

When Dr. Koussevitzky and the Boston Symphony return to the Albee Theatre next Tuesday evening they will offer there the next in the series of Beethoven's symphonies, the Fourth in B-flat major. And it will be companioned by only one other piece, the symphonic suite "Scheherazade" of Rimsky-Korsakov.

If the tentative and uncharacteristic First Symphony be disregarded, it may be said that the evenly numbered symphonies among Beethoven's nine are less pretentious than those which bear the odd numbers. The fancifully minded might compare them to pleasant valleys between the mountain peaks. Consider this serene and joyous Fourth Symphony between two such heaven-storming works as the "Eroica" and the famous Fifth or the "Pastoral," between the Fifth and the brilliant Seventh, or finally the little Eighth between the Seventh and the epochal Ninth. It is not necessary to prefer the valleys to the summits, nor yet the summits to the valleys; both have their places. And the order of the Beethoven symphonies, whether reasoned and deliberate or, as seems less likely, merely fortuntious, makes of the series a great tonal epic rising gradually and with ingenious contrasts of mood, from a simple beginning to a great and noble climax.

It was Beethoven's frequent habit to work slowly and painstakingly, upon two or more of his major compositions at the same time. He did not scatter symphonies in careless profusion as did his predecessors, Haydn and Mozart. Thus the Fourth Symphony was begun after work upon the Fifth had been started. So far as we know, the Fourth was composed during the summer of 1906 and may fairly be considered a work of its composer's prime. Already the "Eroica" had set Beethoven above all other symphonists as the Well-Tempered Clavichord set Bach above all other writers of fugues. We hear in the Fourth, then, the voice of the mature Beethoven, and if he returns, as he does in each of the movements save the Adagio, to the lighter, gayer manner of Haydn and Mozart, though giving that manner the imprint of his own personality, we must not look upon this as any sort of regression. The varying character of the nine symphonies is but one more proof of the universality of Beethoven's genius.

Twice the Fourth Symphony is grave rather than sportive: in the mysterious introduction to the first Allegro with its subtly beautiful modulations; and in the Adagio, a movement like no other Beethoven wrote, in which a theme that might be made deeply expressive, even passionate, has a sort of Greek serenity imposed upon it through the formal treatment it receives at the composer's hand. The rhythmic figure announced by the second violins one measure before the chief melody enters in the first violins, and which persists throughout the movement, fixes the rigid mold from which the theme cannot escape. To be sure, Berlioz found that this movement generates an emotion which at the end becomes overwhelming in its intensity. But Berlioz was given both to exaggeration and to self-hypnosis where music was concerned, and much water has flowed under musical bridges since he wrote. We no longer find emotional intensity in Beethoven, unless in certain passages in the last sonatas and string quartets.

Another composer who had his say on the Fourth Symphony of Beethoven was Weber. He found in the exuberant Finale an excuse for satire and ridicule, poking especial fun at the furiously fast figures for the double-basses. No doubt when Weber heard the symphony those figures were not executed with the neatness and dispatch with which modern orchestral virtuosi toss them off. When the piece is played by a modern orchestra of the first rank we are not reminded, as once we might have been, of an elephant trying to dance. But one Beethovenish touch in this movement must not be overlooked: the droll effect made by the first bassoon playing the rapid first subject, dolce, against a light string accompaniment. No composer ever sensed better than did old Beethoven the capacity for sly humor latent in the so-called, but mis-called, "clown of the orchestra." Yet no other composer could make the bassoon so telling in a situation of perfect seriousness: witness the high G flat-E natural-F in the seventh and eighth measures of the introduction to this very symphony.

In the 19th century music, given a new lease of life by the romantic movement, set out on several new paths, one of which was to lead to Rimsky-Korsakov's gorgeous tonal commentary on the Arabian Nights. "Schehereazade" was written 82 years after the Fourth Symphony, and Beethoven might not have regarded it as a legitimate product of the art which he himself practiced. With Beethoven form and subjective feeling are everything, and in his so-called "middle period," from which the Fourth Symphony dates, he held the two in perfect equipoise. With Rimsky, in this brilliant suite at least, the goal is pictorial vividness. The music is not formless, to be sure, but its form is hardly more than a sense of order. There is little counterpoint in this suite, little development of theme. But there is a wealth of sensuous melody and of harmonic color, there are rhythms which bite or titillate, and Rimsky's orchestra glows and sparkles in a manner to make Beethoven's orchestration seem drab, almost a monotone. This, however, is not all in the manner of writing; part of it is in the means. To the orchestral forces of Beethoven's symphony Rimsky-Korsakov adds a piccolo, a second flute, an English horn to alternate with the second oboe, a second pair of horns, three trombones, a tuba and a harp, not to mention a snare-drum, a bass drum, tambourine, cymbals, tam tam and triangle.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

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DEC 5 19[illegible]

Musical Notes

TRIBUTE TO KOUSSEVITZKY

After the recent concerts of the Symphony orchestra in New York, writes the Transcript, Deems Taylor, the composer who is also journalist, wrote in the newspapers to which he sends a syndicate article: "One conclusion these concerts left is inescapable. It is time we realized that Boston has regained its old place in the sun, and has, once more, one of the world's great orchestras. This may seem a fairly obvious statement, but I doubt whether all of us have grasped its truth. During the war, and the succeeding seasons under Mr. Rabaud's hopelessly handicapped leadership, the ruin of the organization was almost complete. Mr. Monteux, who followed him, was a brilliant program-maker and in many respects a fine conductor; but even he was not stern enough drillmaster to overcome the orchestra's demoralization and bring it within measurable distance of its former perfection.

"For nearly a decade, thereafter, we were in the habit of shaking our heads sadly at every mention of the Boston Symphony Orchestra. Habits are not easy to break; but we really must get over that one. Mr. Koussevitzky has wrought the miracle that we thought impossible. His orchestra last week played with technical brilliance, tonal beauty, and sensitive response that stamp it as one of the great ones. Karl Muck would have recognized it.

"Which is high praise and which is also another way of saying that Mr. Koussevitzky is a superb conductor. If there were any doubts on that subject, they would have been dispelled by his transparent and exquisitely modeled readings of Debussy's 'Clouds' and 'Fetes' on Thursday evening, and the stunning performance of Ravel's 'Daphnis and Chloe' that was the high point of the program."

86

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JOURNAL
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at the school libra
Pupils of Miss Bessie Keller, physi
education teacher, and Miss R
Curtis, music teacher, will be p
sented, and Dr. David Lefkowitz
speak on reading, with special ref
ence to children.

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The Westminster Sewing Circle
Oak Cliff Presbyterian Church
meet at 9:30 a. m. Friday at
church. Members will sew pill
cases for the Presbyterian orphana
Scraps for making quilts will be c
lected Friday.

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The Mount Auburn Parent-Teac
Association will have a radio show
7:30 p. m. Friday at the school in c
nection with a bazar and sale
candies. Mrs. J. A. Glidewell, pr
dent, is in charge.

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Mrs. Roscoe Bates will give a b
review Wednesday at 2:30 p. m. at
home of Mrs. E. L. Woodley, 3216 C
lon avenue, for the benefit of the f
clinic of the Dallas Methodist H
pital.

◆

The Gold Star Mothers' Club
meet Thursday at 10 a. m. at the ho
of Mrs. J. R. Pickle, 432 Sunset a
nue, for an all day session. Comfort
for the needy will be made.

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"Scheherazade," by Rimsky-Korsakov, will occupy the latter part of the program. This symphonic suite which describes tales from the Arabian Nights, is more familiar to the Providence public. In this brilliant score every leading instrument in the orchestra has a solo part, notably the first violin, which is played by Richard Burgin, the concert master. The interpretation by Dr. Serge Koussevitzky of this music of his own people is considered one of the finest of his career.

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BULLETIN
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In the concert-hall enough may be easily be as good as, or even better than, a feast. Many a symphony should be heard alone, as Beethoven's "Eroica" was heard alone in Boston's Symphony Hall when the Symphony Orchestra under Dr. Koussevitzky played that work as a memorial to the late Thomas A. Edison. Never before had the "Eroica" seemed so impressive or been so completely satisfying.

When Dr. Koussevitzky and the Boston Symphony return to the Albee Theatre next Tuesday evening they will offer there the next in the series of Beethoven's symphonies, the Fourth, in B-flat major. And it will be companioned by only one other piece, the symphonic suite "Scheherazade" of Rimsky-Korsakov.

If the tentative and uncharacteristic First Symphony be disregarded, it may be said that the evenly numbered symphonies among Beethoven's nine are less pretentious than those which bear the odd numbers. The fancifully minded might compare them to pleasant valleys between the mountain peaks. Consider this serene and joyous Fourth Symphony between two such heaven-storming works as the "Eroica" and the famous Fifth or the "Pastoral," between the Fifth and the brilliant Seventh, or finally the little Eighth between the Seventh and the epochal Ninth. It is not necessary to prefer the valleys to the summits, nor yet the summits to the valleys; both have their places. And the order of the Beethoven symphonies, whether reasoned and deliberate or, as seems less likely, merely fortuntious, makes of the series a great tonal epic rising gradually and with ingenious contrasts of mood, from a simple beginning to a great and noble climax.

It was Beethoven's frequent habit to work slowly and painstakingly, upon two or more of his major compositions at the same time. He did not scatter symphonies in careless profusion as did his predecessors, Haydn and Mozart. Thus the Fourth Symphony was begun after work upon the Fifth had been started. So far as we know, the Fourth was composed during the summer of 1906 and may fairly be considered a work of its composer's prime. Already the "Eroica" had set Beethoven above all other symphonists as the Well-Tempered Clavichord set Bach above all other writers of fugues. We hear in the Fourth, then, the voice of the mature Beethoven, and if he returns, as he does in each of the movements save the Adagio, to the lighter, gayer manner of Haydn and Mozart, though giving that manner the imprint of his own personality, we must not look upon this as any sort of regression. The varying character of the nine symphonies is but one more proof of the universality of Beethoven's genius.

Twice the Fourth Symphony is grave rather than sportive: in the mysterious introduction to the first Allegro with its subtly beautiful modulations; and in the Adagio, a movement like no other Beethoven wrote, in which a theme that might be made deeply expressive, even passionate, has a sort of Greek serenity imposed upon it through the formal treatment it receives at the composer's hand. The rhythmic figure announced by the second violins one measure before the chief melody enters in the first violins, and which persists throughout the movement, fixes the rigid mold from which the theme cannot escape. To be sure, Berlioz found that this movement generates an emotion which at the end becomes overwhelming in its intensity. But Berlioz was given both to exaggeration and to self-hypnosis where music was concerned, and much water has flowed under musical bridges since he wrote. We no longer find emotional intensity in Beethoven, unless in certain passages in the last sonatas and string quartets.

Another composer who had his say on the Fourth Symphony of Beethoven was Weber. He found in the exuberant Finale an excuse for satire and ridicule, poking especial fun at the furiously fast figures for the double-basses. No doubt when Weber heard the symphony those figures were not executed with the neatness and dispatch with which modern orchestral virtuosi toss them off. When the piece is played by a modern orchestra of the first rank we are not reminded, as once we might have been, of an elephant trying to dance. But one Beethovenish touch in this movement must not be overlooked: the droll effect made by the first bassoon playing the rapid first subject, dolce, against a light string accompaniment. No composer ever sensed better than did old Beethoven the capacity for sly humor latent in the so-called, but mis-called, "clown of the orchestra." Yet no other composer could make the bassoon so telling in a situation of perfect seriousness: witness the high G flat-E natural-F in the seventh and eighth measures of the introduction to this very symphony.

In the 19th century music, given a new lease of life by the romantic movement, set out on several new paths, one of which was to lead to Rimsky-Korsakov's gorgeous tonal commentary on the Arabian Nights. "Schehereazade" was written 82 years after the Fourth Symphony, and Beethoven might not have regarded it as a legitimate product of the art which he himself practiced. With Beethoven form and subjective feeling are everything, and in his so-called "middle period," from which the Fourth Symphony dates, he held the two in perfect equipoise. With Rimsky, in this brilliant suite at least, the goal is pictorial vividness. The music is not formless, to be sure, but its form is hardly more than a sense of order. There is little counterpoint in this suite, little development of theme. But there is a wealth of sensuous melody and of harmonic color, there are rhythms which bite or titillate, and Rimsky's orchestra glows and sparkles in a manner to make Beethoven's orchestration seem drab, almost a monotony. This, however, is not all in the manner of writing; part of it is in the means. To the orchestral forces of Beethoven's symphony Rimsky-Korsakov adds a piccolo, a second flute, an English horn to alternate with the second oboe, a second pair of horns, three trombones, a tuba and a harp, not to mention a snare-drum, a bass-drum, tambourine, cymbals, tam-tam and triangle.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

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DEC 5 1931

Musical Notes

TRIBUTE TO KOUSSEVITZKY

After the recent concerts of the Symphony orchestra in New York, writes the Transcript, Deems Taylor, the composer who is also journalist, wrote in the newspapers to which he sends a syndicate article: "One conclusion these concerts left is inescapable. It is time we realized that Boston has regained its old place in the sun, and has, once more, one of the world's great orchestras. This may seem a fairly obvious statement, but I doubt whether all of us have grasped its truth. During the war, and the succeeding seasons under Mr. Rabaud's hopelessly handicapped leadership, the ruin of the organization was almost complete. Mr. Monteux, who followed him, was a brilliant program-maker and in many respects a fine conductor; but even he was not stern enough drillmaster to overcome the orchestra's demoralization and bring it within measurable distance of its former perfection.

"For nearly a decade, thereafter, we were in the habit of shaking our heads sadly at every mention of the Boston Symphony Orchestra. Habits are not easy to break; but we really must get over that one. Mr. Koussevitzky has wrought the miracle that we thought impossible. His orchestra last week played with technical brilliance, tonal beauty, and sensitive response that stamp it as one of the great ones. Karl Muck would have recognized it.

"Which is high praise and which is also another way of saying that Mr. Koussevitzky is a superb conductor. If there were any doubts on that subject, they would have been dispelled by his transparent and exquisitely modeled readings of Debussy's 'Clouds' and 'Fetes' on Thursday evening, and the stunning performance of Ravel's 'Daphnis and Chloe' that was the high point of the program."

87

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N. Y. TIMES

DEC 6 1931

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

EC 7 - 1931

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But the thing that handicaps Mahler most heavily is his incorrigible long-windedness. Time and again he reaches a point where, having proved his musical point up to the hilt, he is obviously about to stop. Whereupon, like an orator fascinated by his own eloquence, he says: "And twelfthly, my dear friends—" and begins all over again. The Ninth Symphony, as he wrote it, lasts a few minutes short of an hour. Prune it down until nothing is left save Mahler's musical ideas and the amount of development that they are worth, and the Ninth Symphony would last about twenty minutes.

Some day, some real friend of Mahler's will do just that—take a pruning knife and reduce his works to the length that they would have been if the composer had not stretched them out of shape; and then the great Mahler war will be over.

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THIS CLIPPING FROM
N. Y. JOURNAL

DEC 9 - 1931

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 7 - 1931

IN TERMS OF MUSIC, *Comment in Season*

Koussevitzky Contrasts Absolute Music by Beethoven with Rimsky-Korsakov's Story-Telling Tomorrow. Dr. Chapman Discusses the Symphony Program

With the graces of Corelli, the sonorities of Rachmaninoff, and the mysteries of Ravel still fresh in mind, one turns to a program of two symphonies to be played tomorrow evening at the Albee Theatre by the Boston Symphony Orchestra.

In the Fourth Symphony of Beethoven we have pure musical expression teaching no particular lesson, and adorning no tale. It is beautiful music for music's own sake, meaning the most to those who know it best. But in the "Arabian Night's Tale" or "Scheherazade" of Rimsky Korsakov of three-quarters of a century later there is a direct appeal to the imagination, with opportunities to associate a story directly with the music.

Of all the nine symphonies of Beethoven, the Fourth is the least often played, and for that reason we are less familiar with it than we should be, but many features of it are beautiful and entrancing. For example, take the beginning, which is very different in character from most of the Beethoven symphonies in that it begins softly and with subtle expression rather than with commanding declamation. The very soft and mysterious may command attention if invested with appropriate colors and shades. And there is no more effective figure in all music than the full orchestra in massive softness.

The violins delicately announce a simple episode reinforced by the basoon, for which one must listen intently. After slight variants and intriguing hesitations, the orchestra enters the graceful rollickings of a vivacious "Allegro." Strongly accentuated yet straightforward in line and intent, it is a cheerful symphony without undue seriousness. Beethoven evolves this march like episode through various keys in a fascinating "working out," manoeuvering his orchestral forces with ease and simple grace.

"Adagio" Unostentatious

The "Adagio" is of unostentatious, effortless material, announced by the first violins and later repeated with ornamental figures by the flutes and other wood wind. The clarinet appears in a singing counter-theme assisted by delicate ornament. This restful and ocntemplative adagio is a marked contrast with the "Vivace" which soon interrupts the poetic musings. It is reminiscent of the "Scherzo" of the Fifth Symphony and of the finale to the "Emperor Concerto" of Beethoven for piano and orchestra. The "Trio" following resumes the thoughtful mood only to yield soon to the restlessness of the "Allegro."

The "Finale" consists in the elaboration of a whirlwind violin figures punctuated with delightful secondary themes in the wood wind. Strings must be fluent and supple to give this movement its true meaning.

The "program" of a musical composition has become a recognized and integral factor in the music of our present time. Too often it is employed to add to the interest of a none too worthy work in which the program means more than the music.

This does not in any way apply to Rimsky-Korsakov's "Scheherazade." It is inevitable, however, that one would be prejudiced in favor of such a work forthe influence of our childhood impressions of the fascinating "Thousand an One Nights" is as inescapable as the imprint of the fabulous wealth of "Monte Cristo," or the gold doubloons of pirate stories. It is interesting to peer into the mechanism whereby the composer brings these ideas of the sea, the shipwreck, the prince, dance and the atmosphere of Orientalism into music.

Orchestral Coloration

Orchestral coloration is less well understood than that of pictorial art because we do not hear it as often as we see everyday employment of pigments. In this, one of the most beautiful compositions of the past half-century, orchestral richness is employed with a novelty and ingenuity that is arresting.

After an introduction in unison (and here the conductor employs one of the most telling and simple methods of tone impression) the wood wind is heard in sustained chords resembling the introduction to Mendelssohn's "Midsummer Night's Dream." The addition of the French horn to the wood wind heightens the effect. A violin cadenza accompanied by the harp introduces what proves to be the theme song of the next section, and this is heard sometimes by this or that solo instrument, sometimes tossed about by them, sometimes by the full orchestra. Alternating with the "sea motive" of massive chords in ever changing keys, it captures the attention and holds it securely until the violin reenters with its former cadenza which it seems reluctant to leave.

Those who have been led to believe that the bassoon is an instrument of comic humor will do well to note the oriental and conversational character of the "andantino" by the solo bassoon accompanied by four string basses muted. Rarely does any composer ask that the basses be muted. Too often are the basses too little in evidence and their voice feeble. This fascinating theme is soon assumed by the oboe only to be passed on to the full string choir which alternates with the entire ensemble of wood wind. This movement suggests story telling, conversational moods and languorous repose suddenly interrupted by the noisy entrance of trombones and trumpets in a barbaric fanfare. The tale becomes more dramatic and impassioned, suggesting the entrance of dancers for entertainment. These figures for the brass have been adapted and adopted by many recent "composers".

Third Movement

The third movement is a flowing romanza into which the English horn enters for the first time. Graceful, songful and of charming continuity, its connected thought is interrupted only by sweeping scale passages by flute, clarinet and strings and in bravura of the most refined and elegant type. Sweeping glissandi of the harp with flute chromatics (in the unusual combination of 20 against 11 or 15 or 23 against 14 notes) tell us something of the way in which this great composer accomplishes his effects. They are so extraordinary that it is small wonder that his ideas have been so liberally appropriated.

The last movement suggests the wreck of Sinbad's ship. Marked rhythm and whirlwind speed depict the orgy of the elements, a thunderous orchestral crash marks the shipwreck: the tempest stills in harmonics of the strings and harps and the sea and wave motifs of the first movement reappear. Again the beautiful violin is heard against the diminishing chords of the harp and high harmonics of the solo violin supported by the softest possible wood wind breathe a restful peace.

It is not difficult to see why the "Scherazade" found instant favor with audiences and why its popularity has continued undiminished. Indeed it has proved to be a treasury from which composers of high and low degree have taken thematic material and musical episodes without stint or acknewledgement. Figures from this captivating work are very frequently heard in jazz and in the many atrocities of our time to which they add a saving grace. The almost new method of bravura passages for solo instruments, a method of composition which had not been exploited before this time, is now acknowledged and practised until it is almost a pest. The leading figures of the work itself have been travestied and jazzed to millions of hearers.

DR. W. LOUIS CHAPMAN.

CANTATA PRESENTED

"The Dayspring", a sacred cantata written by J. Sebastian Matthews, organist at Grace Church, was sung by the regular choir and soloists at the church last night. It was the first presentation anywhere of this work, which is particularly appropriate to the Christmas season. In it, Mr. Matthews has assembled hymns, solos and choruses, all set to an organ accompaniment which is a testimony to his gifts in composition.

Suitable writing for the organ with voice is a difficult art and not often does one find a work like this in which there are commendable balance, dynamic strength which does not obtrude, richness of registration and sufficient adherence to the fundamental rules of harmony and counterpoint to give musical unity without being pedantic and overscholastic.

This cantata breathes freshness and spiritual vigor, the occasional interposition of the chorale—that matchless figure of music peculiar to religious song—and the employment of the descant in the final hymn giving a musical contrast with the decisive choruses and beautiful solos which makes for a variety of color and interest. The composer himself presided at the organ with great skill and convincing religious interpretation.

Before the service, an excellent recital was given at the organs by the assistant organist, Miss Grace Regester.

Besides this work, during the 15 years Mr. Matthews has been at Grace Church, he has also written three cantatas, a number of church anthems, various songs and a Christmas oratorio with accompaniment for orchestra and organ which has been performed by many churches in New York and elsewhere.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 9 - 1931

IN IERMS OF MUSIC, *Comment in Season*

Boston Symphony Orchestra Gives Second Concert of Series With Dr. Koussevitzky Conducting.—Beethoven's Fourth and "Scheherazade" Provide Contrasts

The Boston Symphony Orchestra, Dr. erge Koussevitzky conducting, gave the ond of its concert series last night at e Albee Theatre. As usual with the concerts of this orchestra, the theatre was filled and there were many standing.

Two symphonies of widely divergent style but of absorbing interest were played—the Fourth Symphony of Beethoven and "Scheherazade" of Rimsky-Korsakov. The entire program was pervaded by a cheerful lilt and sprightliness. In none of Beethoven's symphonies is there more romantic glow than in this "fourth;" and the poesy and rhapsodic romanticism in the story of "Sindbad" is in evidence throughout. Even the "Adagio" of the Beethoven symphony shares in this absence of the serious and the austere—and adagios are not infrequently scholastic and pedantic.

This concert gave innumerable opportunities for the refinement of orchestral expression. The opening pages of the Beethoven Fourth Symphony showed the superb qualities of the incomparable string section of this famous orchestra. Beautiful tonal mass in finest pianissimo requires unusual technique and personnel, as do unity and perfection of ensemble as was shown in rapid floritura.

This virtuosity of strings, however, is not confined to violins and violas, for it should be known that under the progressive instruction of Dr. Koussevitzky, the 'cellos and string bases have arrived at a proficiency quite unusual in the history of symphony orchestras. So remarkable is the artistry of these less agile instruments that other conductors and orchestras have taken pause and example in notable degree to their great advantage and improvement. No longer may the "double basses" be feeble or sluggish in this orchestra; they are now as flexible and as fluent of articulation as the other strings, a thing that comes only from long study and frequent performance. Not only are the string basses nimble, they are also of fine rich musical quality, a thing that cannot come except from fine artists and not from "factory fiddles." The Boston Symphony Orchestra is a veritable museum of the finest old stringed instruments.

The Fourth Symphony of Beethoven was performed with an artistic reserve and a devotion befitting its classic character. Its romantic nuances were not overurged, its natural rhythm was not overaccentuated, its solo voices were subdued and graceful. Of dainty rather than of heroic proportions, the work has that substantial character always found in Beethoven, to which Dr. Koussevitzky gave less vigorous treatment than is often heard, and quite properly, for its intent is less assertive than that of any other symphony of Beethoven. The unity of the strings was absolute and the all too short work left an impression of melodic grace, delicate contrapuntal weavings and charming reminiscences of the sonata form of musical composition in its perfection. The orchestra was at one with the conductor in this lucid and refined interpretation.

The "Scheherazade" symphony of Rimsky-Korsakov is of widely different character. Its "program" is set forth in the program books and need not be repeated here. Its thematic material is highly original and novel. Indeed the various solo instruments seem to take on personality and their speech individual voices.

In this wise recollection turns to the beautiful solo work of the concertmaster whose exqusite and pellucid playing of the numerous narrative cadenzas in the "Scheherazade" was notably effective. Only a very great artist and magnificent "Strad" could pronounce the solo parts we so often hear at these concerts and evoke the telling harmonics "in alt" heard in the final pages of this present performance. The composer did not need to append "espressivo" to these solo passages, for Mr. Burgin would have played them with consummate artistic expression without special direction.

In the romanza-like "Andantino" the soarings of violins, flute and clarinet were to be remembered for their brilliant speech. In the large literature of the orchestra there is hardly a passage comparable with these scintillating scales, accompanied by sweeping glissandi of the harp or the closing pages of the work with its continued violin harmonic far above the orchestra which recounts the beauties of the "sea theme." For novelty of orchestration no other work compares with this save Rimsky Korsakov's own "Spanish Caprice."

Tribute of appreciation must be paid to Mr. Laus, whose bassoon was splendid in its reedy richness. It is to be wondered why other composers have so seldom availed themselves of the voice of this dignified and effective baritone reed instrument. It has evidently remained for the great Russian composers Tschaikowsky and Rimsky-Korsakov to appreciate the possibilities of the bassoon, in solo parts, to our great advantage and delight.

With the entrance of the English horn in the "Andantino," Mr. Speyer gave another delightful voice to the wood wind choir and Mr. Bedetti frequently added glowing color to this beautiful reed instrument in imitation and unison figures. At the hands of these superb artists, the combination of cor anglais and 'cello is of wondrous and appealing beauty.

Of the numerous times we have heard this entrancing composition it has never seemed so fascinating nor has the reading been so completely faithful and satisfying as that of Dr. Koussevitsky and his men last night. Never before was the orchestra so respectfully subordinate to the solo voices, the presentation so thoroughly consonance with the score, the countless variations of tempos so faithfully observed or the soloists so eloquent in tonal beauty.

The audience was keenly alive to the musical importance of the occasion and after each symphony recalled the conductor and orchestra with enthusiasm.

PROGRAM

Beethoven...Symphony No. 4 in B-flat major, Op. 60

1. Adagio; Allegro vivace.
2. Adagio.
3. Allegro vivace. Trio. Un poco meno allegro.
4. Finale: Allegro, ma non troppo.

Rimsky-Korsakov..........Symphonic Suite. "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

1. The Sea and Sindbad's Ship.
2. The Story of the Kalandar Prince.
3. The Young Prince and the Young Princess.
4. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

DEC 9 - 1931

-:- MUSIC -:-

ROMANTIC AND FANTASTIC

In saying what we have to say about the concert of the Boston Symphony last night, we think it best to say first what was regrettable in it. The programme itself was a little disconcerting, consisting as it did of Beethoven's Fourth Symphony and the "Scheherazade" suite by Rimsky-Korsakov. Few lovers of music would argue that this presentation plunged into the profoundities of musical intelligence. Nor was the evening helped out by putting the symphony first on the programme.

Dr. Koussevitzky is so accomplished a musician and a magician that we expected him to show why the Fourth Symphony is worthy of a place among the immortal nine. But he did not fulfill our expectations, perhaps because they can never be fulfilled. This symphony, to our mind, represents something like a quiet valley between high peaks, something wherein the great Beethoven took a rest from his genius while not altogether forgetting it. And it seemed to us also that Dr. Koussevitzky last night took a rest from his own genius in playing it without entirely forgetting himself.

It was quite a different story when the "Scheherazade" began. This suite is, of course, not music that answers either the tragic or romantic queries of the modern world; it challenges only our capacity to enjoy the fantastic. Dr. Koussevitzky directed, and his comrades played, in the very spirit of childlike imagination. They recreated the immortal truths in the Arabian Nights with as much assurance as Rimsky himself recreated them. And because all of us like once in a while to recover the loveliness of our first contact with the reality of a wholly fantastic sphere of activity, we applauded heartily last night when Mr. Koussevitzky and his men—notably the masters of the woodwind among them—brought us back the illusions of other days.

87

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N. Y. TIMES

DEC 6 1931

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TERMS OF MUSIC, Comment in Season

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[illegible] graces of Corelli, the sonori[illegible]maninoff, and the mysteries [illegible]ll fresh in mind, one turns [illegible]m of two symphonies to be [illegible]rrow evening at the Albee [illegible] the Boston Symphony Or-

[illegible]rth Symphony of Beethoven [illegible] musical expression teach[illegible]cular lesson, and adorning [illegible]s beautiful music for mu[illegible]ke, meaning the most to [illegible]now it best. But in the [illegible]ht's Tale" or "Schehera[illegible]msky Korsakov of three[illegible] century later there is a [illegible] to the imagination, with [illegible] to associate a story di[illegible]e music.

[illegible] nine symphonies of Bee[illegible] Fourth is the least often [illegible]or that reason we are less [illegible] it than we should be, but [illegible]s of it are beautiful and [illegible] For example, take the be[illegible]h is very different in char[illegible]ost of the Beethoven sym[illegible]at it begins softly and with [illegible]sion rather than with com[illegible]lamation. The very soft and [illegible]may command attention if [illegible]th appropriate colors and [illegible] there is no more effective [illegible]ll music than the full or[illegible]massive softness.

[illegible]s delicately announce a sim[illegible]reinforced by the basoon, for [illegible]must listen intently. After [illegible]nts and intriguing hesita[illegible]orchestra enters the graceful [illegible] of a vivacious "Allegro." [illegible]centuated yet straightforward [illegible] intent, it is a cheerful sym[illegible]out undue seriousness. Bee[illegible]lves this march like episode [illegible]arious keys in a fascinating [illegible]ut," manoeuvering his orches[illegible] with ease and simple grace.

[illegible]dagio" Unostentatious

[illegible]agio" is of unostentatious, ef[illegible] material, announced by the first [illegible] later repeated with ornamen[illegible] by the flutes and other wood [illegible] The clarinet appears in a sing[illegible]ter-theme assisted by delicate [illegible] This restful and ocntempla[illegible]io is a marked contrast with [illegible]ce" which soon interrupts the [illegible] musings. It is reminiscent of the "Scherzo" of the Fifth Symphony and of the finale to the "Emperor Concerto" of Beethoven for piano and orchestra. The "Trio" following resumes the thoughtful mood only to yield soon to the restlessness of the "Allegro."

The "Finale" consists in the elaboration of a whirlwind violin figures punctuated with delightful secondary themes in the wood wind. Strings must be fluent and supple to give this movement its true meaning.

The "program" of a musical composition has become a recognized and integral factor in the music of our present time. Too often it is employed to add to the interest of a none too worthy work in which the program means more than the music.

This does not in any way apply to Rimsky-Korsakov's "Scheherazade." It is inevitable, however, that one would be prejudiced in favor of such a work for the influence of our childhood impressions of the fascinating "Thousand an One Nights" is as inescapable as the imprint of the fabulous wealth of "Monte Cristo," or the gold doubloons of pirate stories. It is interesting to peer into the mechanism whereby the composer brings these ideas of the sea, the shipwreck, the prince, dance and the atmosphere of Orientalism into music.

Orchestral Coloration

Orchestral coloration is less well understood than that of pictorial art because we do not hear it as often as we see everyday employment of pigments. In this, one of the most beautiful compositions of the past half-century, orchestral richness is employed with a novelty and ingenuity that is arresting.

After an introduction in unison (and here the conductor employs one of the most telling and simple methods of tone impression) the wood wind is heard in sustained chords [illegible] the introduction to Mendelssohn's "Midsummer Night's Dream." The addition of the French horn to the wood wind heightens the effect. A violin cadenza accompanied by the harp introduces what proves to be the theme song of the next section, and this is heard sometimes by this or that solo instrument sometimes tossed about by them, sometimes by the full orchestra. Alternating with the "sea motive" of massive chords in ever changing keys, it captures the attention and holds it securely until the violin reenters with its former cadenza which it seems reluctant to leave.

Those who have been led to believe that the bassoon is an instrument of comic humor will do well to note the oriental and conversational character of the "andantino" by the solo bassoon accompanied by four string basses muted. Rarely does any composer ask that the basses be muted. Too often are the basses too little in evidence and their voice feeble. This fascinating theme is soon assumed by the oboe only to be passed on to the full string choir which alternates with the entire ensemble of wood wind. This movement suggests story telling, conversational moods and languorous repose suddenly interrupted by the noisy entrance of trombones and trumpets in a barbaric fanfare. The tale becomes more dramatic and impassioned, suggesting the entrance of dancers for entertainment. These figures for the brass have been adapted and adopted by many recent "composers".

Third Movement

The third movement is a flowing romanza into which the English horn enters for the first time. Graceful, songful and of charming continuity, its connected thought is interrupted only by sweeping scale passages by flute, clarinet and strings and in bravura of the most refined and elegant type. Sweeping glissandi of the harp with flute chromatics (in the unusual combination of 20 against 11 or 15 or 23 against 14 notes) tell us something of the way in which this great composer accomplishes his effects. They are so extraordinary that it is small wonder that his ideas have been so liberally appropriated.

The last movement suggests the wreck of Sinbad's ship. Marked rhythm and whirlwind speed depict the orgy of the elements, a thunderous orchestral crash marks the shipwreck: the tempest stills in harmonics of the strings and harps and the sea and wave motifs of the first movement reappear. Again the beautiful violin is heard against the diminishing chords of the harp and high harmonics of the solo violin supported by the softest possible wood wind breathe a restful peace.

It is not difficult to see why the "Scherazade" found instant favor with audiences and why its popularity has continued undiminished. Indeed it has proved to be a treasury from which composers of high and low degree have taken thematic material and musical episodes without stint or acknewledgement. Figures from this captivating work are very frequently heard in jazz and in the many atrocities of our time to which they add a saving grace. The almost new method of bravura passages for solo instruments, a method of composition which had not been exploited before this time, is now acknowledged and practised until it is almost a pest. The leading figures of the work itself have been travestied and jazzed to millions of hearers.

DR. W. LOUIS CHAPMAN.

CANTATA PRESENTED

"The Dayspring", a sacred cantata written by J. Sebastian Matthews, organist at Grace Church, was sung by the regular choir and soloists at the church last night. It was the first presentation anywhere of this work, which is particularly appropriate to the Christmas season. In it, Mr. Matthews has assembled hymns, solos and choruses, all set to an organ accompaniment which is a testimony to his gifts in composition.

Suitable writing for the organ with voice is a difficult art and not often does one find a work like this in which there are commendable balance, dynamic strength which does not obtrude, richness of registration and sufficient adherence to the fundamental rules of harmony and counterpoint to give musical unity without being pedantic and overscholastic.

This cantata breathes freshness and spiritual vigor, the occasional interposition of the chorale—that matchless figure of music peculiar to religious song—and the employment of the descant in the final hymn giving a musical contrast with the decisive choruses and beautiful solos which makes for a variety of color and interest. The composer himself presided at the organ with great skill and convincing religious interpretation.

Before the service, an excellent recital was given at the organs by the assistant organist, Miss Grace Regester.

Besides this work, during the 15 years Mr. Matthews has been at Grace Church, he has also written three cantatas, a number of church anthems, various songs and a Christmas oratorio with accompaniment for orchestra and organ which has been performed by many churches in New York and elsewhere.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 9 - 1931

IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Second Concert of Series With Dr. Koussevitzky Conducting.—Beethoven's Fourth and "Scheherazade" Provide Contrasts

The Boston Symphony Orchestra, Dr. [illegible]rge Koussevitzky conducting, gave the [illegible] concert series last night at [illegible]e Albee Theatre. As usual with the concerts of this orchestra, the theatre was filled and there were many standing.

Two symphonies of widely divergent style but of absorbing interest were played—the Fourth Symphony of Beethoven and "Scheherazade" of Rimsky-Korsakov. The entire program was pervaded by a cheerful lilt and sprightliness. In none of Beethoven's symphonies is there more romantic glow than in this "fourth;" and the poesy and rhapsodic romanticism in the story of "Sindbad" is in evidence throughout. Even the "Adagio" of the Beethoven symphony shares in this absence of the serious and the austere—and adagios are not infrequently scholastic and pedantic.

This concert gave innumerable opportunities for the refinement of orchestral expression. The opening pages of the Beethoven Fourth Symphony showed the superb qualities of the incomparable string section of this famous orchestra. Beautiful tonal mass in finest pianissimo requires unusual technique and personnel, as do unity and perfection of ensemble as was shown in rapid floritura.

This virtuosity of strings, however, is not confined to violins and violas, for it should be known that under the progressive instruction of Dr. Koussevitzky, the 'cellos and string bases have arrived at a proficiency quite unusual in the history of symphony orchestras. So remarkable is the artistry of these less agile instruments that other conductors and orchestras have taken pause and example in notable degree to their great advantage and improvement. No longer may the "double basses" be feeble or sluggish in this orchestra; they are now as flexible and as fluent of articulation as the other strings, a thing that comes only from long study and frequent performance. Not only are the string basses nimble, they are also of fine rich musical quality, a thing that cannot come except from fine artists and not from "factory fiddles." The Boston Symphony Orchestra is a veritable museum of the finest old stringed instruments.

The Fourth Symphony of Beethoven was performed with an artistic reserve and a devotion befitting its classic character. Its romantic nuances were not overurged, its natural rhythm was not overaccentuated, its solo voices were subdued and graceful. Of dainty rather than of heroic proportions, the work has that substantial character always found in Beethoven, to which Dr. Koussevitzky gave less vigorous treatment than is often heard, and quite properly, for its intent is less assertive than that of any other symphony of Beethoven. The unity of the strings was absolute and the all too short work left an impression of melodic grace, delicate contrapuntal weavings and charming reminiscences of the sonata form of musical composition in its perfection. The orchestra was at one with the conductor in this lucid and refined interpretation.

The "Scheherazade" symphony of Rimsky-Korsakov is of widely different character. Its "program" is set forth in the program books and need not be repeated here. Its thematic material is highly original and novel. Indeed the various solo instruments seem to take on personality and their speech individual voices.

In this wise recollection turns to the beautiful solo work of the concertmaster whose exquisite and pellucid playing of the numerous narrative cadenzas in the "Scheherazade" was notably effective. Only a very great artist and magnificent "Strad" could pronounce the solo parts we so often hear at these concerts and evoke the telling harmonics "in alt" heard in the final pages of this present performance. The composer did not need to append "espressivo" to these solo passages, for Mr. Burgin would have played them with consummate artistic expression without special direction.

In the [illegible] "Andantino" the soarings of violins flute and clarinet were to be remembered for their brilliant speech. In the huge literature of the orchestra there is hardly a passage comparable with these scintillating scales, accompanied by sweeping glissandi of the harp or the closing pages of the work with its continued violin harmonic far above the orchestra which recounts the beauties of the [illegible] theme." For novelty of [illegible] no other work compares with [illegible] Rimsky-Korsakov's [illegible].

Tribute of appreciation must be paid to Mr. [illegible] whose bassoon was splendid in [illegible]. It is to be wondered why other composers have so seldom availed themselves of the voice of this dignified and effective baritone reed instrument. It has evidently remained for the great Russian composers Tschaikowsky and Rimsky-Korsakov to appreciate the possibilities of the bassoon in solo parts to our great advantage and delight.

With the entrance of the English horn in the "Andantino," Mr. Speyer gave another delightful voice to the wood wind choir and Mr. Bedetti frequently added glowing color to this beautiful reed instrument in imitation and unison figures. At the hands of these superb artists, the combination of cor anglais and 'cello is of wondrous and appealing beauty.

Of the numerous times we have heard this entrancing composition it has never seemed so fascinating nor has the reading been so completely faithful and satisfying as that of Dr. Koussevitzky and his men last night. Never before was the orchestra so respectfully subordinate to the solo voices, the presentation so thoroughly consonance with the score, the countless variations of tempos so faithfully observed or the soloists so eloquent in tonal beauty.

The audience was keenly alive to the [illegible] importance of the occasion and after each symphony recalled the conductor and orchestra with enthusiasm.

PROGRAM

Beethoven.....Symphony No. 4 in B-flat major, Op. 60
1. Adagio. Allegro vivace.
2. Adagio.
3. Allegro vivace. Trio. Un poco meno Allegro.
4. Finale. Allegro, ma non troppo.

Rimsky-Korsakov..... Symphonic Suite, "Scheherazade" after "The Thousand Nights and a Night", Op. 35
1. The Sea and Sindbad's Ship.
2. The Story of the Kalandar Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

DEC 9 - 1931

-:- MUSIC -:-

ROMANTIC AND FANTASTIC

In saying what we have to say about the concert of the Boston Symphony last night, we think it best to say first what was regrettable in it. The programme itself was a little disconcerting, consisting as it did of Beethoven's Fourth Symphony and the "Scheherazade" suite by Rimsky-Korsakov. Few lovers of music would argue that this presentation plunged into the profoundities of musical intelligence. Nor was the evening helped out by putting the symphony first on the programme.

Dr. Koussevitzky is so accomplished a musician and a magician that we expected him to show why the Fourth Symphony is worthy of a place among the immortal nine. But he did not fulfill our expectations, perhaps because they can never be fulfilled. This symphony, to our mind, represents something like a quiet valley between high peaks, something wherein the great Beethoven took a rest from his genius while not altogether forgetting it. And it seemed to us also that Dr. Koussevitzky last night took a rest from his own genius in playing it without entirely forgetting himself.

It was quite a different story when the "Scheherazade" began. This suite is, of course, not music that answers either the tragic or romantic queries of the modern world; it challenges only our capacity to enjoy the fantastic. Dr. Koussevitzky directed, and his comrades played, in the very spirit of childlike imagination. They recreated the immortal truths in the Arabian Nights with as much assurance as Rimsky himself recreated them. And because all of us like once in a while to recover the loveliness of our first contact with the reality of a wholly fantastic sphere of activity, we applauded heartily last night when Mr. Koussevitzky and his men—notably the masters of the woodwind among them—brought us back the illusions of other days.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

DEC 9 - 1931

Symphony Players at Albee Theatre

Beethoven and Rimsky-Korsakov Beautifully Given by Boston Orchestra.

Once more Dr. Serge Koussevitzsky and his Boston Symphony Orchestra blend the old with the comparatively new, to the unrestrained delight of a throng of hearers. The second in the season's Providence series of concerts by the Boston orchestra was played last evening in the Albee Theatre and, of course, the playhouse was crowded to capacity. There are no vacant seats at these concerts; it is no longer possible to count confidently on arriving as the first number is about to be played, and then obtaining a good place. That time has long since passed.

The programme was the Beethoven Fourth Symphony in G Major and the symphonic suite "Scheherazade," of Rimsky-Korsakov, the old and the new, representing the school of a former period and that of today. It was a night of contrasts and a programme of alluring beauty.

The fourth symphony, not as familiar to symphony audiences here as some other works of the great master—for example the monumental "Eroica"—nevertheless is well known to music students and musicians. It is completely and characteristically Beethoven; masterly, authoritative, majestic, a work that appeals profoundly to the sense of beauty in the listener. To its interpretation Dr. Koussevitzky brings all his splendid musical intellect and it was played with a sustained artistry in which every member of the orchestra had his adequate part.

The Rimsky-Korsakov number, the beautiful and familiar Arabian Nights story, found the mood of the audience thoroughly prepared, and rarely does an audience hear such a satisfying performance. The whole suite was carried through like a song, smoothly, with meticulous precision and with a charm of interpretation that captivated the composite imagination of the hearers. The incidental solos by various members of the orchestra, particularly those played by the concert master, Mr. Burgin, gave to the suite a completeness that was highly appreciated.

The programme follows:

Beethoven...Symphony No. 4 in B-flat major. Op 60.
1. Adagio: Allegro vivace.
2. Adagio.
3. Allegro vivace. Trio. Un pocc meno allegro.
4. Finale: Allegro, ma non troppo.

Rimsky-Korsakov.. Symphonic Suit "Scheherazade" (aft "The Thousand Nights and a Night"), Op 35.
1. The Sea and Sindbad's Ship.
2. The Story of the Kalanda Prince
3. The Young Prince and the Youn Princess.
4. Festival at Baghdad. The Sea The Ship goes to Pieces on a Roc surmounted by a Bronze Warrio Conclusion.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

DEC 13 1931

Our Orchestral Kettle.

Keeping everybody happy is a difficult task for the major symphony orchestra bosses. Which includes both the management and the conductors. No sooner had the finished and marvelous Symphony Band given its first pair of concerts in New York than we began hearing comment about Conductor Koussevitzky. "He's going away," was the substance of the comment.

True enough—but only for a rest. Brother Serge has found the task of making programs, rehearsing them, and then conducting them, rather more than a one-man job . . . for a length music season. He held bravely to his task for the first few years of his post, then the pressure began to tell . . . as it has with every one of the big conductors. You see, the demands of the public for novelty and the best keeps one constantly on tiptoe. Which doesn't help one's nerves.

So Mr. Koussevitzky will give way for a few weeks in February to Sir Hamilton Harty of London. Those who have heard this clever and facile musician's interpretations during his guestships out West say he is worth having about with a baton in his hand.

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THIS CLIPPING FROM
N. Y. EVE. POST

DEC 12 1931

Quality Plus

Viewing the Orchestras at Their Best—Some Notable Concerts

By OSCAR THOMPSON

THOSE who recall with particular interest the stimulating reviews which Ernest Newman wrote for these columns when he came from London to be guest critic of the NEW YORK EVENING POST eight years ago, will remember that the distinguished Britisher had a keen eye for the particular qualities of our American orchestras. They were not quite the same then that they are today. Mr. Newman and his London confrere, H. C. Colles, who guested in the preceding year for the New York Times, viewed the American scene in the days when the Philadelphia Orchestra had a whip hand over its rivals to an extent that would never be conceded today. Arturo Toscanini was not then on the ground to utterly change the complexion of the Philharmonic. Nor had Serge Koussevitzky achieved his purpose of refashioning the Boston Symphony.

In recent weeks a third English critic of eminence has looked us over, waiting until he returned to London to pen his observations for his own publication and for Musical America. This visitor was Basil Maine of the Morning Post, who has a gift for speaking as well as analysis, and who sometimes forsakes the seat of judgment for the public platform, as he did when he crossed the Atlantic to take the role of narrator in the first American performance of Bliss's "Morning Heroes," given at the last Worcester Festival. Mr. Maine's time was limited. He contrived to hear the Boston Symphony, the Philadelphia Orchestra and the New York Philharmonic on three successive days. The conductors were Koussevitzky, Stokowski and Kleiber. The London critic had heard Toscanini conduct the Philharmonic during its European tour. The other orchestras and the conductors were new to him.

He apparently found all three organizations of such high quality that there was little to choose between. He confessed forthwith that he was not one of those able to boast "that if they heard the Boston Symphony and the Philadelphia Orchestra, each behind a screen, they could discern which was the non-union orchestra and which the union orchestra with a two-million-dollar endowment fund." In Musical America he added, that he would "never think of translating music in terms of finance." In this country we may think of it the other way 'round: a question of translating finance in terms of music. But that subject is a rather touchy one just now.

RECENT weeks have yielded New York audiences three orchestral concerts particularly memorable for the superb quality of the playing and the glorification of the conductors engaged. The first was by the Boston Symphony, that which brought Mr. Koussevitzky back to his New York audiences, with two of his acknowledged specialties, the Debussy Nocturnes and the second "Daphnis et Chloe" Suite—which Mr. Maine, who heard the Koussevitzky performance of this work in Boston, referred to as "not so much an interpretation as a moment of transfiguration—"a divine frenzy of inspiration." We who have encountered the same "transfiguration" of this Suite at the hands of Mr. Koussevitzky before may be inclined to vote it an instance of outstanding technique, but it is interesting to find the London critic writing that he experienced nothing like it at the other concerts.

We may wonder whether this experience would have stood alone for him, on his return to England, if he could have heard the Toscanini concert at the Metropolitan two Sundays ago. It was not necessary to admire, or even to like, Respighi's dwindling "Pines of Rome" to feel that the final section took fire under Mr. Toscanini's kindling beat. Those thunders of the Appian way, as he liberates them from their printed staves, are an old story here. But so, too, is the dazzle and swirl of Koussevitzky's Ravel. Sound critic that he is, Mr. Maine was cautious and judicious in what he wrote. He took care to point out, in speaking of his most ravishing experience with America's music, that he did not mean to infer that other orchestras than Koussevitzky's could not convey such an experience. For his sake, we are sorry he could not have heard this particular Toscanini concert, but not primarily because of the too theatrical "Pines of Rome." We could have wished him the lifelong memory of the Toscanini performance of the Brahms Variations on a Theme by Haydn.

The third of the notable recent concerts referred to was that of the Philadelphia Orchestra under Mr. Stokowski this week, with a program that might have seemed outmoded if it had been permitted to sag into anything resembling routine. We have heard numerous other concerts from this orchestra, under this conductor, that equaled or transcended this one in the very qualities which most distinguished it, but it takes its place in today's triptych because it was typical of that sumptuosity of sound which, more than anything else, brought this conductor and this orchestra their fame. It is still something to marvel at—if not as unique, or, in recent seasons, as consistently present in the playing of the Philadelphians, as it was in a day when Mr. Stokowski had no serious rivalry in Manhattan.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 13 1931

Society, en masse, attended the second concert in a series by the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, at the Albee Theatre Tuesday night. Several dinner parties preceded the affair.

THIS CLIPPING FROM
N. Y. Herald-Tribune

DEC 13 1931

In memory of Vincent d'Indy, Serge Koussevitzky changed the Boston Symphony programs of last Friday and Saturday in order to include the "Istar" Variations. Mary Garden and the Radcliffe Choral Society sang in Debussy's "La Damoiselle Elue" and Dr. Koussevitzky gave his first American presentation of Strauss's "Don Quixote."

The Boston Symphony will give Mozart's Requiem for the first time in its regular series next Friday and Saturday in Symphony Hall, assisted by the Bach Cantata Club of Boston, trained by G. Wallace Woodworth.

THIS CLIPPING FROM
N. Y. TIMES

DEC 13 1931

The Boston Symphony Orchestra, under Serge Koussevitzky, will give Mozart's "Requiem" in Boston next Friday afternoon and Saturday evening. The Bach Cantata Club, under G. Wallace Woodworth, will furnish the chorus, and the soloists will be Gertrude Ehrhart, Marie Murray, Joseph Lautner and David Blair McCloskey.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

DEC 17 1931

BOSTON SYMPHONY PLANS PENSION FUND CONCERT ON DEC. 27

The annual concert for the benefit of the Boston Symphony Orchestra's Pension fund will take place in Symphony hall, Boston, Sunday afternoon, Dec. 27.

Dr. Serge Koussevitzky has followed the tradition of this occasion by announcing a popular program which will be devoted entirely to the music of Tchaikovsky. Roland Hayes, the great colored tenor, is to be the soloist, appearing with the orchestra in Lenski's Air from Tschaikovsky's Opera, "Eugen Onegin," and in the Serenade of "Don Juan." Roland Hayes recently returned from a tour of the West and appeared with the Boston Symphony Orchestra Dec. 14, when his singing was greeted with more applause than any Symphony soloist of the season. Koussevitzky will open the program with Tchaikovisky's Fantasia, "Francesca de Rimini" (after Dante), and close it with the Fourth Symphony of this composer, the reading of which is considered one of the most sensational achievements of the Russian conductor and his great orchestra.

THIS CLIPPING FROM
LOWELL, MASS.
EVE. LEADER

DEC 17

LIKE THE WOMAN WHO WENT to a Boston Symphony concert some years ago. During the playing of Tschaikowsky's "1812" overture, she and a companion entered into conversation. It was all right in certain passages, for the brass is played very loud. But at a certain point there was a very quick change in volume. The forte passages changed to pianissimo, and the talking woman said, so that nearly everybody could hear: "We fry ours in butter."

THIS CLIPPING FROM
N. Y. TIMES

DEC 20 1931

NEWLY RECORDED MUSIC

Stravinsky Conducts His Symphony of Psalms—Pfitzner Leads Beethoven's First

By COMPTON PAKENHAM.

IT was an unfortunate delay which was responsible for Columbia's Masterworks Set No. 162 reaching us late, because it seems that its contents are of particular interest to that kindly group which, quite independently of one another, have assumed the paternal supervision of this department. Records lead a precarious existence, and it was during one of those occasional epidemics so dangerous to review copies that our album of Stravinsky's "Symphony of Psalms" lost itself somewhere along the rocky road from Columbia's shipping department. This, and not, as one of our betters writes, "your notorious prejudice against Stravinsky," accounts for this notice being behindhand. The performance is by the Straram Concerts Orchestra, together with the Alexis Vlassoff Chorus under the direction of the composer, and runs to three twelve-inch disks.

Apropos of this Stravinsky prejudice of ours, having been introduced to it we are half inclined to think it is our subconscious, or whatever, being careful about the company it keeps. In some quarters he who is not driven to tears by the music of Igor Stravinsky seems to be regarded as not normal. Apparently it matters not whether the drops be sweet with love or bitter with rage, so long as they flow. In these circles we are taboo. We cannot think that this is the very glory of glories nor, on the other hand, do we believe that Stravinsky considers his mission in life the scaring of old ladies. We find vastly entertaining pages in his scores, but cannot bring ourselves to take him to our heart, for the cowardly reason that we object to being scratched. Which applies rather to the pre-"Psalms" era, for the simple reason that whoever applies himself to these on the strength of having been tickled by "Le Sacre," for instance, will discover something yet again.

* * *

The "Symphony of Psalms" is symphonic to the extent that on selected passages from the Psalms of David the composer has created something which has unity and in justice should be considered as a whole. Dedicated with disarming frankness "To the glory of God," the work was either completed for or commissioned by the authorities responsible for the fiftieth anniversary celebrations of the Boston Symphony Orchestra. The spirit is that of the Mass in that commencing with the sinners' prayer for consideration (Psalm XXXIX, v. 12-13, a statement of confidence in the power of the Almighty (Psalm XL) leads to a burst of praise (Psalm CL) upon which the work closes. These sections are divided in the score as Prelude (one side), Double Fugue (two sides) and Allegro symphonique (three sides)—the proportions of which indicate an impression of almost mathematical building up, which is experienced in the hearing.

* * *

To approach this with any justice it is necessary to attempt the well-nigh impossible, to forget the whole familiar répertoire of religious music, psalm chants, oratorio and the various masses. It is also well, perhaps, to put all conventional notions of means aside, in order that a score which includes neither violins nor violas, reinforces the woodwind and brass and adds a couple of pianos for good measure may be taken with the seriousness of mind it deserves. To minds too closely attuned to what has gone before, it is possible that the highest hurdle to clear will be that of Stravinsky's musical interpretation of the text, his idiom which seems essentially secular, not to say barbaric. All of which may smack of begging the point, but be it noted that the final conditions imposed for the enjoyment of the "Symphony of Psalms" is not the insertion of fingers in your ears during its performance. Failing to understand any indecent enthusiasm for the work, we can at least vouch that it grows on one, and that those who are in search of novelty to mull over until the budget permits of a further investment will find it here.

There are some fine moments, notably the unostentatious and economically developed peak of the prelude, the beautiful opening of the fugue and the promise, unfulfilled, it must be admitted, of magnificence on the side before the last. In which respect the greatest surprise comes with the growing realization that the composer has settled any doubts as to his sincerity by carefully eschewing all temptation to make his hymn of praise garish or spectacular.

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THIS CLIPPING FROM
N. Y. Herald-Tribune

DEC 20 1931

Clifton as Guest Leader With Boston Symphony

American Conductor Invited for Three Concerts

Chalmers Clifton will conduct the Boston Symphony Orchestra in three concerts next month, during the first week of Serge Koussevitzky's annual midseason vacation, directing the Thursday evening concert at Sanders Theater, Cambridge, on January 4, and the regular Friday afternoon and Saturday evening pair of January 15-16 in Symphony Hall. His program consists of Handel's concerto grosso, Op. 6, No. 9, in F major; Charles T. Griffes's Poem for flute and orchestra; Daybreak and the Rhine Journey from Wagner's "Götterdämerung" and Sibelius's second symphony, in D.

During the second week of Dr. Koussevitzky's vacation the Boston Symphony will be conducted by the British composer, Gustav Holst.

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N. Y. TIMES

DEC 20 1931

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THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

DEC 9 - 1931

Symphony Players at Albee Theatre

Beethoven and Rimsky-Korsakov Beautifully Given by Boston Orchestra.

Once more Dr. Serge Koussevitzky and his Boston Symphony Orchestra blend the old with the comparatively new, to the unrestrained delight of a throng of hearers. The second in the season's Providence series of concerts by the Boston orchestra was played last evening in the Albee Theatre and, of course, the playhouse was crowded to capacity. There are no vacant seats at these concerts; it is no longer possible to count confidently on arriving as the first number is about to be played, and then obtaining a good place. That time has long since passed.

The programme was the Beethoven Fourth Symphony in G Major and the symphonic suite "Scheherazade," of Rimsky-Korsakov, the old and the new, representing the school of a former period and that of today. It was a night of contrasts and a programme of alluring beauty.

The fourth symphony, not as familiar to symphony audiences here as some other works of the great master—for example the monumental "Eroica"—nevertheless is well known to music students and musicians. It is completely and characteristically Beethoven: masterly, authoritative, majestic, a work that appeals profoundly to the sense of beauty in the listener. To its interpretation Dr. Koussevitzky brings all his splendid musical intellect and it was played with a sustained artistry in which every member of the orchestra had his adequate part.

The Rimsky-Korsakov number, the beautiful and familiar Arabian Nights story, found the mood of the audience thoroughly prepared, and rarely does an audience hear such a satisfying performance. The whole suite was carried through like a song, smoothly, with meticulous precision and with a charm of interpretation that captivated the composite imagination of the hearers. The incidental solos by various members of the orchestra, particularly those played by the concert master, Mr. Burgin, gave to the suite a completeness that was highly appreciated.

The programme follows:

Beethoven...Symphony No. 4 in B-flat major. Op 60.
1. Adagio: Allegro vivace.
2. Adagio.
3. Allegro vivace. Trio. Un poco meno allegro.
4. Finale: Allegro, ma non troppo.

Rimsky-Korsakov.. Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.
1. The Sea and Sindbad's Ship.
2. The Story of the Kalanda Prince.
3. The Young Prince and the Young Princess.
4. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

DEC 1 0 1931

Our Orchestral Kettle.

Keeping everybody happy is a difficult task for the major symphony orchestra bosses. Which includes both the management and the conductors. No sooner had the finished and marvelous [redacted] Symphony Band given its first pair of concerts in New York than we began hearing comment about Conductor Koussevitzky. "He's going away," was the substance of the comment.

True enough—but only for a rest. Brother Serge has found the task of making programs, rehearsing them, and then conducting them, rather more than a one-man job . . . for a length music season. He held bravely to his task for the first few years of his post, then the pressure began to tell . . . as it has with every one of the big conductors. You see, the demands of the public for novelty and the best keeps one constantly on tiptoe. Which doesn't help one's nerves.

So Mr. Koussevitzky will give way for a few weeks in February to Sir Hamilton Harty of London. Those who have heard this clever and facile musician's interpretations during his guestships out West say he is worth having about with a baton in his hand.

THIS CLIPPING FROM
N. Y. EVE. POST

DEC 1 2 1931

Quality Plus

Viewing the Orchestras at Their Best—Some Notable Concerts

By OSCAR THOMPSON

THOSE who recall with particular interest the stimulating reviews which Ernest Newman wrote for these columns when he came from London to be guest critic of the NEW YORK EVENING POST eight years ago, will remember that the distinguished Britisher had a keen eye for the particular qualities of our American orchestras. They were not quite the same then that they are today. Mr. Newman and his London confrere, H. C. Colles, who guested in the preceding year for the New York Times, viewed the American scene in the days when the Philadelphia Orchestra had a whip hand over its rivals to an extent that would never be conceded today. Arturo Toscanini was not then on the ground to utterly change the complexion of the Philharmonic. Nor had Serge Koussevitzky achieved his purpose of refashioning the Boston Symphony.

In recent weeks a third English critic of eminence has looked us over, waiting until he returned to London to pen his observations for his own publication and for Musical America. This visitor was Basil Maine of the Morning Post, who has a gift for speaking as well as analysis, and who sometimes forsakes the seat of judgment for the public platform, as he did when he crossed the Atlantic to take the role of narrator in the first American performance of Bliss's "Morning Heroes," given at the last Worcester Festival. Mr. Maine's time was limited. He contrived to hear the Boston Symphony, the Philadelphia Orchestra and the New York Philharmonic on three successive days. The conductors were Koussevitzky, Stokowski and Kleiber. The London critic had heard Toscanini conduct the Philharmonic during its European tour. The other orchestras es, he conductors were new to him. it- apparently found all three ornt tions of such high quality that as little to choose between. He i d forthwith that he was not to those able to boast "that if of ard the Boston Symphony and ted ladelphia Orchestra, each bewho screen, they could discern ney as the non-union orchestra and and e union orchestra with a twoand ollar endowment fund." In ving America he added, that he anver think of translating music ould of finance." In this country ay think of it the other way nd. a question of translating a. in terms of music. But that ct is a rather touchy one just

RECENT weeks have yielded New York audiences three orchestral concerts particularly memorable for the superb quality of the playing and the glorification of the conductors engaged. The first was by the Boston Symphony, that which brought Mr. Koussevitzky back to his New York audiences, with two of his acknowledged specialties, the Debussy Nocturnes and the second "Daphnis et Chloe" Suite—which Mr. Maine, who heard the Koussevitzky performance of this work in Boston, referred to as "not so much an interpretation as a moment of transfiguration—"a divine frenzy of inspiration." We who have encountered the same "transfiguration" of this Suite at the hands of Mr. Koussevitzky before may be inclined to vote it an instance of outstanding technique, but it is interesting to find the London critic writing that he experienced nothing like it at the other concerts.

We may wonder whether this experience would have stood alone for him, on his return to England, if he could have heard the Toscanini concert at the Metropolitan two Sundays ago. It was not necessary to admire, or even to like, Respighi's dwindling "Pines of Rome" to feel that the final section took fire under Mr. Toscanini's kindling beat. Those thunders of the Appian way, as he liberates them from their printed staves, are an old story here. But so, too, is the dazzle and swirl of Koussevitzky's Ravel. Sound critic that he is, Mr. Maine was cautious and judicious in what he wrote. He took care to point out, in speaking of his most ravishing experience with America's music, that he did not mean to infer that other orchestras than Koussevitzky's could not convey such an experience. For his sake, we are sorry he could not have heard this particular Toscanini concert, but not primarily because of the too theatrical "Pines of Rome." We could have wished him the lifelong memory of the Toscanini performance of the Brahms Variations on a Theme by Haydn.

The third of the notable recent concerts referred to was that of the Philadelphia Orchestra under Mr. Stokowski this week, with a program that might have seemed outmoded if it had been permitted to sag into anything resembling routine. We have heard numerous other concerts from this orchestra, under this conductor, that equaled or transcended this one in the very qualities which most distinguished it, but it takes its place in today's triptych because it was typical of that sumptuosity of sound which, more than anything else, brought this conductor and this orchestra their fame. It is still something to marvel at—if not as unique, or, in recent seasons, as consistently present in the playing of the Philadelphians, as it was in a day when Mr. Stokowski had no serious rivalry in Manhattan.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 1 3 1931

Society, en masse, attended the second concert in a series by the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, at the Albee Theatre Tuesday night. Several dinner parties preceded the affair.

THIS CLIPPING FROM
N. Y. Herald-Tribune

DEC 1 3 1931

In memory of Vincent d'Indy, Serge Koussevitzky changed the Boston Symphony programs of last Friday and Saturday in order to include the "Istar" Variations. Mary Garden and the Radcliffe Choral Society sang in Debussy's "La Damoiselle Elue" and Dr. Koussevitzky gave his first American presentation of Strauss's "Don Quixote."

The Boston Symphony will give Mozart's Requiem for the first time in its regular series next Friday and Saturday in Symphony Hall, assisted by the Bach Cantata Club of Boston, trained by G. Wallace Woodworth.

THIS CLIPPING FROM
N. Y. TIMES

DEC 1 3 1931

The Boston Symphony Orchestra, under Serge Koussevitzky, will give Mozart's "Requiem" in Boston next Friday afternoon and Saturday evening. The Bach Cantata Club, under G. Wallace Woodworth, will furnish the chorus, and the soloists will be Gertrude Ehrhart, Marie Murray, Joseph Lautner and David Blair McCloskey.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

DEC 1 7 1931

BOSTON SYMPHONY PLANS PENSION FUND CONCERT ON DEC. 27

The annual concert for the benefit of the Boston Symphony Orchestra's Pension fund will take place in Symphony hall, Boston, Sunday afternoon, Dec. 27.

Dr. Serge Koussevitzky has followed the tradition of this occasion by announcing a popular program which will be devoted entirely to the music of Tchaikovsky. Roland Hayes, the great colored tenor, is to be the soloist, appearing with the orchestra in Lenski's Air from Tschaikovsky's Opera, "Eugen Onegin," and in the Serenade of "Don Juan." Roland Hayes recently returned from a tour of the West and appeared with the Boston Symphony Orchestra Dec. 14, when his singing was greeted with more applause than any Symphony soloist of the season. Koussevitzky will open the program with Tchaikovisky's Fantasia, "Francesca de Rimini" (after Dante), and close it with the Fourth Symphony of this composer, the reading of which is considered one of the most sensational achievements of the Russian conductor and his great orchestra.

THIS CLIPPING FROM
LOWELL, MASS.
EVE. LEADER

DEC 17 1931

LIKE THE WOMAN WHO WENT to a Boston Symphony concert some years ago. During the playing of Tschaikowsky's "1812" overture, she and a companion entered into conversation. It was all right in certain passages, for the brass is played very loud. But at a certain point there was a very quick change in volume. The forte passages changed to pianissimo, and the talking woman said, so that nearly everybody could hear: "We fry ours in butter."

THIS CLIPPING FROM
N. Y. TIMES

DEC 2 0 1931

NEWLY RECORDED MUSIC

Stravinsky Conducts His Symphony of Psalms—Pfitzner Leads Beethoven's First

By COMPTON PAKENHAM.

IT was an unfortunate delay which was responsible for Columbia's Masterworks Set No. 162 reaching us late, because it seems that its contents are of particular interest to that kindly group which, quite independently of one another, have assumed the paternal supervision of this department. Records lead a precarious existence, and it was during one of those occasional epidemics so dangerous to review copies that our album of Stravinsky's "Symphony of Psalms" lost itself somewhere along the rocky road from Columbia's shipping department. This, and not, as one of our betters writes, "your notorious prejudice against Stravinsky," accounts for this notice being behindhand. The performance is by the Straram Concerts Orchestra, together with the Alexis Vlassoff Chorus under the direction of the composer, and runs to three twelve-inch disks.

Apropos of this Stravinsky prejudice of ours, having been introduced to it we are half inclined to think it is our subconscious, or whatever, being careful about the company it keeps. In some quarters he who is not driven to tears by the music of Igor Stravinsky seems to be regarded as not normal. Apparently it matters not whether the drops be sweet with love or bitter with rage, so long as they flow. In these circles we are taboo. We cannot think that this is the very glory of glories nor, on the other hand, do we believe that Stravinsky considers his mission in life the scaring of old ladies. We find vastly entertaining pages in his scores, but cannot bring ourselves to take him to our heart, for the cowardly reason that we object to being scratched. Which applies rather to the pre-"Psalms" era, for the simple reason that whoever applies himself to these on the strength of having been tickled by "Le Sacre," for instance, will discover something yet again.

* * *

The "Symphony of Psalms" is symphonic to the extent that on selected passages from the Psalms of David the composer has created something which has unity and in justice should be considered as a whole. Dedicated with disarming frankness "To the glory of God," the work was either completed for or commissioned by the authorities responsible for the fiftieth anniversary celebrations of the Boston Symphony Orchestra. The spirit is that of the Mass in that commencing with the sinners' prayer for consideration (Psalm XXXIX, v. 12-13, a statement of confidence in the power of the Almighty (Psalm XL) leads to a burst of praise (Psalm CL) upon which the work closes. These sections are divided in the score as Prelude (one side), Double Fugue (two sides) and Allegro symphonique (three sides)—the proportions of which indicate an impression of almost mathematical building up, which is experienced in the hearing.

* * *

To approach this with any justice it is necessary to attempt the well-nigh impossible, to forget the whole familiar répertoire of religious music, psalm chants, oratorio and the various masses. It is also well, perhaps, to put all conventional notions of means aside, in order that a score which includes neither violins nor violas, reinforces the woodwind and brass and adds a couple of pianos for good measure may be taken with the seriousness of mind it deserves. To minds too closely attuned to what has gone before, it is possible that the highest hurdle to clear will be that of Stravinsky's musical interpretation of the text, his idiom which seems essentially secular, not to say barbaric. All of which may smack of begging the point, but be it noted that the final conditions imposed for the enjoyment of the "Symphony of Psalms" is not the insertion of fingers in your ears during its performance. Failing to understand any indecent enthusiasm for the work, we can at least vouch that it grows on one, and that those who are in search of novelty to mull over until the budget permits of a further investment will find it here.

There are some fine moments, notably the unostentatious and economically developed peak of the prelude, the beautiful opening of the fugue and the promise, unfulfilled, it must be admitted, of magnificence on the side before the last. In which respect the greatest surprise comes with the growing realization that the composer has settled any doubts as to his sincerity by carefully eschewing all temptation to make his hymn of praise garish or spectacular.

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THIS CLIPPING FROM
N. Y. Herald-Tribune

DEC 2 0 1931

Clifton as Guest Leader With Boston Symphony

American Conductor Invited for Three Concerts

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Nov 20

Aus der Muſik-Welt

Boſton-Orcheſter.

Boſton Symphony Orcheſtra, erſtes Abend-Konzert der Saiſon, Carnegie Hall; Dirigent: Serge Kouſſevitzky. Das Programm:
Symphonie No. 9 in D-dur..........Mahler
(Zum erſten Male in New York)
Zwei Nocturnos (Nuages & Fêtes)..Debuſſy
„Daphnis et Chloé" (2. Ballett-Suite)..Ravel

Das Boſton Symphony Orcheſtra und ſein dynamiſcher Leiter Serge Kouſſevitzky ſind wieder in die Carnegie Hall eingekehrt. Das erſte Abend-Konzert der Spielzeit ſtand im Zeichen der New Yorker Erſtaufführung von Guſtav Mahlers „Symphonie No. 9 in D-dur", die erſt vor wenigen Wochen in Boſton zur amerikaniſchen Erſtaufführung gelangt war.

Ueber das letzte große ſymphoniſche Werk des Spätromantikers — eine „Symphonie No. 10" iſt nicht beendet worden —, über Perſönlichkeit und Weltbild Guſtav Mahlers iſt erſt kürzlich in einem Einführungsartikel der Verſuch einer Würdigung gemacht worden. Der todkrank aus New York nach Wien Zurückgekehrte ſollte ſein Werk nicht mehr hören, trotzdem ſeine Entſtehung auf das Jahr 1909 zurückgeht. Er ſtarb am 18. Mai 1911, körperlich und ſeeliſch gebrochen; ſein Schüler Bruno Walter brachte die „Neunte" im folgenden Jahre zur Uraufführung. Es muß überraſchen, daß die D-dur-Symphonie, wie die Mehrzahl von Mahlers ſymphoniſchen Werken, bis heute in New York unbekannt geblieben ſind, trotzdem den Komponiſten von ſeiner Tätigkeit am Metropolitan und Philharmoniſchen Orcheſter her viele Bande mit der Stadt und ihren Muſikfreunden verknüpfen. Jedoch, — gerade die neunte Symphonie gelangt auch drüben verhältnismäßig ſelten zur Aufführung, und es dürften ſich geſtern abend nur wenige Zuhörer im Saale befunden haben, denen ſie von Europareiſen her bekannt war.

Guſtav Mahler.

Seine neunte Symphonie wurde geſtern abend in Carnegie Hall zur New Yorker Erſtaufführung gebracht.

Trotzdem dem gigantiſchen Werk, deſſen Darbietung eine volle Stunde in Anſpruch nimmt, im Strukturellen, in der Erfindung, Schwächen anhaften, die vielleicht Zeugnis von bangem Todesahnen und demzufolge von ſchneller kompoſitoriſcher Arbeit ſind, machte ſeine oft geniale Kraft, die im „Adagio", Vergeſſen ſuchend, in das unendliche Meer der Sterne hinauflangt, die New Yorker Erſtaufführung zu einem Erlebnis, das keiner der Zuhörer ſchnell aus dem Gedankenkreiſe ſtreichen können wird. Serge Kouſſevitzky und dem prächtig disponierten Orcheſter gebührt für dieſe unvergeßliche Darbietung warmer Dank! —

Wie der Dirigent im letzten Satze die feinen dynamiſchen Abſtufungen bis zum hauchzarten „piano" aus dem Klangkörper herauszauberte, — das mußte faſt wie ein Mirakel dünken. Hier löſte ſich wirklich die gequälte, bedrängte Menſchenſeele von allem irdiſchen Kummer los und verſank in das Nichts des Vergeſſens! —

Ueber das „Programm" der neunten Symphonie iſt viel und fruchtlos debattiert worden. Die alte Streitfrage ſoll hier nicht wieder aufgenommen werden. Guſtav Mahler, der in ſeinen erſten Werken die peinlich-ſorgfältigſten Erläuterungen ſeinen ſymphoniſchen Werken beifügte, hat ſeinen Zeitgenoſſen und Paladinen keine Aufſchlüſſe über ſein Schwanenlied gegeben. Wenigſtens vermögen ſeine Biographen und Mitarbeiter, von denen Bekker, Stefan und Specht genannt werden ſollen, kein *authentiſches* Material zu liefern. Gewiß, — die D-dur-Symphonie iſt Programm-Muſik, beſſer Bekenntnis-Muſik des Weltanſchauungs-Muſikers Guſtav Mahler, deſſen ganzes Schaffen Spiegelbild der Zeitumſtände, perſönlicher Beſchwerniſſe, ethiſcher und äſthetiſcher Probleme war und ſo gewertet werden muß. Eine ſchmerzliche bis zu Bitternis gravierende Stimmung durchzieht das „Andante comodo"; lichtere Momente werden ſchnell von Grau peſſimiſtiſcher Wolkenwände verhängt. Der zweite Satz, „Im Tempo eines gemächlichen Ländlers, etwas täppiſch und ſehr derb", gemahnt eher in ſeinen ſtarr umriſſenen Kontouren, in der oft bizarren Orcheſtrierung an eine „Danſe Macabre"; „Rondo" und „Burleske" tragen ähnliche Weſenszüge, und ſelbſt der beſchließende Satz bringt nicht die Löſung, die Befreiung: Der Hörer gewinnt den Eindruck, als wenn hier ein *Reſignierter* dem Irdiſchen mit einer letzten großen Geſte der Enttäuſchung Lebewohl ſagt, um nicht auf ragendem Olymp in ein vergeiſtigtes Jenſeits einzugehen, ſondern um im Nirwana, im Auslöſchen Körper und Seele vergehen und verglimmen zu laſſen!

Rein muſikaliſch iſt die letzte Symphonie Mahlers eines der bedeutendſten Produkte ſympohniſchen Schaffens, und das trotz der mannigfaltigen Schwächen, die ihr in einer überdetaillierten, die große Sammlung, die konzentrierte Kraft ermangelnden Architektonik anhaften. Wie der einleitende Satz aus thematiſchen Partikeln zu einem wuchtigen Gebäude emporgeführt wird, das iſt eines der größten Beiſpiele ſymphoniſcher Struktur. Jene fernen, lockenden Hornrufe, die wir bereits in den „Nachtmuſiken" der E-moll-Symphonie wahrnehmen, ertönen wieder. Die Grundſtimmung iſt weich, reſigniert. Von ſchönſter melodiſcher Führung iſt die Behandlung der Soloſtimmen gegen Schluß des Satzes. Klangmaleriſch zeigen dieſer wie die folgenden Sätze wieder den Tonzauberer, der neben Richard Strauß nicht ſeinesgleichen findet. Wie hier oft die ſeltſamſten Farbenkombinationen neben- und übereinander geſetzt werden, wie vor allem die Holz-Inſtrumente mit Oberton-Effekten ausgeſtattet werden, wie dabei die Geſamtleinwand doch faſt immer ihre Leuchtkraft, ihre harmoniſche Farbverteilung, ihre Tiefenwirkung bewahrt, — das konnte nur von einem, in all ſeinem Leid und vielleicht gerade darum genialen Muſiker geſchaffen werden. —

Paul Bekker behauptet, der dritte Satz habe im Original die Widmung „Meinen Brüdern in Appoll" getragen. Vielleicht erklären ſich ſo die melodiſchen Banalitäten, das aufgebauſchte Klangbild am beſten, mit denen der Kämpfer und Dulder Mahler ſeinen ſelbſtzufriedenen „Brüdern in Appoll" Spott mit Spott und Hohn mit Hohn vergilt. — Von energiſch betontem Rhythmus, reſonanter Kraft iſt der Streichkörper im beſchließenden „Adagio". Mit einem immenſen orcheſtralen Aufgebot ſtrebt der Komponiſt hier zum dynamiſchen Klimax und dann verklingt allmählich dieſer letzte Ausbruch eines ſentimentalen Romantikers und die Erde mit ihrem Leid bleibt weit unter ihm zurück. — Der Kreis iſt geſchloſſen. — Das abſolute *Nichts* hat ihn wieder! — — —

Man möchte dem Orcheſter und ſeinem Dirigenten für eine prächtige Wiedergabe lange Lobeshymnen ſingen. Wie die Streicher, wie das unvergleichliche Bläſerkorps dem Leiter folgten, — das war ſelten, das war Erleben! — Kouſſevitzky waltete über der Partitur mit heiligem Eifer, mit feinem Formverſtehen und inniger Einfühlung in den Geiſt des Werkes.

Und das Publikum ſpendete dem Schwanenlied Guſtav Mahlers, dem Dirigenten und ſeinen Muſikern herzlichen, wohlverdienten Beifall....

J. H. M.

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Gebraut aus erlesenem importiertem Mährischem Malz und importiertem zertifiziertem Saazer Hopfen
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and Gustav Holst will conduct the Boston Symphony, the former during the week of January 10 and the latter in the week of January 17. Mr. Holst, who is about to make his second visit to Boston, will be connected with the music department of Harvard University for the remainder of the college year.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

DEC 29 1931

Boston Symphony to Play Twice This Week

The Boston Symphony orchestra will give the ~~11th~~ pair of concerts in Symphony hall Friday afternoon and Saturday night. Dr. Koussevitzky will give the first American performance of Stravinsky's concerto in D, for violin and orchestra.

This work has been performed in London and Berlin this season. The movements comprise Toccato, two Arias and Capriccio. Samuel Dushkin, who was the violinist in the European performances, will play the solo part. D'Indy's Second Symphony in B flat major will open the concert, and the orchestral suite from Stravinsky's "Petrouchka" will be the concluding number.

R. G. de T.

THIS CLIPPING FROM
Brooklyn Standard Union

DEC 29 1931

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YONKERS, N. Y.
HERALD

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Nov 20

Aus der Muſik-Welt

Boſton-Orcheſter.

Boſton Symphony Orcheſtra, erſtes Abend-Konzert der Saiſon, Carnegie Hall; Dirigent: Serge Kouſſevitzky. Das Programm:
Symphonie No. 9 in D-dur.........Mahler
(Zum erſten Male in New York)
Zwei Nocturnos (Nuages & Fêtes)..Debuſſy
„Daphnis et Chloé" (2. Ballett-Suite)..Ravel

Das Boſton Symphony Orcheſtra und ſein dynamiſcher Leiter Serge Kouſſevitzky ſind wieder in die Carnegie Hall eingekehrt. Das erſte Abend-Konzert der Spielzeit ſtand im Zeichen der New Yorker Erſtaufführung von Guſtav Mahlers „Symphonie No. 9 in D-dur", die erſt vor wenigen Wochen in Boſton zur amerikaniſchen Erſtaufführung gelangt war.

Ueber das letzte große ſymphoniſche Werk des Spätromantikers — eine „Symphonie No. 10" iſt nicht beendet worden —, über Perſönlichkeit und Weltbild Guſtav Mahlers iſt erſt kürzlich in einem Einführungsartikel der Verſuch einer Würdigung gemacht worden. Der todkrank aus New York nach Wien Zurückgekehrte ſollte ſein Werk nicht mehr hören, trotzdem ſeine Entſtehung auf das Jahr 1909 zurückgeht. Er ſtarb am 18. Mai 1911, körperlich und ſeeliſch gebrochen; ſein Schüler Bruno Walter brachte die „Neunte" im folgenden Jahre zur Uraufführung. Es muß überraſchen, daß die D-dur-Symphonie, wie die Mehrzahl von Mahlers ſymphoniſchen Werken, bis heute in New York unbekannt geblieben ſind, trotzdem den Komponiſten von ſeiner Tätigkeit am Metropolitan und Philharmoniſchen Orcheſter her viele Bande mit der Stadt und ihren Muſikfreunden verknüpfen. Jedoch, — gerade die neunte Symphonie gelangt auch drüben verhältnismäßig ſelten zur Aufführung, und es dürften ſich geſtern abend nur wenige Zuhörer im Saale befunden haben, denen ſie von Europareiſen her bekannt war.

Guſtav Mahler.

Seine neunte Symphonie wurde geſtern abend in Carnegie Hall zur New Yorker Erſtaufführung gebracht.

Trotzdem dem gigantiſchen Werk, deſſen Darbietung eine volle Stunde in Anſpruch nimmt, im Strukturellen, in der Erfindung, Schwächen anhaften, die vielleicht Zeugnis von bangem Todesahnen und demzufolge von ſchneller kompoſitoriſcher Arbeit ſind, machte ſeine oft geniale Kraft, die im „Adagio", Vergeſſen ſuchend, in das unendliche Meer der Sterne hinauflangt, die New Yorker Erſtaufführung zu einem Erlebnis, das keiner der Zuhörer ſchnell aus dem Gedankenkreiſe ſtreichen können wird. Serge Kouſſevitzky und dem prächtig disponierten Orcheſter gebührt für dieſe unvergeßliche Darbietung warmer Dank! —

Wie der Dirigent im letzten Satze die feinen dynamiſchen Abſtufungen bis zum hauchzarten „piano" aus dem Klangkörper herauszauberte, — das mußte faſt wie ein Mirakel dünken. Hier löſte ſich wirklich die gequälte, bedrängte Menſchenſeele von allem irdiſchen Kummer los und verſank in das Nichts des Vergeſſens! —

Ueber das „Programm" der neunten Symphonie iſt viel und fruchtlos debattiert worden. Die alte Streitfrage ſoll hier nicht wieder aufgenommen werden. Guſtav Mahler, der in ſeinen erſten Werken die peinlich-ſorgfältigſten Erläuterungen ſeinen ſymphoniſchen Werken beifügte, hat ſeinen Zeitgenoſſen und Paladinen keine Aufſchlüſſe über ſein Schwanenlied gegeben. Wenigſtens vermögen ſeine Biographen und Mitarbeiter, von denen Bekker, Stefan und Specht genannt werden ſollen, kein authentiſches Material zu liefern. Gewiß,—die D-dur-Symphonie iſt Programm-Muſik, beſſer Bekenntnis-Muſik des Weltanſchauungs-Muſikers Guſtav Mahler, deſſen ganzes Schaffen Spiegelbild der Zeitumſtände, perſönlicher Beſchwerniſſe, ethiſcher und äſthetiſcher Probleme war und ſo gewertet werden muß. Eine ſchmerzliche bis zu Bitternis gravierende Stimmung durchzieht das „Andante comodo"; lichtere Momente werden ſchnell von Grau peſſimiſtiſcher Wolkenwände verhängt. Der zweite Satz, „Im Tempo eines gemächlichen Ländlers, etwas täppiſch und ſehr derb", gemahnt eher in ſeinen ſtarr umriſſenen Konturen, in der oft bizarren Orcheſtrierung an eine „Danſe Macabre"; „Rondo" und „Burleske" tragen ähnliche Weſenszüge, und ſelbſt der beſchließende Satz bringt nicht die Löſung, die Befreiung: Der Hörer gewinnt den Eindruck, als wenn hier ein Reſignierter dem Irdiſchen mit einer letzten großen Geſte der Enttäuſchung Lebewohl ſagt, um nicht auf ragendem Olymp in ein vergeiſtigtes Jenſeits einzugehen, ſondern um im Nirwana, im Auslöſchen Körper und Seele vergehen und verglimmen zu laſſen!

Rein muſikaliſch iſt die letzte Symphonie Mahlers eines der bedeutendſten Produkte ſympohniſchen Schaffens, und das trotz der mannigfaltigen Schwächen, die ihr in einer überdetaillierten, die große Sammlung, die konzentrierte Kraft ermangelnden Architektonik anhaften. Wie der einleitende Satz aus thematiſchen Partikeln zu einem wuchtigen Gebäude emporgeführt wird, das iſt eines der größten Beiſpiele ſymphoniſcher Struktur. Jene fernen, lockenden Hornrufe, die wir bereits in den „Nachtmuſiken" der E-moll-Symphonie wahrnehmen, ertönen wieder. Die Grundſtimmung iſt weich, reſigniert. Von ſchönſter melodiſcher Führung iſt die Behandlung der Soloſtimmen gegen Schluß des Satzes. Klangmaleriſch zeigen dieſer wie die folgenden Sätze wieder den Tonzauberer, der neben Richard Strauß nicht ſeinesgleichen findet. Wie hier oft die ſeltſamſten Farbenkombinationen neben- und übereinander geſetzt werden, wie vor allem die Holz-Inſtrumente mit Oberton-Effekten ausgeſtattet werden, wie dabei die Geſamtleinwand doch faſt immer ihre Leuchtkraft, ihre harmoniſche Farbverteilung, ihre Tiefenwirkung bewahrt, — das konnte nur von einem, in all ſeinem Leid und vielleicht gerade darum genialen Muſiker geſchaffen werden. —

Paul Bekker behauptet, der dritte Satz habe im Original die Widmung „Meinen Brüdern in Appoll" getragen. Vielleicht erklären ſich ſo die melodiſchen Banalitäten, das aufgebauſchte Klangbild am beſten, mit denen der Kämpfer und Dulder Mahler ſeinen ſelbſtzufriedenen „Brüdern in Appoll" Spott mit Spott und Hohn mit Hohn vergilt. — Von energiſch betontem Rhythmus, reſonanter Kraft iſt der Streichkörper im beſchließenden „Adagio". Mit einem immenſen orcheſtralen Aufgebot ſtrebt der Komponiſt hier zum dynamiſchen Klimax und dann verklingt allmählich dieſer letzte Ausbruch eines ſentimentalen Romantikers und die Erde mit ihrem Leid bleibt weit unter ihm zurück. — Der Kreis iſt geſchloſſen. — Das abſolute Nichts hat ihn wieder! — — —

Man möchte dem Orcheſter und ſeinem Dirigenten für eine prächtige Wiedergabe lange Lobeshymnen ſingen. Wie die Streicher, wie das unvergleichliche Bläſerkorps dem Leiter folgten, — das war ſelten, das war Erleben! — Kouſſevitzky waltete über der Partitur mit heiligem Eifer, mit feinem Formverſtehen und inniger Einfühlung in den Geiſt des Werkes.

Und das Publikum ſpendete dem Schwanenlied Guſtav Mahlers, dem Dirigenten und ſeinen Muſikern herzlichen, wohlverdienten Beifall....

J. H. M.

TROMMER'S
White Label Malz-Bräu
Gebraut aus erlesenem importiertem Mährischem Malz und importiertem zertifiziertem Saazer Hopfen
Die Premiere von TROMMER'S berühmten Bräuen
Unsere anderen Bräu—hell, dunkel und Oktober-Bräu — sind aus dem feinsten erlesenen Malz und importiertem böhmischem Hopfen gebraut
Am ZAPF u. auf Flaschen gezogen
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aats-Zeitung, Freitag, den 20. November 1931.

Sheh r, die Tochter des verbannten greiſen Exſultans der Türkei, der bis zu ſeinem Sturze den Titel des „Kalifen", des letzten Erben der Herrſcherwürde Mohammeds, führte, und gleichzeitig wurde ein Neffe des Niſam, Prinz Moazzam Jah, mit einer Nichte des Sultans, der Sultana Nilufar Gannin, religiös getraut.

Das glänzende Feſt, zu dem ſich

kündigt einen ne
h um Sparsamk

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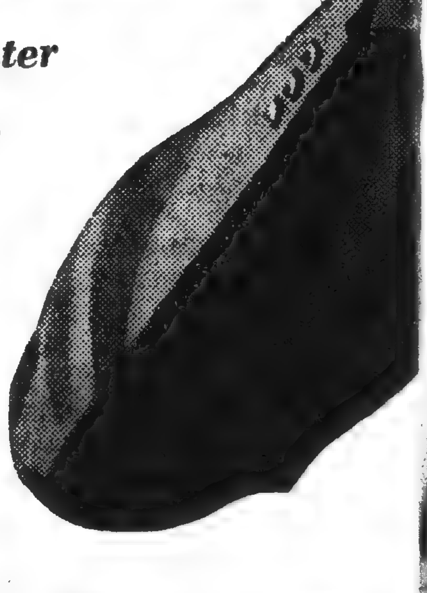

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DUSHKIN, VIOLINIST, BACK.

Brings New Stravinsky Concerto for Performance Here.

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He said that he had brought with him a new concerto by Stravinsky which he would play with the Boston Symphony Orchestra under the direction of Serge Koussevitzky on Friday. He will give the same composition in Philadelphia on Jan. 5 with the orchestra there under Leopold Stokowski and at Carnegie Hall on Feb. 1. The work had its world première in Berlin in October.

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N. Y. EVE. POST

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SUN-DEMOCRAT

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N. Y. Herald-Tribune

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Boston Symphony

D'Indy and Stravinsky Works on First 1932 Program

The Boston Symphony Orchestra, in its concert of last Thursday and Saturday, gave the first American performances of a suite by Geza Frid a Hungarian composer unknown here. Other numbers were a Bach suite for flute, Ravel's Introduction and Allegro for harp and orchestra, and Schumann's third symphony.

Igor Stravinsky's violin concerto will be given for the first time in America in the Boston concerts of next Friday and Saturday, with Samuel Dushkin as the soloist. The second symphony of Vincent d'Indy will open the program, which closes with Stravinsky's "Petrouchka" suite

While Serge Koussevitzky takes his annual January vacation, Chalmers Clifton and Gustav Holst will conduct the Boston Symphony, the former during the week of January 10 and the latter in the week of January 17. Mr. Holst, who is about to make his second visit to Boston, will be connected with the music department of Harvard University for the remainder of the college year.

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FIVE PHILHARMONIC CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY
CONDUCTOR

Friday, November 20
Friday, January 8
Thursday, February 4
Friday, March 4
Friday, April 8

Evenings at 8:15 o'clock

OPERA HOUSE **ACADEMY OF MUSIC**

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Single Tickets for First Concert now on Sale: $2.75, $2.25, $1.75, $1.25. Boxes, $3.00, $2.50.

A Symphony Concert Of Cerebration

Dr. Koussevitzky Invites His Audience First to d'Indy, Then to Stravinsky

Trans. — Jan 2

STRAVINSKY is an eminent composer and the father of what, for the while, is an expensive family. As eminent composer he was bound, sooner or later, to write a Concerto for Violin. Few, with any length of years, have dodged this obligation; many have confronted it with alacrity. As father of a family in this deflational day, he must look to his income. Therefore when Mr. Samuel Dushkin, the violinist, came along with a thick bundle of bank-notes in one hand and a commission for a Violin-Concerto in the other, there was sound reason why Stravinsky should accept both. The resulting piece was played for the first time in America at the Symphony Concert of Friday afternoon. Mr. Dushkin, of course, took the violin-part. He will play it, indeed, wherever the Concerto is heard through two years to come. This policy of exclusion may irk a few other violinists with an inclination to modernisms; but the more serious aspect is the effect upon the Concerto itself.

For one hearer at least, Mr. Dushkin, yesterday afternoon, was rather lost in the shuffle. Interest in the new Concerto exceeded interest in him. The orchestral part, as it came from Dr. Koussevitzky, held the ear more than did the solo-part as it came from the violinist. Mr. Dushkin, relatively a pallid, gentle figure, has neither the tone nor the temperament, the musical or the personal saliency to stamp himself upon many a listener when Stravinsky, and also Koussevitzky, are in presence. As for the audience it heard intently and applauded roundly; but in what measure for the violinist and in what for the Concerto none may plausibly say. For a few the moment of the afternoon was an instant of embarrassment in the orchestra over rhythms changing almost measure for measure. The conductor, but not the violinist, cloaked it as best he might. Such incidents are so rare at Symphony Hall that they were sure to set the corridor quidnuncs a-buzzing.

Paper-impressions from reading and study of the new Concerto have been recorded twice in these columns. Sound-impressions, to be gathered for the first time Friday afternoon, confirmed, lessened or enhanced them. The sound impressions may be the more valid, since it is custom to say that a piece of music becomes its full self only in disclosing and vitalizing performance. Certainly they are the more material, since while ten are searching the score (Messrs. Schott: Mainz) under the study-lamp, ten thousand will be hearing it as the "newest Stravinsky." . . . First, then, the Violin-Concerto is virtuoso-piece in the eighteenth rather than the nineteenth-century sense of the word. It displays the violinist; yet preserves the integrity of the whole as symphonic piece, and not violin-solo with orchestral accompaniment. It invites the resource and stimulates the skill of the violinist; but puts no artificial and stunt-like obstacles in his way. In true eighteenth-century fashion, it gives him occasion to prove his taste in the two middle movements; his skill in the first and the fourth. The form, furthermore, derives from that century: Toccata; Aria I.; Aria II.; Caprice, without enchainment and so brief that the whole Concerto hardly exceeds twenty minutes.

Within this form the matter is economical and close-packed. There is no structural elaboration; usually the formal progress is simplified into a three-part shaping of each movement. Throughout Stravinsky was evidently minded to waste not a note. Scarcely a measure is so much "filling" or recourse to the nineteenth-century padding of "passage-work." In these respects the concentration of the composer's mind, the technical mastery of his hand, are unmistakable. . . . The quality of the musical matter is another story. In the Toccata it is light and gay, fluent and rhythmic, adroitly adaptable to form, key, the violin and the purposes of the Concerto. It is amusing enough to follow, but without distinction save in the play over it of harmonic, instrumental, and, in particular, violinistic color.

The two Arie consist of melodic outlines in free play,—the arabesques of the eighteenth century — sustained upon chord-formations as in the second, or wrought into a complex counterpoint as in the first. In the second Aria the outlines coalesce and expand into brief, broad melody for the violin. In the first, it is oftener heard decoratively. While the design and the color often engage the ear, interest the mind and entertain the fancy, the melodic substance makes little and, again, undistinguished, impression upon all three. . . . The Finale, though it has dark spots, is of the sparkling, sportive, chameleon-like Stravinsky, heard last season in the Caprice for Orchestra with Piano. Toward the end returns the Stravinsky who is master of ever-changing rhythms and swiftly flashing color. So distinguished, this Finale excels the other three divisions; is truly and compellingly Stravinskian.

When all is said and done, the Concerto for Violin leaves the same impression —minor differences aside—as have Stravinsky's other ventures into "pure" or "absolute" music. So far as the contemporary generation may sort out the work of a composer, it has already relegated to secondary place his Piano-Concerto and his Piano-Sonata, his Symphony and his Octuor, both for Wind Instruments; on the edge hangs such a jeu d' esprit as the Caprice of last year, while at the very bottom lies such occasional stuff as "Ragtime." The music that has made Stravinsky's fame and set him high among living composers is outspread in "Petrushka," "The Rite of Spring," "Œdipus Rex" and the "Psalms-Symphony." Every one of these four pieces runs to a text or to a scenario. Other music contained in "Renard," "The Fire-Bird," "Les Noces," "The Nightingale," "The Story of the Soldier," "Mavra" and, in degree, "Apollo Musagetes," bears only less witness to his distinctive and signal quality. Again all these pieces were written to text or scenario or folk-tale. In a word, to be his full, best and most characteristic self, Stravinsky must have something "on which to hang" his music, something from the theater, something from folk-lore, something—though the devotees curse the word—more or less "literary." Then he has not only something to write about but also something that unifies what he writes; suits his structural procedures; invites and stimulates his command of rhythm, color, movement; warms his invention; vitalizes his every needful power. (By chance or by deliberation Dr. Koussevitzky submitted clear proof—when next the Violin-Concerto he placed the familiar Suite from "Petrushka.")

Then emerges the potent Stravinsky of the four masterpieces, each in its genre; the full-charactered Stravinsky of the surrounding group. When, however, he would write a self-contained, self-sustaining music as in the Violin-Concerto of yesterday and its few predecessors, he sets himself an alien task to be accomplished by dint of will and mind and skilful hand. Toil as all three may, they have not yet accomplished the desired tour de force. Instead, they have produced an unimaginative, uncharacteristic, devitalized music. On the surface are the Stravinskian earmarks plainly enough—The Transcript's analysts have together enumerated them—but within is little of the life-giving and all-conquering Stravinsky who wrote "Le Sacre" and "Noces," who can still write "Œdipus Rex" and "The Psalms-Symphony." The prestige of his name carries his "absolute" music through a brief day; until in this instance Mr. Dushkin has had his money's worth. Then it slips out of ear and mind. Only seven years ago he himself brought the Piano-Concerto to Symphony Hall. Who now recalls so much as a measure of it? Who beside the composer has since lifted a finger to play it?

As though continuing the memorial rites began a fortnight ago with "Istar," d'Indy's Symphony in B-flat filled the first fifty minutes of the concert. (If we persist in a mourning more in evidence here than in the composer's own Paris, we may yet hear his "Summer Day on the Mountain" wherein the song in his heart caught into itself the logic in his head.) Through those fifty minutes there was hardly a rustle of restlessness. At the end came a long round of honest applause. In 1905, when the Symphony was new to Boston, ears and tongues battled against d'Indy's acrid harmonies and sharp-edged progressions; resented his keener strokes of instrumental color. Yesterday few thought twice about them except as the free-willed expression of the composer, contributing also to what is now the common stock of music. D'Indy wrote more than one page in his Symphony to demonstrate with French logic the validity of the cyclic theory and practice he had learned in composition from Franck. Nowadays they have to do with a dead issue. Whoever chooses may write music from germinal motivs; swing them full circle; go unscathed so long as it is good.

Twenty-five years ago there was argument in Paris over the symphonic form as sympathetic or alien to French composers. D'Indy, keen for every controversy, would prove that it stimulated him; scaled his symphony largely; magnified it to his utmost. If invention slackened, if emotional tension relaxed, he plied his mind only the harder. Inevitably dry and sterile pages result; pages that incite to the damning adjective "cerebral"; though some of us have yet to discover any music in the larger forms that was not achieved by mental process as well as by creative impulse.

Properly the audience was heedless of these reservations, if it even suspected their existence. It heard other matter in the Symphony; listened engrossed and stirred. For the traits that distinguish it are nearly non-existent in the music of this immediate day. D'Indy wrote on the grand scale; now miniatures are the fashion. He spoke nobly of the soul; whereas the present attitude toward it is often cynical. His themes are musical thoughts that he sets in vigorous motion, side by side, above or below each other, now opposed, now blended. To our short-winded age, he seems an impressively (or, maybe, a tediously) long-breathed composer. Writing, he slighted nothing; left nothing to chance; which is neither the slap-dash nor the slip-shod twentieth-century custom. He sought and gained the deep glows of the string choir—they were notable yesterday; the bitter-sweet speech of the woodwinds; the metallic as well as the smooth sonorities of the brass.

The beauty that d'Indy would compass, like the thought behind it, was often grave and austere, lofty and rarefied. Ears, it appeared yesterday, are still open to it; minds and hearts still touched by the purity of the flame. The complement was the feeling for the natural world, for the country-folk that people it, infusing "Summer Day on the Mountain," touching the viola's song in the scherzo of this B-flat symphony. For d'Indy was above all else, a subjective composer. He could look nowhere and write except in his mind and heart. To him at the close of his life our skeptical detachments were alien, incomprehensible.

Dr. Koussevitzky so timed, shaped, accented and colored this music that the best and enduring traits stood forth; that the intrinsic and not the temporary quality was salient. So heard, the d'Indy that could be dogmatist and bigot and blatant patriot; who staled in old age, went schoolmasterish and lived in superior isolation, blew down the wind. Instead rose the image of a spacious and lofty mind, clear and alert as a French mind should be, of a genuinely exalted and believing spirit, aristocratic but not unfriendly, who spoke austerely yet nobly because for him there was no other way. Our musical inheritance from d'Indy is meager; but it is like no other our time has yielded. The bitter in it clears the tongue.

H. T. P.

MUSIC

SYMPHONY CONCERT

Herald Jan. 2

By PHILIP HALE

The program of the Boston Symphony orchestra, conducted by Dr. Koussevitzky yesterday afternoon in Symphony hall, was as follows: D'Indy, symphony No. 2, B flat major; Stravinsky, concerto in D for violin; Stravinsky, suite from the ballet, "Petrouchka."

The concerto was played for the first time in the United States. Mr. Samuel Dushkin brought it out in Berlin on October 23, 1931. He introduced it later in London and Paris. It is said that he has a proprietary right on it for two or three years, so he wishes to be identified with it. It is doubtful whether any violinist will dispute his right; the concerto abounds in technical difficulties, the music can hardly be called grateful to performer or pleasing to the average audience. The music is that of the Stravinsky in his latest phase. Did Dr. Koussevitzky by putting the concerto and the "Petrouchka" suite close together wish to remind the audience that there was another Stravinsky, a man of fancy, dramatic instinct, humorous on occasion, as well as the Stravinsky of the last years, whose stream of invention seems to have run dry, a man of patterns, dabs of phrases with endless repetitions?

There are four movements in this concerto: a toccata, a sort of perpetuum mobile, by far the most interesting section of the work; two arias, dry, sterile music devoid of grace, or dignity or emotion; and a capriccio for a finale rhythmically entertaining. The whole concerto is on the surface. There is opportunity for the violinist to show his skill; there are tricks in the instrumentation that amuse the hearer who values the unexpected, the uncommon.

Mr. Dushkin took full advantage of the opportunities offered; the music confined him to a merely technical display. When he played here at a Monday night concert of the orchestra in March, 1928, he chose a concerto by Mozart. There was a time when Stravinsky talked of going back to Mozart, as at another time he thought he would write in the manner of Bach. Would that he would, and could, write in the manner of the earlier Stravinsky.

Mr. Dushkin pleased the audience. He was recalled several times. The music of Petrouchka of course, needs the action on the stage. This has been said many times of any suite derived from a modern ballet. Yet in the playhouse, if one looks intently at the stage, the music is only half heard and at random. Listen as intently as you will to the music, the spectacle and the evolutions insist upon your attention. And so concert performances of ballet music are useful, especially to those who have seen the ballets and enjoy reconstructing mentally the various epi-

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SYMPHONY GIVES NEW CONCERTO

Post — Jan 2

Stravinsky's Work for Violin Played by Dushkin

BY WARREN STOREY SMITH

If other symphony concerts have provided deeper satisfactions, few have offered more food for reflection than that of yesterday, which included the Second Symphony of d'Indy, Stravinsky's new Violin Concerto and the suite from the latter composer's "Petrouchka."

D'INDY'S SECOND

Since this Symphony in B flat is d'Indy's most imposing, most considerable orchestral work, it was fitting that Dr. Koussevitzky should play it as memorial, even though he had already marked the French composer's passing by a revival of the superb "Istar" Variations. Three weeks ago the Variations carried all before them, while a re-hearing of the Symphony recalled the approach of over-intellectuality that d'Indy's admirers were once prone to dispute and disclaim. Is not this symphony, after all, a product of the head rather than of the heart, a music almost too perfect, in which there is no fine frenzy, a music that is reasoned and calculated, flawlessly proportioned and marvellously factured, yet emotionally cold?

That which once passed in it for warmth and richness, as in the second movement, is now revealed as merely an idiom compounded of Franckian and Wagnerian sensuousness slightly curbed and corrected by d'Indian austerity. Today we have become used to orchestral and harmonic richness. These things, so easily accomplished, no longer excite us of themselves. And even the upswelling chorale at the symphony's end seemed yesterday of an intellectual rather than an emotional fervor, though the audience's response to this sonorous peroration was hearty and prolonged.

Stravinsky's Concerto

The first American performance of Stravinsky's Violin Concerto, with Samuel Dushkin, for whom it was written, as the soloist, must count as a major musical event even though the piece itself prove intrinsically unimportant. The Stravinsky of today is a musical chameleon — witness the "Appolon Musagete," the "Oedipus," the "Symphony of Psalms," the Capriccio, and now this Concerto. In the last named, which is entertaining enough to hear and no more formidable or fearsome than was the equally amiable Capriccio, the listener is reminded now of Paganini, now of Bach.

In the second of the four brief movements much use is made of a figure derived, no doubt unconsciously, from a theme in the second act of "Die Walkuere." There is a hint in the fourth division of Drdla's well-known "Souvenir," and not only is this music prevailingly undistinguished and derivative, individual only in certain peculiarities of harmony, rhythm and instrumentation, it is often merely trivial.

Recalls for Mr. Dushkin

The music of "Petrouchka," like that of "The Firebird," is wearing thin, but at least it has style and consistency. Hearing it, one thinks of Stravinsky alone, and perhaps of the Russian folk to whom he is indebted for the only salient melodies in the score.

Both Concerto and Suite, barring a temporary mishap in the former, were brilliantly performed yesterday. There were many recalls for Mr. Dushkin, who accomplished his difficult task with apparent ease.

MUSIC

Globe Jan 2

SYMPHONY HALL

Boston Symphony Orchestra

The first performance in the United States of Stravinsky's new concerto for violin, at yesterday's Symphony concert, was applauded with more warmth than the ultra-conservative Friday audience usually shows for modern music, though one might have wished for even heartier applause for this latest important work of the most distinguished of living composers.

The familiar suite from "Petruchka," an acknowledged masterpiece now, whatever people felt when Stravinsky wrote it 20 years ago, was also on the program. The only other number was d'Indy's second Symphony.

Stravinsky's concerto has nothing in common with the 19th Century violin concertos of Beethoven, Mendelssohn, Saint-Saens, Brahms, and the rest. It is not a big display piece full of sound and fury, interspersed with cadenzas. It is chamber music, for a small orchestra, in which the solo violin is the most important instrument rather than what the Victorian play bills dubbed "an added attraction."

The solo part appears to a mere listener to be quite as difficult to play as those in the standard virtuoso repertory of concertos. Mr Dushkin, the young and relatively obscure violinist selected by Stravinsky to introduce this concerto in Paris, London, Berlin, and now in Boston, gave a wholly admirable performance. He has rhythmic sense, the feeling for 20th Century melody the work demands.

Except that the melodic style suggests 17th and 18th Century music rather than Russian folk song, the new concerto does not represent a Stravinsky who has broken with his own past. The rhythms are a logical evolution from those in "Petruchka," the scoring is more subtle, less obvious in its brilliance, yet not radically different. There is somewhat more polyphony, an interweaving of rhythms rather than of melodies, than in "Petruchka," but no more than in many of the composer's earlier works.

Stravinsky's originality of manner and of substance can hardly be disputed. What really matters most is, of course, that the music should captivate the listener. This "Petruchka" did yesterday even after repeated hearings. This the new concerto also did at a first hearing. All that a newspaper reviewer can really say about a new work is that it did, or did not send little shivers up and down his spine. He is, or he fails to be, in Victorian phraseology, "captivated." One enthralled by Stravinsky can only repeat a profession of faith that he is the most distinguished of living composers, the surest of being in the repertory in the next century.

It was curious to observe yesterday the utter divergence between the 19th century manner of d'Indy and the modernity of Stravinsky. D'Indy wanted his music to be grand, to be uplifting, to be full of soul, to be inspiring. He strove a bit to consciously to plan the work on a grand scale. He could not evade the influence of Wagnerian harmony and of the style of Cesar Franck. But he did succeed in writing a thoroughly earnest, dignified, tasteful symphony, with some originality of manner and a certain depth of feeling.

Stravinsky is not in the least disposed to d'Indy's type of ethical culture in music. He obviously loathes the grandiose 19th century forms, the deadly earnestness of tone so manifest in d'Indy. Stravinsky merely wants to make a subtle pattern, chiefly of rhythms, to convey in tones his own perception that the world, if not a moral place, is, at all events, a thrilling one. He is not afraid to be brief, not afraid to be gay, not afraid to be cynical. In these matters he is akin to his own generation, that of the men now between 20 and 50.

There are no concerts next week, as the orchestra goes on tour. P. R.

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Within this form the matter is economical and close-packed. There is no structural elaboration; usually the formal progress is simplified into a three-part shaping of each movement. Throughout Stravinsky was evidently minded to waste not a note. Scarcely a measure is so much "filling" or recourse to the nineteenth-century padding of "passage-work." In these respects the concentration of the composer's mind, the technical mastery of his hand, are unmistakable. . . . The quality of the musical matter is another story. In the Toccata it is light and gay, fluent and rhythmic, adroitly adaptable to form, key, the violin and the purposes of the Concerto. It is amusing enough to follow, but without distinction save in the play over it of harmonic, instrumental, and, in particular, violinistic color.

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of New Hampshire. The foregoing statement renders it unnecessary for me to answer your other questions at this time.

"Permit me to observe your remarks show that you are surprised that a Western man should think of securing the support of an Eastern man and that surprises me and causes me to fear that you fail to understand that the economic errors now bankrupting the country are universal and require universal remedies to ameliorate the condition of all sections. Please do not overlook the fact that the little business man in New Hampshire suffers from the same cause as the little man in Oklahoma, the farmer of New Hampshire equally with that of the farmer of Oklahoma."

To Elect March 8

New Hampshire will elect its delegates to the Republican and Democratic national conventions at the March town meetings and special elections in cities on March 8. Delegates can pledge themselves to a specific candidate and in such cases the name of the candidate and the pledge of the delegate is printed on the official ballots. A delegate elected under this pledge can vote for no other candidate until released by the candidate to whom he is pledged. Candidates for delegate to the national conventions can pay a filing fee of ten dollars or submit the signatures of 100 legal voters in the State.

It was the pledge to Coolidge in 1924 by the majority of candidates for delegate to the Republican national convention that permitted a popular referendum in New Hampshire on the Coolidge candidacy and resulted in the defeat of United States Senator George H. Moses, who announced he was for Coolidge but refused to pledge under the New Hampshire law.

May Pass Tariff Bill Next Week

Washington, Jan. 2 (A.P.)—Speaker Garner said today the draft of the Democratic tariff measure will be submitted to the joint Senate House policy committee Monday and that it will be introduced immediately after approval by that group. Hearings probably will get under way

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MUSIC

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Herald Jan. 2

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Mr. Dushkin pleased the audience. He was recalled several times. The music of Petrouchka of course, needs the action on the stage. This has been said many times of any suite derived from a modern ballet. Yet in the playhouse, if one looks intently at the stage, the music is only half heard and at random. Listen as intently as you will to the music, the spectacle and the evolutions insist upon your attention. And so concert performances of ballet music are useful, especially to those who have seen the ballets and enjoy reconstructing mentally the various episodes. The music of the 18th century ballets and of those even down to the time of Delibes, Goldmark, Gounod, Rubinstein bear better the transference to the concert hall.

It was well to begin a new year with music as lofty and noble as is found in the majority of d'Indy's pages.

Only the finale sinks below the prevailing high level, and there are fine moments in the introduction to this finale. It is natural that the influence of Cesar Frank is shown especially in the two middle movements. So great was d'Indy's devotion to his master that he proudly admitted the influence; but d'Indy was no mere copyist; the greatest pages of the symphony are his own.

When the work was first heard here a quarter of a century ago it was a stumbling block to the reactionaries of 1905. Yet they were not violent in opposition. No one went so far as a Berlin critic who, when Busoni brought out the second symphony, described it as "hideous non-music "(nmusik"), teeming with painfully absurd harmonies." And now Berliners rejoice in Schoenberg, Webern and Berg; they even crowded a huge hall to hear this concerto by Stravinsky and tumultuously applauded it.

The concert will be repeated tonight. The next pair of concerts will be on Jan. 15, 16. Chalmers Clifton will conduct them. Handel, concerto grosso for strings, F major, op. 6, No. 9 (first time in Boston). Griffes, poem for flute (Mr. Laurent), and orchestra (first time at these concerts). Wagner, Daybreak and Siegfried's Rhine Journey from "Dusk of the Gods." Sibelius, symphony No. 2, D major.

SYMPHONY GIVES NEW CONCERTO

Post — Jan 2

Stravinsky's Work for Violin Played by Dushkin

BY WARREN STOREY SMITH

If other symphony concerts have provided deeper satisfactions, few have offered more food for reflection than that of yesterday, which included the Second Symphony of d'Indy, Stravinsky's new Violin Concerto and the suite from the latter composer's "Petrouchka."

D'INDY'S SECOND

Since this Symphony in B flat is d'Indy's most imposing, most considerable orchestral work, it was fitting that Dr. Koussevitzky should play it as memorial, even though he had already marked the French composer's passing by a revival of the superb "Istar" Variations. Three weeks ago the Variations carried all before them, while a re-hearing of the Symphony recalled the approach of over-intellectuality that d'Indy's admirers were once prone to dispute and disclaim. Is not this symphony, after all, a product of the head rather than of the heart, a music almost too perfect, in which there is no fine frenzy, a music that is reasoned and calculated, flawlessly proportioned and marvellously factured, yet emotionally cold?

That which once passed in it for warmth and richness, as in the second movement, is now revealed as merely an idiom compounded of Franckian and Wagnerian sensuousness slightly curbed and corrected by d'Indian austerity. Today we have become used to orchestral and harmonic richness. These things, so easily accomplished, no longer excite us of themselves. And even the upswelling chorale at the symphony's end seemed yesterday of an intellectual rather than an emotional fervor, though the audience's response to this sonorous peroration was hearty and prolonged.

Stravinsky's Concerto

The first American performance of Stravinsky's Violin Concerto, with Samuel Dushkin, for whom it was written, as the soloist, must count as a major musical event even though the piece itself prove intrinsically unimportant. The Stravinsky of today is a musical chameleon — witness the "Appolon Musagete," the "Oedipus," the "Symphony of Psalms," the Capriccio, and now this Concerto. In the last named, which is entertaining enough to hear and no more formidable or fearsome than was the equally amiable Capriccio, the listener is reminded now of Paganini, now of Bach.

In the second of the four brief movements much use is made of a figure derived, no doubt unconsciously, from a theme in the second act of "Die Walkuere." There is a hint in the fourth division of Drdla's well-known "Souvenir," and not only is this music prevailingly undistinguished and derivative, individual only in certain peculiarities of harmony, rhythm and instrumentation, it is often merely trivial.

Recalls for Mr. Dushkin

The music of "Petrouchka," like that of "The Firebird," is wearing thin, but at least it has style and consistency. Hearing it, one thinks of Stravinsky alone, and perhaps of the Russian folk to whom he is indebted for the only salient melodies in the score.

Both Concerto and Suite, barring a temporary mishap in the former, were brilliantly performed yesterday. There were many recalls for Mr. Dushkin, who accomplished his difficult task with apparent ease.

MUSIC

Globe Jan 2

SYMPHONY HALL

Boston Symphony Orchestra

The first performance in the United States of Stravinsky's new concerto for violin, at yesterday's Symphony concert, was applauded with more warmth than the ultra-conservative Friday audience usually shows for modern music, though one might have wished for even heartier applause for this latest important work of the most distinguished of living composers.

The familiar suite from "Petruchka," an acknowledged masterpiece now, whatever people felt when Stravinsky wrote it 20 years ago, was also on the program. The only other number was d'Indy's second Symphony.

Stravinsky's concerto has nothing in common with the 19th Century violin concertos of Beethoven, Mendelssohn, Saint-Saens, Brahms, and the rest. It is not a big display piece full of sound and fury, interspersed with cadenzas. It is chamber music, for a small orchestra, in which the solo violin is the most important instrument rather than what the Victorian play bills dubbed "an added attraction."

The solo part appears to a mere listener to be quite as difficult to play as those in the standard virtuoso repertory of concertos. Mr Dushkin, the young and relatively obscure violinist selected by Stravinsky to introduce this concerto in Paris, London, Berlin, and now in Boston, gave a wholly admirable performance. He has rhythmic sense, the feeling for 20th Century melody the work demands.

Except that the melodic style suggests 17th and 18th Century music rather than Russian folk song, the new concerto does not represent a Stravinsky who has broken with his own past. The rhythms are a logical evolution from those in "Petruchka," the scoring is more subtle, less obvious in its brilliance, yet not radically different. There is somewhat more polyphony, an interweaving of rhythms rather than of melodies, than in "Petruchka," but no more than in many of the composer's earlier works.

Stravinsky's originality of manner and of substance can hardly be disputed. What really matters most is, of course, that the music should captivate the listener. This "Petruchka" did yesterday even after repeated hearings. This the new concerto also did at a first hearing. All that a newspaper reviewer can really say about a new work is that it did, or did not send little shivers up and down his spine. He is, or he fails to be, in Victorian phraseology, "captivated." One enthralled by Stravinsky can only repeat a profession of faith that he is the most distinguished of living composers, the surest of being in the repertory in the next century.

It was curious to observe yesterday the utter divergence between the 19th century manner of d'Indy and the modernity of Stravinsky. D'Indy wanted his music to be grand, to be uplifting, to be full of soul, to be inspiring. He strove a bit to consciously to plan the work on a grand scale. He could not evade the influence of Wagnerian harmony and of the style of Cesar Franck. But he did succeed in writing a thoroughly earnest, dignified, tasteful symphony, with some originality of manner and a certain depth of feeling.

Stravinsky is not in the least disposed to d'Indy's type of ethical culture in music. He obviously loathes the grandiose 19th century forms, the deadly earnestness of tone so manifest in d'Indy. Stravinsky merely wants to make a subtle pattern, chiefly of rhythms, to convey in tones his own perception that the world, if not a moral place, is, at all events, a thrilling one. He is not afraid to be brief, not afraid to be gay, not afraid to be cynical. In these matters he is akin to his own generation, that of the men now between 20 and 50.

There are no concerts next week, as the orchestra goes on tour. P. R.

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A Symphony Concert Of Cerebration

Dr. Koussevitzky Invites His Audience First to d'Indy, Then to Stravinsky

Trans. — Jan 2

STRAVINSKY is an eminent composer and the father of what, for the while, is an expensive family. As eminent composer he was bound, sooner or later, to write a Concerto for Violin. Few, with any length of years, have dodged this obligation; many have confronted it with alacrity. As father of a family in this deflational day, he must look to his income. Therefore when Mr. Samuel Dushkin, the violinist, came along with a thick bundle of bank-notes in one hand and a commission for a Violin-Concerto in the other, there was sound reason why Stravinsky should accept both. The resulting piece was played for the first time in America at the Symphony Concert of Friday afternoon. Mr. Dushkin, of course, took the violin-part. He will play it, indeed, wherever the Concerto is heard through two years to come. This policy of exclusion may irk a few other violinists with an inclination to modernisms; but the more serious aspect is the effect upon the Concerto itself.

For one hearer at least, Mr. Dushkin, yesterday afternoon, was rather lost in the shuffle. Interest in the new Concerto exceeded interest in him. The orchestral part, as it came from Dr. Koussevitzky, held the ear more than did the solo-part as it came from the violinist. Mr. Dushkin, relatively a pallid, gentle figure, has neither the tone nor the temperament, the musical or the personal saliency to stamp himself upon many a listener when Stravinsky, and also Koussevitzky, are in presence. As for the audience it heard intently and applauded roundly; but in what measure for the violinist and in what for the Concerto none may plausibly say. For a few the moment of the afternoon was an instant of embarrassment in the orchestra over rhythms changing almost measure for measure. The conductor, but not the violinist, cloaked it as best he might. Such incidents are so rare at Symphony Hall that they were sure to set the corridor quidnuncs a-buzzing.

Paper-impressions from reading and study of the new Concerto have been recorded twice in these columns. Sound-impressions, to be gathered for the first time Friday afternoon, confirmed, lessened or enhanced them. The sound impressions may be the more valid, since it is custom to say that a piece of music becomes its full self only in disclosing and vitalizing performance. Certainly they are the more material, since while ten are searching the score (Messrs. Schott: Mainz) under the study-lamp, ten thousand will be hearing it as the "newest Stravinsky." . . . First, then, the Violin-Concerto is virtuoso-piece in the eighteenth rather than the nineteenth-century sense of the word. It displays the violinist; yet preserves the integrity of the whole as symphonic piece, and not violin-solo with orchestral accompaniment. It invites the resource and stimulates the skill of the violinist; but puts no artificial and stunt-like obstacles in his way. In true eighteenth-century fashion, it gives him occasion to prove his taste in the two middle movements his skill in the first and the fourth. The form, furthermore, derives from that century: Toccata; Aria I.; Aria II.; Caprice, without enchainment and so brief that the whole Concerto hardly exceeds twenty minutes.

Within this form the matter is economical and close-packed. There is no structural elaboration; usually the formal progress is simplified into a three-part shaping of each movement. Throughout Stravinsky was evidently minded to waste not a note. Scarcely a measure is so much "filling" or recourse to the nineteenth-century padding of "passage-work." In these respects the concentration of the composer's mind, the technical mastery of his hand, are unmistakable. . . . The quality of the musical matter is another story. In the Toccata it is light and gay, fluent and rhythmic, adroitly adaptable to form, key, the violin and the purposes of the Concerto. It is amusing enough to follow, but without distinction save in the play over it of harmonic, instrumental, and, in particular, violinistic color.

The two Arie consist of melodic outlines in free play,—the arabesques of the eighteenth century — sustained upon chord-formations as in the second, or wrought into a complex counterpoint as in the first. In the second Aria the outlines coalesce and expand into brief, broad melody for the violin. In the first, it is oftener heard decoratively. While the design and the color often engage the ear interest the mind and entertain the fancy, the melodic substance makes litt

and, again undistinguished, impression upon all three. . . . The Finale, though it has dark spots, is of the sparkling, sportive, chameleon-like Stravinsky, heard last season in the Caprice for Orchestra with Piano. Toward the end returns the Stravinsky who is master of ever-changing rhythms and swiftly flashing color. So distinguished, this Finale excels the other three divisions; is truly and compellingly Stravinskian.

When all is said and done, the Concerto for Violin leaves the same impression —minor differences aside—as have Stravinsky's other ventures into "pure" or "absolute" music. So far as the contemporary generation may sort out the work of a composer, it has already relegated to secondary place his Piano-Concerto and his Piano-Sonata, his Symphony and his Octuor, both for Wind Instruments; on the edge hangs such a jeu d' esprit as the Caprice of last year, while at the very bottom lies such occasional stuff as "Ragtime." The music that has made Stravinsky's fame and set him high among living composers is outspread in "Petrushka," "The Rite of Spring," "Œdipus Rex" and the "Psalms-Symphony." Every one of these four pieces runs to a text or to a scenario. Other music contained in "Renard," "The Fire-Bird," "Les Noces," "The Nightingale," "The Story of the Soldier," "Mavra" and, in degree, "Apollo Musagetes," bears only less witness to his distinctive and signal quality. Again all these pieces were written to text or scenario or folk-tale. In a word, to be his full, best and most characteristic self, Stravinsky must have something "on which to hang" his music, something from the theater, something from folk-lore, something—though the devotees curse the word—more or less "literary." Then he has not only something to write about but also something that unifies what he writes; suits his structural procedures; invites and stimulates his command of rhythm, color, movement; warms his invention; vitalizes his every needful power. (By chance or by deliberation Dr. Koussevitzky submitted clear proof—when next the Violin-Concerto he placed the familiar Suite from "Petrushka.")

Then emerges the potent Stravinsky of the four masterpieces, each in its genre; the full-charactered Stravinsky of the surrounding group. When, however, he would write a self-contained, self-sustaining music as in the Violin-Concerto of yesterday and its few predecessors, he sets himself an alien task to be accomplished by dint of will and mind and skilful hand. Toil as all three may, they have not yet accomplished the desired tour de force. Instead, they have produced an unimaginative, uncharacteristic, devitalized music. On the surface are the Stravinskian earmarks plainly enough—The Transcript's analysts have together enumerated them—but within is little of the life-giving and all-conquering Stravinsky who wrote "Le Sacre" and "Noces," who can still write "Œdipus

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of New Hampshire. The foregoing statement renders it unnecessary for me to answer your other questions at this time.

"Permit me to observe your remarks show that you are surprised that a Western man should think of securing the support of an Eastern man and that surprises me and causes me to fear that you fail to understand that the economic errors now bankrupting the country are universal and require universal remedies to ameliorate the condition of all sections. Please do not overlook the fact that the little business man in New Hampshire suffers from the same cause as the little man in Oklahoma, the farmer of New Hampshire equally with that of the farmer of Oklahoma."

To Elect March 8

New Hampshire will elect its delegates to the Republican and Democratic national conventions at the March town meetings and special elections in cities on March 8. Delegates can pledge themselves to a specific candidate and in such cases the name of the candidate and the pledge of the delegate is printed on the official ballots. A delegate elected under this pledge can vote for no other candidate until released by the candidate to whom he is pledged. Candidates for delegate to the national conventions can pay a filing fee of ten dollars or submit the signatures of 100 legal voters in the State.

It was the pledge to Coolidge in 1924 by the majority of candidates for delegate to the Republican national convention that permitted a popular referendum in New Hampshire on the Coolidge candidacy and resulted in the defeat of United States Senator George H. Moses, who announced he was for Coolidge but refused to pledge under the New Hampshire law.

May Pass Tariff Bill Next Week

Washington, Jan. 2 (A.P.)—Speaker Garner said today the draft of the Democratic tariff measure will be submitted to the joint Senate House policy committee Monday and that it will be introduced immediately after approval by that group. Hearings probably will get under way

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MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Herald Jan. 2

The program of the Boston Symphony orchestra, conducted by Dr. Koussevitzky yesterday afternoon in Symphony hall, was as follows: D'Indy, symphony No. 2, B flat major; Stravinsky, concerto in D for violin; Stravinsky, suite from the ballet, "Petrouchka."

The concerto was played for the first time in the United States. Mr. Samuel Dushkin brought it out in Berlin on October 23, 1931. He introduced it later in London and Paris. It is said that he has a proprietary right on it for two or three years, so he wishes to be identified with it. It is doubtful whether any violinist will dispute his right; the concerto abounds in technical difficulties, the music can hardly be called grateful to performer or pleasing to the average audience. The music is that of the Stravinsky in his latest phase. Did Dr. Koussevitzky by putting the concerto and the "Petrouchka" suite close together wish to remind the audience that there was another Stravinsky, a man of fancy, dramatic instinct, humorous on occasion, as well as the Stravinsky of the last years, whose stream of invention seems to have run dry, a man of patterns, dabs of phrases with endless repetitions?

There are four movements in this concerto: a toccata, a sort of perpetuum mobile, by far the most interesting section of the work; two arias, dry, sterile music devoid of grace, or dignity or emotion; and a capriccio for a finale rhythmically entertaining. The whole concerto is on the surface. There is opportunity for the violinist to show his skill; there are tricks in the instrumentation that amuse the hearer who values the unexpected, the uncommon.

Mr. Dushkin took full advantage of the opportunities offered: the music confined him to a merely technical display. When he played here at a Monday night concert of the orchestra in March, 1928, he chose a concerto by Mozart. There was a time when Stravinsky talked of going back to Mozart, as at another time he thought he would write in the manner of Bach. Would that he would, and could, write in the manner of the earlier Stravinsky.

Mr. Dushkin pleased the audience. He was recalled several times. The music of Petrouchka of course, needs the action on the stage. This has been said many times of any suite derived from a modern ballet. Yet in the playhouse, if one looks intently at the stage, the music is only half heard and at random. Listen as intently as you will to the music, the spectacle and the evolutions insist upon your attention. And so concert performances of ballet music are useful, especially to those who have seen the ballets and enjoy reconstructing mentally the various episodes. The music of the 18th century ballets and of those even down to the time of Delibes, Goldmark, Gounod, Rubinstein bear better the transference to the concert hall.

It was well to begin a new year with music as lofty and noble as is found in the majority of d'Indy's pages.

Only the finale sinks below the prevailing high level, and there are fine moments in the introduction to this finale. It is natural that the influence of Cesar Frank is shown especially in the two middle movements. So great was d'Indy's devotion to his master that he proudly admitted the influence; but d'Indy was no mere copyist; the greatest pages of the symphony are his own.

When the work was first heard here a quarter of a century ago it was a stumbling block to the reactionaries of 1905. Yet they were not violent in opposition. No one went so far as a Berlin critic who, when Busoni brought out the second symphony, described it as "hideous non-music "(nmusik"), teeming with painfully absurd harmonies." And now Berliners rejoice in Schoenberg, Webern and Berg; they even crowded a huge hall to hear this concerto by Stravinsky and tumultuously applauded it.

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Post Jan 2

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MUSIC

Globe Jan 2

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Except that the melodic style suggests 17th and 18th Century music rather than Russian folk song, the new concerto does not represent a Stravinsky who has broken with his own past. The rhythms are a logical evolution from those in "Petruchka," the scoring is more subtle, less obvious in its brilliance, yet not radically different. There is somewhat more polyphony, an interweaving of rhythms rather than of melodies, than in "Petruchka," but no more than in many of the composer's earlier works.

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There are no concerts next week, as the orchestra goes on tour. P. R.

Symphony Off on Second Tour of Season to New York--Musical Notes

Post Jan 3

BY WARREN STOREY SMITH

This week the Symphony Orchestra makes its second journey of the season to New York. In the two concerts that Dr. Koussevitzky and his men will give in Carnegie Hall they will present works in which they have signally triumphed at home: Beethoven's fourth and Sibelius' fourth symphonies, the brilliant and attractive suite by Geza Frid and the ninth symphony of Mahler. The last named piece, already played in New York by the Boston orchestra this season at a Thursday evening concert, will be heard this time at a Saturday matinee. Now become an earnest apostle of the Mahlerian gospel, Dr. Koussevitzky is evidently determined that both of his New York audiences shall hear the monumental symphony that he himself has introduced to their city.

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When the orchestra returns to Boston, Dr. Koussevitzky will take his annual fortnight's holiday, in which he receives a well-earned respite from his conductorial labors and also finds time to study scores that will be heard during the balance of the season. An American, Chalmers Clifton, and an Englishman, Gustav Holst, will be the guest conductors of the orchestra during Dr. Koussevitzky's absence.

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Mr. Clifton, who will direct next week's pair of concerts, was for nine years conductor of the American Orchestral Society of New York. Baltimore, Cincinnati and Paris have all heard him as guest conductor. From 1915-17 he was conductor of the Cecilia Society of this city and in 1915 of the Harvard alumni chorus. His programme for the symphony concerts of Jan. 15 and 16 includes Handel's concerto grosso in F major, Griffes' poem for flute and orchestra, in which Mr. Laurent will be the soloist; Siegfried's Rhine journey from Wagner's "Die Goetterdaemmerung" and the second symphony of Sibelius.

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As already mentioned in these columns Mr. Holst is coming to Harvard University for the second half of the academic year to teach composition in accordance with the terms of the Lamb Bequest. The distinguished English composer previously visited this country in 1923 when he conducted his "Hymn of Jesus" at the Ann Arbor Festival. It is by that work and his suite, "The Planets," together with a few smaller compositions, that Mr. Holst is at present known in Boston. Perhaps he will add to our acquaintance with his music by conducting in Symphony Hall his latest score, "Hammersmith," a prelude and scherzo, depicting a London crowd making holiday on the Thames. Mr. Basil Maine, who heard the work last November in London, was chiefly impressed by the river-music.

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At the concert of the British Broadcasting Society in Queen's Hall, at which "Hammersmith" was first performed, the British capital received its initial hearing of William Walton's oratorio, "Belshazzar's Feast," which then as it had previously at the Leeds Festival made a veritable sensation. The production of notable choral pieces, at a virtual standstill during the nineteenth century, is one of the interesting musical phenomena of our own day. Simultaneously with "Belshazzar's Feast," a new German oratorio of seeming significance, if of uneven interest, made its appearance in the shape of Hindemith's pessimistically philosophical "Die Unaufhoerliche" or "The Never-Ceasing." To judge from the reviews the English piece would seem to provide the more stimulating entertainment.

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A FIRST PERFORMANCE

Post Jan 3

Jean Sibelius, the eminent Finnish composer, has completed a new symphony and has stipulated that the first performance must be entrusted to the Boston Symphony Orchestra, under the leadership of Dr. Koussevitsky.

There are some music lovers who are not made happy by listening to Sibelius. But the insistence of Sibelius that the first performance of his new work to be heard anywhere must be in Boston is a striking tribute to the extraordinary reputation of the Symphony Orchestra and of Dr. Koussevitsky. That is more important than the discomfiture of a minority who do not like Sibelius.

OUSSEVITZKY

LIP HALE

ch: A Biographical Chronicle by Arthur
pf, New York. 258 pp.

Mr. Lourie, whose home is in Paris, knew Dr. Koussevitzky in Russia before and during the revolution. He himself is a musician; some of his compositions have been performed in this country; one, by the Boston Symphony orchestra. The strictly biographical portion of the present volume is of more interest to American readers than Mr. Lourie's digressions and his reflections on art.

He makes some surprising statements:

"Debussy . . . was brought up on Moussorgsky, was nourished by him." Did Debussy know any music by Moussorgsky before he was awarded the prix de Rome?

The concerts of the Boston Symphony orchestra at the time Dr. Koussevitzky was appointed conductor "had lost their former prestige and subscriptions had almost ceased." A false and ignorant statement. Mr. Lourie, mentioning former conductors, has not the grace to name Pierre Monteux, who saved the orchestra when it was threatened with disbandment.

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fantastic as the thing that has actually occurred—the phenomenal success of his narrative in its play-form.

The history of "Dr. Jekyll and Mr. Hyde," the play, is as glamorous as the amazing progress of the thea-

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BY WARREN STOREY SMITH

This week the Symphony Orchestra makes its second journey of the season to New York. In the two concerts that Dr. Koussevitzky and his men will give in Carnegie Hall they will present works in which they have signally triumphed at home: Beethoven's fourth and Sibelius' fourth symphonies, the brilliant and attractive suite by Geza Frid and the ninth symphony of Mahler. The last named piece, already played in New York by the Boston orchestra this season at a Thursday evening concert, will be heard this time at a Saturday matinee. Now become an earnest apostle of the Mahlerian gospel, Dr. Koussevitzky is evidently determined that both of his New York audiences shall hear the monumental symphony that he himself has introduced to their city.

* * * *

When the orchestra returns to Boston, Dr. Koussevitzky will take his annual fortnight's holiday, in which he receives a well-earned respite from his conductorial labors and also finds time to study scores that will be heard during the balance of the season. An American, Chalmers Clifton, and an Englishman, Gustav Holst, will be the guest conductors of the orchestra during Dr. Koussevitzky's absence.

* * * *

Mr. Clifton, who will direct next week's pair of concerts, was for nine years conductor of the American Orchestral Society of New York. Baltimore, Cincinnati and Paris have all heard him as guest conductor. From 1915-17 he was conductor of the Cecilia Society of this city and in 1915 of the Harvard alumni chorus. His programme for the symphony concerts of Jan. 15 and 16 includes Handel's concerto grosso in F major, Griffes' poem for flute and orchestra, in which Mr. Laurent will be the soloist; Siegfried's Rhine journey from Wagner's "Die Goetterdaemmerung" and the second symphony of Sibelius.

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As already mentioned in these columns Mr. Holst is coming to Harvard University for the second half of the academic year to teach composition in accordance with the terms of the Lamb Bequest. The distinguished English composer previously visited this country in 1923 when he conducted his "Hymn of Jesus" at the Ann Arbor Festival. It is by that work and his suite, "The Planets," together with a few smaller compositions, that Mr. Holst is at present known in Boston. Perhaps he will add to our acquaintance with his music by conducting in Symphony Hall his latest score, "Hammersmith," a prelude and scherzo, depicting a London crowd making holiday on the Thames. Mr. Basil Maine, who heard the work last November in London, was chiefly impressed by the river-music.

* * * *

At the concert of the British Broadcasting Society in Queen's Hall, at which "Hammersmith" was first performed, the British capital received its initial hearing of William Walton's oratorio, "Belshazzar's Feast," which then as it had previously at the Leeds Festival made a veritable sensation. The production of notable choral pieces, at a virtual standstill during the nineteenth century, is one of the interesting musical phenomena of our own day. Simultaneously with "Belshazzar's Feast," a new German oratorio of seeming significance, if of uneven interest, made its appearance in the shape of Hindemith's pessimistically philosophical "Die Unaufhoerliche" or "The Never-Ceasing." To judge from the reviews the English piece would seem to provide the more stimulating entertainment.

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A FIRST PERFORMANCE

Post Jan 3

Jean Sibelius, the eminent Finnish composer, has completed a new symphony and has stipulated that the first performance must be entrusted to the Boston Symphony Orchestra, under the leadership of Dr. Koussevitsky.

There are some music lovers who are not made happy by listening to Sibelius. But the insistence of Sibelius that the first performance of his new work to be heard anywhere must be in Boston is a striking tribute to the extraordinary reputation of the Symphony Orchestra and of Dr. Koussevitsky. That is more important than the discomfiture of a minority who do not like Sibelius.

LOURIE'S KOUSSEVITZKY

Herald

By PHILIP HALE

Sergei Koussevitzky and his epoch: A Biographical Chronicle by Arthur Lourie. Published by Alfred A. Knopf, New York. 258 pp.

Mr. Lourie, whose home is in Paris, knew Dr. Koussevitzky in Russia before and during the revolution. He himself is a musician; some of his compositions have been performed in this country; one, by the Boston Symphony orchestra. The strictly biographical portion of the present volume is of more interest to American readers than Mr. Lourie's digressions and his reflections on art.

He makes some surprising statements:

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Time, Change, And A Moral For The Hour

Jan 4 — Trans.

D'Indy and Stravinsky Have Now Applauded Place in Our Concert-Halls

TIME and change win victories—in Boston, at Symphony Hall, notably through the Symphony Concerts of last week. . . . The faithful program-book recorded the first performances of d'Indy's Symphony in B-flat, in January of 1905 under Gericke, in the following December under the composer himself. Some "now living" (as the program-book also likes to say) remembered both. Each at the time was occasion for sharp-tongued debate. The composer and his Symphony did not lack fervent partisans. The detractors were as many, laying on and sparing not. Open-minded listeners who had heard more or less sympathetically, kept the ring. Nowadays the performance of new music, say by Hindemith, produces a pretty exchange of epithets. Even so with d'Indy's Symphony twenty-six years ago.

There were hard words for much that it contained—harmonies, coloring, ideas, treatment, what not. Scarcely an adjective in the now familiar catalogue was overlooked. He was an innovator, a modernist (or whatever was then the equivalent of that term). He had affronted Euterpe, and the guardians of her temple rose up to repel him. His champions retorted in kind. Those that stood midway began to question their favorable impressions; were hardly reassured until this Second Symphony was twice repeated in 1909. Then came the turn of the detractors to know doubts.

Last Friday and Saturday the Symphony was heard anew after nearly seven years' interval. Its length had not diminished. It still exacted close listening. Yet through those fifty minutes it held both audiences intent; while at the end the applause was general, warm and honest. None repined at d'Indy's matter or manner. Response to the qualities that distinguish him ran clear. Harmonic and instrumental color, once resented as "acrid" or "biting," now fell upon accustomed ears. Procedures, rejected as "innovating" when the Symphony was new, passed unnoticed. Even the reproachful adjective, "cerebral," had lost force. Euterpe was no longer affronted in her temple. Dr. Koussevitzky was paying just homage to her devoted and departed servant. In Bostonian ears one more symphony out of our own time stood secure. The only dissenters were a few young modernists, which was indeed to bring time full circle.

"Safe and Sane"

After this Symphony of d'Indy, the new Violin-Concerto of Stravinsky. Again close, eager listening; general, hearty, honest applause. It is easy to say cynically that every "assisting artist" in a solo-part is clapped at Symphony Hall. But Mr. Dushkin, on Saturday evening, proved his own title to a considerable share in those plaudits. To many he was an ingratiating presence; while there was no doubting that he played con amore a violin-part that exacted no less than it displayed. Some part of the applause must, however, have fallen to the Concerto itself; as it fell a year ago when Mr. Sanromá was equally successful with the Caprice for Orchestra and Piano. The Concerto runs also in Stravinsky's lighter vein. The hard, incisive, repetitious Toccata, at the outset, makes its instant mark. Sharp-set rhythms, crossing and re-crossing, enliven the finale. Each of the two Arie between is ornately written. The second invites the violin to song until dissonances, as it were, stick in its throat. So interested and amused, an audience does not test for the while the source of its pleasure. And the Violin-Concerto is applauded hardly less than the Piano-Caprice.

Yet this may not be all. Through ten years the public of the Symphony Concerts has been listening more or less regularly to Stravinsky's music. The Suites from his "Fire-Bird" and his "Petrushka" have become repertory pieces. His "Rite of Spring," when Mr. Monteux produced it, made stir in the symphonic world. "Œdipus Rex" and the "Psalms-Symphony" left memories behind. He himself took the solo part in his Piano-Concerto. Not one in the succession of his pieces has passed without preliminary heralding and subsequent debate. Like or mislike his music, he is composer in the public eye, ear and mind—off his own bat tireless and efficient showman. Place him higher or lower, he is no insignificant creator, no small influence, in the music-making of our time.

Sooner or later there was bound to be repercussion to this pomp and circumstance. Little by little the public at Symphony Hall, as in many another concert-room, has come to believe that Stravinsky is an eminent composer to be received accordingly when he proffers new work. If it also pleases them on the instant, as did first the Piano-Caprice and now the Violin-Concerto, then the warmer and more widespread the applause. As for the procedures, the idiosyncrasies, the perversities that were once "the mark of the beast"—and the Violin-Concerto does not spare them—are they not also the sign-manual of the illustrious Igor? Into the stock-pot also have gone not a few. . . . "The world do move," said the Negro preacher, and, probably, he was no frequenter of symphony concerts.

From Symphony Hall

The Symphony Orchestra will go to New York on Thursday morning. In the evening at Carnegie Hall, Dr. Koussevitzky will lead it through this program:

Suite	Corelli
Symphony, No. 4, in B-flat major	Beethoven
Symphony, No. 4, in A minor	Sibelius
Suite for Orchestra	Frid

For the matinée of Saturday the conductor sets this program:

Symphony, No. 9	Mahler
Introduction and Allegro for Harp with Accompaniment for Strings, Flute and Clarinet (Harp: Mr. B. Zighera)	Ravel
Suite from the Ballet, "Petrushka"	Stravinsky

Symphony Hall has read with some surprise the announcement of the first performance of Ravel's Piano-Concerto at a concert of the orchestra of the State Opera in Berlin next Friday, with Wittgenstein as pianist. It was one of the expected pieces to mark the fiftieth year of the Orchestra, though Ravel was unable to finish it in time.

The cold that nearly disabled Dr. Koussevitzky last Friday and Saturday keeps him from the conductor's stand at the supplementary matinée today. Mr. Burgin, who would normally be substitute, is still recovering from the motor-accident that kept him from his usual chair last week. Consequently, Mr. Fiedler will be deputy-conductor this afternoon, leading the orchestra for the first time through a subscription concert. A Suite of Bach, a little Symphony of Mozart and Beethoven's Symphony in C minor fill the program.

Jan 5

Her

TUESDAY SYMPHONY CONCERT

Owing to the illness of both Dr. Koussevitzky and Mr. Burgin, the second concert of the Boston Symphony Orchestra's Tuesday afternoon series, which took place yesterday, was conducted by Arthur Fiedler. The program was as follows: Bach, Suite No. 2 in B minor, for flute and strings (flute solo, George Laurent); Mozart, Symphony in C major, No. 34 (Koechel No. 338); Beethoven, Symphony No. 5 in C minor, Op. 67. An appreciative audience filled the hall.

The orchestra's Monday and Tuesday programs rarely stimulate interest and curiosity by that indulgence in new oddities and ancient rarities that so often characterizes the programs of the main Friday and Saturday series. But their greater sobriety brings its compensations. There is less wasted time, for experiments sometimes prove unfruitful; the programs have better balance, are more likely to reveal an intelligent underlying plan. Yesterday's program, for example, might well have been regarded as an attempt to exemplify three evolutionary stages of symphonic music—the orchestral dance suite of Bach, the Mozartian form of the developed symphony, and the more romantic, more subjective form which it assumed with Beethoven.

Yet it must not be thought that there was anything of the solemnity of a historical demonstration about this concert. There was an exquisite charm and piquancy both in the music of Bach's suite and in the mere timbre of the much reduced orchestra, plus harpsichord and solo flute, that played it. The spirit of a divertimento sparked in it. The exuberance of the first and last movements of the little minuet-less symphony of Mozart's musical maturity, the warm grace of its central andante, were no less delightful, and the ever-popular fifth syphony of Beethoven did not fail to reveal its impressive beauty and force.

The performance, under the competent baton of Arthur Fiedler, was upon the whole excellent, although there were momentary defects of balance in Beethoven and some less than clear articulation of counterpoints in Bach. S. S.

Fiedler Conducts at Symphony Concert

Arthur Fiedler conducted the Boston Symphony Orchestra for the first time at a regular subscription concert when he took the baton at the second of the Tuesday matinee series. Mr. Fiedler led at short notice because of Mr. Koussevitzky's being indisposed by a persistent cold and the fact that Richard Burgin, concertmaster, who would ordinarily substitute, is not yet recovered from a recent automobile smash-up.

Amer Jan 6

Concert-Chronicle

Tran Jan 6

Fiedler to the Fore

IN Symphony Hall yesterday afternoon, the second concert of the supplementary Tuesday series, furnished convincing assurance of the solidarity and adaptiveness of the Boston Symphony Orchestra. No doubt the orchestra is scarcely in need of testing as regards these qualities. Nevertheless, the appearance of Mr. Fiedler in the conductor's stand in place of Dr. Koussevitzky, who was still indisposed by his cold, and likewise in place of Mr. Burgin, whose injuries in a motor accident prevented him from assuming leadership, aroused the curiosity of the general listener as to how the orchestra would perform in Dr. Koussevitzky's absence and how Mr. Fiedler would carry the new responsibility of an entire subscription program entrusted for the first time to his care. (Some talk was heard in the hall—more lightly than seriously meant—that the orchestra should establish an official succession of conductors after the manner of State affairs, from the President down to the last Cabinet officer. If Mr. Fiedler, too, should have been unable to conduct—?)

Program, performance and applause followed a definite progression. The concert began with a Suite of Bach, No. 2, in B minor for flute and strings, with Mr. Laurent playing the solo part. The middle number was Mozart's Symphony in C major, No. 34 (K. 338). Finally came Beethoven's Fifth Symphony, in C minor. For Bach Suite at the beginning of the concert, there was but a handful of players. Through the first two divisions—an "overture" and rondo—one observed the familiar amenities and patterns of eighteenth century music. Such music, it was easy to decide, though fresh and engrossing at first, can run to tedious lengths. One reckoned without Bachian skill, Bachian invention and—surprisingly enough—Bachian fancy. This graceful and sparkling music grew more delightful with every measure. Mr. Laurent, principal exponent of the composer's light-hearted mood, piped notes of enticing clarity; while the surrounding strings and harpsichord caught up or tossed back the sprightly figures, and now and again wove the strands of musing comment. As for Mr. Fieldler, his part in producing this result was commendably quiet and unobtrusive; the music spoke of itself; attention was not drawn to the personality of the conductor.

Mozart's Symphony required a much larger, though not a modern, orchestra. The effect of the vigorous strokes of the opening movement was almost startling. However engrossing the music of Bach had been, the transition to that of Mozart was like changing from a miniature to a full-sized stage. Here was a larger joyfulness. The spontaneity and frankness of Mozart's music are proverbial. Dip at random into any of his symphonies, unfamiliar as well as familiar, and there will always be at least some pages of freshness and beauty. For these qualities, this short Symphony in C minor is especially engaging. Mr. Fiedler conducted with assurance if without notable responsiveness to nuance. Observing the security of the orchestra under his hand, the audience grew more cordial in applause.

Beethoven's Symphony brought in the complete orchestra. The performance may be characterized as straightforward but eloquent. Beethoven's music, once set in motion, carried by the weight of its own power. This result is surely to the credit of substitute conductor and musicians alike. At the close, the applause of the audience was sincerely hearty and prolonged, recalling Mr. Fiedler to the stage many times and inducing him to bid the orchestra rise in response. N. M. J.

Music

Jan 6

Tuesday Symphony

In the enforced absence of Dr. Koussevitzky and Mr. Burgin, Mr. Arthur Fiedler conducted, in Symphony Hall yesterday afternoon, the second of the Tuesday series of concerts by the Boston Symphony Orchestra. The program was made up of Bach's Suite No. 2 in B minor, for flute and strings; Mozart's Symphony in C major, No. 34 (K. 338), and Beethoven's Fifth Symphony.

SCIENCE MONITOR,

Very tactfully, Mr. Fiedler, in his first appearance as conductor of a subscription concert, made no attempt to give revolutionary "readings." The Bach and the Mozart items had been played under Dr. Koussevitzky at Friday and Saturday concerts this season. The Koussetvitzkyan interpretation of the Beethoven Fifth is familiar. A modest deputy, deferring to his chief and showing a proper respect for the virtuosity of his associates, Mr. Fiedler devoted himself to seeing that the music ran its appointed course, and then to passing on the applause to the players.

In general, therefore, the concert was a fair copy of former performances of these works. There was one moment of tentativeness in the Bach, but otherwise the Suite and the Mozart symphony were exquisitely articulated. In the Beethoven there was a slight sense of hurried tempi in the first movement, but it was pleasant to hear the slow movement "going," rather than dragging as it has been known to do under Koussevitzky's baton. A nice instrumental balance was maintained throughout the symphony, and the Scherzo, the "bridge passage" and the Finale were impressively published. The large audience cordially received the substitute conductor, to whom, as well as to the orchestra, a success must be credited.

L. A. S.

921

Boston Transcript
324 Washington Street, Boston, Mass.
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)
THURSDAY, JANUARY 7, 1932

Frederick P. Cabot

A man of admirable mind, humble attitude, and noble spirit—one of the most distinguished Bostonians of our time—passes with the death of Judge Frederick Pickering Cabot. Day after day through sixteen years he—who was Major Higginson's chosen successor as president of the trustees of the Boston Symphony Orchestra, who was the president of the Harvard Union, the creator of the Judge Baker Foundation, and active in many other places of leadership—went each morning to a small, somewhat unusually dingy room in the courthouse of Suffolk County, there to deal with the lives of children who came before him not in the buoyancy of youth, but in the depression, the fear, even the surliness of childhood broken and disturbed, because misdirected.

To the problems of each child he gave infinite patience in the search for full understanding. Such effort required, of course, the widest possible exploration of facts. It extended into every phase of the delinquent child's home, school and neighborhood life—a search which led frequently to the discovery of conditions ever more and more oppressing and sordid. But even when these appeared, Judge Cabot, despite the quick sensitivity of his nature, never shrank back, when the work seemed to him likely to have worth for the child and the State. The material circumstances he recognized at their full realistic value, and controlled his moral judgment by them without sentimentality. Moved also by an almost over-active conscience, and informed by exceptional knowledge of jurisprudence, he recognized always the essential force of the law as an expression of the community's will, and therefore as an instrument which he must wield at all times for the community's protection as well as for the possible welfare of the individual child, never yielding, in this respect, to the evasions of law which in some cities the juvenile judge has thought justified.

But in all of Judge Cabot's search for ways of helpfulness, the master-key was sympathy, derived from great faith that somewhere in each human life there may be found good, if one can but reach it. And so, as the children came where he sat upon the bench—always in dignity, often austere—there happened time and again what to the attendant policemen seemed almost a miracle. Again and again boys and girls, who entered that courtroom reluctant, fearful, defiant, would in a few moments pour forth to the judge statements of needed facts, inward confessions, such as no resource of the investigating officers had ever heard from them before in least part. These delinquent children gave to Judge Cabot faith, because he gave them faith.

Of late, some earnest-minded but academic investigators have been examining the records of the Boston Juvenile Court, striving to appraise its results, to tabulate them by grinding away at statistics. But thus far the professors—though not the man in charge of their survey—have missed the point. They have not seen that they are dealing with a power which transcends all statistics—a power which has not alone brought evident good to thousands of young lives, but good which never can be seen by any save those who received it and who will remember it perchance as sole sustainment even in the adversity which the statisticians call failure. That power, beyond intellectual calculation, which Judge Cabot possessed, came from, was akin to, and now abides with, the spirit of One who said, "Suffer little children to come unto me."

HE BOSTON HERALD, THURSDAY, JANUARY 7, 19

Judge Cabot Dies in Hospital After Operation in 64th Year

(Continued from Page One)

evident early in life when, as a student at Harvard, he worked with boys' clubs of Boston. In later life he became an overseer of the Boston poor.

On the death of Judge Harvey H. Baker of the Boston juvenile court in 1916, a number of organizations which co-operated with the court in welfare work united in recommending Judge Cabot's appointment as his successor, to Gov. David I. Walsh. Judge Cabot was not appointed, however, until Gov. McCall had taken office the following January.

He was a member of the Bar Association of the city of Boston, and was a member of the Tavern, Union and Harvard clubs and the Pokanoket Club of Dover.

Associate justices of the Boston juvenile court are Judges Frank Leveroni and Philip Rubinstein.

TRIBUTES TO CABOT

Friends and associates joined in paying tribute to Judge Cabot last night, on learning of his death, as follows:

MAYOR JAMES M. CURLEY:

The passing of Judge Frederick P. Cabot will be mourned not only by members of the judiciary and those privileged to know him intimately but by countless men who made mistakes in early life and were saved to useful lives by his kindly guidance and friendship. To his important work he gave devoted service and his passing is a real loss, not only to his family but to the entire community.

JUDGE FRANK LEVERONI, juvenile court:

The death of Judge Cabot is a shock to me as well as to all those who have known him. Only yesterday his secretary telephoned and said that he was improving and was expected out shortly. The city and the state have lost a faithful servant who devoted his last 15 years for the welfare of the community, especially in dealing with the youth of the city. His services were invaluable at the White House conference. His loss will be felt by all those interested in child welfare work, in musical circles, and in the universities with which he had been connected for so many years. His loss to me is irreparable.

JUDGE PHILIP RUBENSTEIN, juvenile court:

The work that Judge Cabot did for the children of Boston was so remarkable that it cannot be measured. His death is an immeasurable loss to the commonwealth.

DR. WILLIAM T. HEALY, director, Judge Baker Foundation:

"Fifteen years of close association with Judge Cabot revealed to me one of the most sterling characters I have ever known. His unselfish devotion to public service was remarkable. His patience was unending and often he spent hours at a time with some youngster who was brought before him. He was unquestionably the most celebrated juvenile authority in this country. Besides all this, he was the finest man I ever knew."

HERBERT C. PARSONS, commissioner of probation:

Out of a wide acquaintance with juvenile court judges of the country I know that Judge Cabot was held in the highest esteem by them and I regarded him as pre-eminent among judges. His death is a very great loss to Massachusetts and to courts of juvenile delinquency.

DR. RICHARD C. CABOT:

He has been an important figure in relation to the delinquents of this state for the last 20 years and has had an enormous influence upon the welfare of the classes from which the delinquents are drawn. He exercised an important leadership in all the branches of social work he touched. His work with regard to the Boston Symphony orchestra has been of the greatest importance. The state will find it difficult to replace him.

BOSTON TRAVELER. THURSDAY. JANUARY 7. 193

Many Friends Mourn Death of Judge Cabot

Arrangements for Funeral of Great Jurist Being Made

(Photo by Purdy)
JUDGE FREDERICK P. CABOT

Arrangements are being completed for the funeral of Judge Frederick P. Cabot of the Boston juvenile court, who died last night at the Phillips House. He was 63, unmarried, and made his home with his sister, Miss Amy W. Cabot, at 72 Chestnut street.

A leading figure in many walks of life, he was also prominently identified with many important organizations. He was an overseer of Harvard College, a member of the council of Radcliffe College, president of the governing board of Harvard Union, president of the trustees of the Boston Symphony orchestra and president of the Judge Baker Foundation.

Judge Cabot was also treasurer and director of the Fisher Manufacturing Company, the Winthrop Mills Company, and had many other business interests.

He is survived by four sisters, Miss Amy Cabot, Mrs. James J. Putnam of Marlboro street, Mrs. Arthur Lyman of Waltham and Mrs. John Richardson of Chestnut Hill, and two brothers, Stephen P. of Pinckney street and Francis H. Cabot of New York.

In 1929 he was invited by President Hoover to serve on the President's committee on the White House conference on child welfare and protection.

Judge Cabot was born in Brookline, June 15, 1868, the son of Francis and Mary Louise (Higginson) Cabot. He was graduated from Harvard in 1886 and in 1890 was awarded the degrees of A. M. and LL. B simultaneously.

He was admitted to practice in the supreme judicial court in 1893 and three years later became assistant United States attorney. From 1897 to 1916 he practised law. Then came his appointment in the juvenile court, which followed his interest in child welfare, by Gov. McCall.

He was a member of the Bar Association and of the Tavern, Union and Harvard clubs and the Pokanoket Club of Dover.

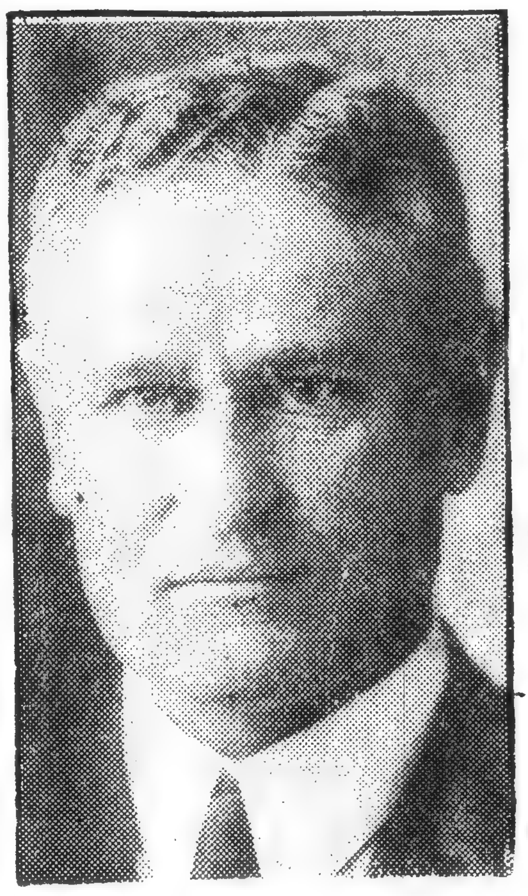
JUDGE CABOT DIES AT PHILLIPS HOUSE AFTER OPERATION

National Authority on Child Delinquency Was In 64th Year

NAMED TO BENCH BY GOV. McCALL

Overseer of Harvard and Head of Boston Symphony Trustees

Claimed by Death


(Photo by Purdy)
JUDGE FREDERICK P. CABOT

Judge Frederick P. Cabot of the Boston juvenile court, one of the foremost American authorities on child delinquency, died at 8 o'clock last night at the Phillips House, Massachusetts General Hospital, in his 64th year. He had been under treatment for about a month and his death was the result of complications following an operation.

He was unmarried and lived with his sister, Miss Amy W. Cabot, at 72 Chestnut street. He had offices at 53 State street.

During his well-rounded life he became associated with numerous interests and at the time of his death he was prominently connected with many important organizations.

OVERSEER OF HARVARD

He was an overseer of Harvard College and a member of the council of Radcliffe College, president of the governing board of the Harvard Union, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker Foundation and a trustee of Wentworth Institute and Gov. Dummer Academy. He was also treasurer and director of the Fisher Manufacturing Company and the Winthrop Mills Company and had many other business interests.

Surviving him are four sisters, Miss Amy Cabot, Mrs. James J. Putnam of 106 Marlboro street; Mrs. Arthur Lyman of Waltham, and Mrs. John Richardson of Chestnut Hill, and two brothers, Stephen P. Cabot of 112 Pinckney street, formerly headmaster of St. George's school at Middletown, R. I., and Francis H. Cabot of New York.

Judge Cabot's work among delinquent children was recognized by President Hoover in June, 1929, when he was invited to serve as a member of the President's committee on the White House conference on child welfare and protection. He was largely instrumental in establishing the Judge Baker Foundation, a medical and psychological clinic for diagnosis of difficult cases, and brought to the foundation Dr. William Healey and Dr. Augusta F. Bonner.

Funeral arrangements are not complete.

A leading figure in many walks of life, Judge Cabot's death was a great loss to the city of Boston, which he served with such loyalty that his reputation as a juvenile court jurist was nationally known, and to many citizens with whom he was acquainted or allied through his many activities.

BORN IN BROOKLINE

Born in Brookline, June 15, 1868, he was one of 11 children of Francis and Mary Louisa (Higginson) Cabot. He prepared for college at the Hopkinson school in Boston, was graduated from Harvard in 1886 and was awarded the degrees of A. M. and LL.B. simultaneously in 1890.

During his years as a graduate student he was editor of the Harvard Law Review.

He was admitted to practice in the supreme judicial court of Massachusetts in 1893 and three years later was admitted to the United States circuit court for the district of Massachusetts and to the circuit court of appeals for the first district.

In 1896 he became assistant United States attorney for the state of Massachusetts, which position he held for one year, serving at first under Sherman Hoar and later under Boyd B. Jones. During his tenure of office he took part in the first Bram trial, celebrated among the murder mysteries of the sea.

From the time of his retirement in 1897 until 1916, when he entered on his duties in the juvenile court, he practiced law with the firm of Hurlburt, Jones and Cabot.

His interest in child welfare became

(Continued on Page Eleven)

ON EVENING AMERICAN *

DEATH CLAIMS JUDGE CABOT SUDDENLY

Funeral arrangements for Judge Frederick P. Cabot, of the Juvenile Court, a national authority on child delinquency, who died suddenly at Phillips House, Massachusetts General Hospital, will be announced today.

The Judge entered the hospital about four weeks ago for an operation and although apparently upon the road to recovery, died shortly after 8 o'clock last night.

HEADED FOUNDATION

A statement issued by the Boston juvenile court today said:

> **"The staff of the Boston juvenile court most keenly feel the loss of Judge Cabot.**
>
> **"Judge Cabot's friendliness and patience were so great that they made the most obstinate and stubborn child understand respect for law and for the authority of parents.**
>
> **"For a long time there will remain a great emptiness in the Boston juvenile court."**

The judge, who was 65, was often consulted by officials of other cities and states and even of foreign countries regarding problems of juvenile delinquency.

He had served in the juvenile court since 1915, when he was appointed to succeed Judge Harvey Baker. He was also made president of the Judge Baker Foundation for research in child welfare.

Judge Cabot was born in Brookline in June, 1868, and was graduated from Harvard in 1890. Three years later he took simultaneously the degrees of M. A. and LL.B. and was admitted to the bar.

SYMPHONY EXECUTIVE

He was president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, a trustee of Wentworth Institute, a member of the council of Radcliffe College and treasurer and director of the Fisher Mfg. Co. and the Winthrop Mills Co.

He was unmarried and is survived by four sisters and two brothers: Francis H. Cabot of New York, Stephen P. Cabot of Boston, Mrs. James J. Putnam of Boston, Mrs. John Richardson of Chestnut Hill, Mrs. Arthur Lyman of Waltham, and Miss Amy W. Cabot of Boston.

Globe Jan 7 THE

JUDGE F. P. CABOT DIES IN HOSPITAL

Juvenile Court Justice Underwent Operation

Judge Frederick P. Cabot of the Juvenile Court and president of the Judge Baker Foundation, died suddenly at 8 o'clock last night at the Phillips House of the Massachusetts General Hospital. Judge Cabot underwent an operation four weeks ago, but was thought to be well on the way to recovery.

In 1917, Judge Cabot was instrumental in establishing the Judge Baker Foundation, a medical and psychological clinic for the diagnosis of difficult cases brought before the Juvenile Court, as well as cases from social agencies, schools and private families.

Photo by Purdy

JUDGE FREDERICK P. CABOT

He brought to the Foundation Dr William Healey and Dr Augusta F. Bonner, pioneers in that field. He has been president of the Foundation since it started.

Chosen by Hoover

Judge Cabot had a keen understanding of children and an appreciation of the value and influence of environment and training. He brought those qualities to the Juvenile Court bench, to which he was appointed in 1916. Remarkable work has been done by the court acting on the principle that a child, through proper habit formation and correct training, can become a desirable citizen instead of an undesirable criminal.

The work of Judge Cabot for delinquent children was recognized by President Hoover in June, 1929, when he was invited to serve as a member of the President's Committee on the White House Conference on Child Health and Protection. He was chairman of the sub-section entitled Socially Handicapped-Delinquency.

He was president of the board of trustees of the Boston Symphony Orchestra, Inc, and had been president of the Massachusetts Society for Promoting the Interests of Adult Blind since 1923. In 1924, he was elected an overseer of Harvard and was a member of a number of the overseers' committees. He had been a member of the council and associate of Radcliffe College for many years.

Born in Brookline

Judge Cabot was born in Brookline, June 15, 1868, the son of Francis and Louisa Higginson Cabot. He prepared for Harvard at Hopkinson School, was graduated from Harvard in 1890 and received the degrees of AM and LLB in 1893. Shortly after his graduation from law school, he began the practice of law in Boston and in 1896, he was appointed Assistant United States Attorney for the District of Massachusetts and served in that position in 1896 and 1897.

On leaving the Federal service, during which he had been an attorney at the first trial of Bram, Judge Cabot entered the firm of Hurlburt, Jones & Cabot, with which he was connected until 1916.

He was made an associate and member of the council of Radcliffe College in 1907 and a trustee and treasurer of Dummer Academy, Byfield, in 1909. Later he was president of the trustees of the academy and was a trustee of Wentworth Institute, Boston. He was a member of the Bar Association of the city of Boston.

He was treasurer and director of the Fisher Manufacturing Company and the Winthrop Mills Company. He was a member of the Tavern, Union and Harvard Clubs of Boston, Harvard Club of New York and the Pokanoket Club of Dover.

His home was at 72 Chestnut st, Boston, and his office at 53 State st, Boston.

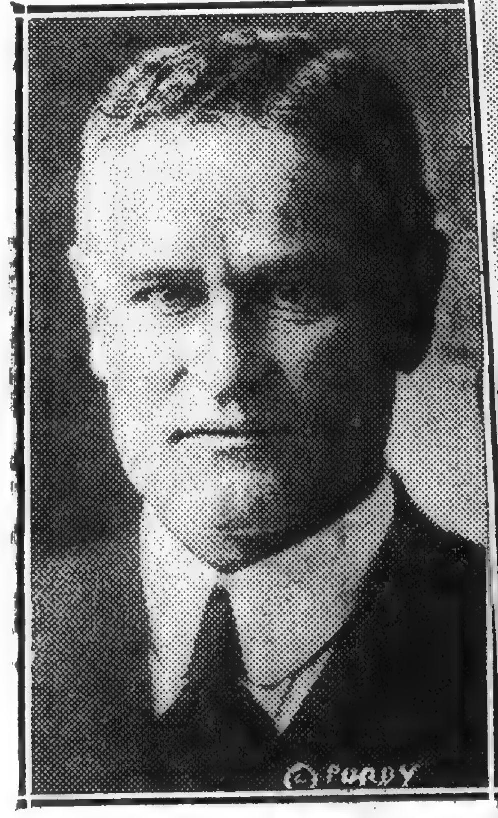
JUDGE CABOT DEAD

Post Jan

Head of Baker Foundation and Symphony Orchestra

NAMED TO JUVENILE COURT IN 1915

Had Been Ill in Phillips House for One Month


© PURDY

FREDERICK P. CABOT
Noted lawyer and judge, who die last night.

Frederick Pickering Cabot, judg of the Juvenile Court and noted Bostonian of distinguished ancestry, diec at the Phillips House of the Massachusetts General Hospital last night after an illness of one month.

He entered the hospital one month ago for an operation and for a time it was believed that he would recover. Convalescence overtaxed his strength and he died very unexpectedly shortly after 7 o'clock last night. He was unmarried and is survived by four sisters and two brothers, Francis Higginson Cabot of New York, Stephen P. Cabot of Boston, Mrs. James J. Putnam of Boston, Mrs. John Richardson of Chestnut Hill, Mrs. Arthur Lyman of Waltham and Miss Amy W. Cabot of Boston.

cannot be enforce 10 — Sixth Col.

Judge Cabot of Juvenile Court Dies in Hospital

Continued From First Page

Judge Cabot was distinguished as one of Boston's foremost citizens, remarkable for his culture and humanitarian principles. He was born in Brookline, June 15, 1868, and took his bachelor's degree with the class of 1890 at Harvard. He took a master's degree in 1893 along with a degree of LL.B. In the same year he was admitted to the Massachusetts bar and began practice.

He had offices at 53 State street and lived at 72 Chestnut street and kept a country home in Dover.

He served as assistant United States district attorney here in 1896 and 1897 and then became a member of the law firm of Hurlburt, Jones & Cabot. He was appointed to the juvenile court in 1915, succeeding Judge Harvey Baker, and he had served continuously in that position ever since.

Symphony Orchestra Head

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, a trustee of Wentworth Institute, a member of the council of Radcliffe College and treasurer and director of the Fisher Manufacturing Company and the Winthrop Mills Company.

He was a member of the Boston Bar Association, the Tavern Union, Harvard club of Boston; the Pokanoket of Dover and the Harvard Club of New York. He was widely known throughout the country as an expert in the settlement of the problems of delinquent children.

Interest in Children

All his life he exhibited a keen interest in the problems of these children, and he was consulted by officials of other States, cities and even foreign countries.

Many a young man and woman, header for crime and disgrace, owe their rehabilitation to the cultured and kindly judge of the juvenile court. Funeral plans, incomplete last night, will be announced today.

Trans. Jan. 7

Judge Cabot's Funeral Saturday

Head of Juvenile Court, Harvard, '90, Active in Various Fields of Usefulness

Judge Frederick Pickering Cabot of the Juvenile Court, and one of the outstanding figures in the country in the field of child delinquency, died suddenly early last evening at the Phillips House, Massachusetts General Hospital, where he had been a patient for the past four weeks. He was in his sixty-fourth year.

The funeral will be held at King's Chapel Saturday at 2.30 P. M.

During an extremely active life Judge Cabot had had many interests of a highly constructive nature, and so conspicuous had his work among children become that two years ago President Hoover invited him to serve as a member of the President's Committee on the White House Conference on Child Health and Protection. He was chairman of the sub-section entitled Socially Handicapped

Continued on Page Eleven

Judge Cabot's Funeral Saturday

Continued from Page One

elinquency. For this special work the resident announced that a sum of 00,000 had been placed at his disposal o cover the preliminary expenses, the oney having been privately contributed.

In the important movement for the eform of court procedure as it relates o youth, and the substitution of analyis and education for mere punishment, udge Cabot had always been a strong dvocate.

He was largely instrumental in establishing the Judge Baker Foundation, a edical and psychological clinic for dinosis of difficult cases, and he brought the foundation Dr. William Healey d Dr. Augusta F. Bonner.

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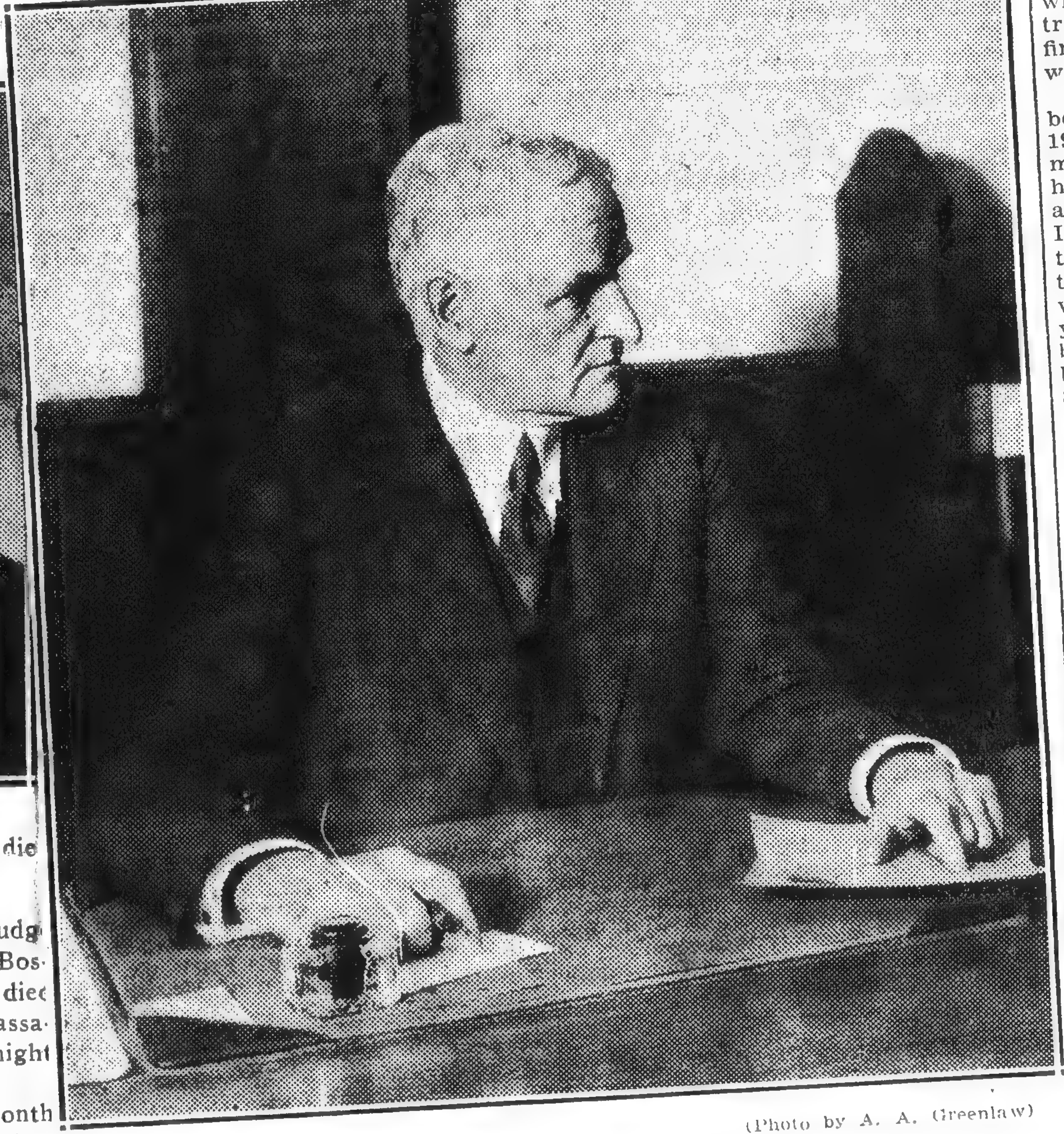
Friend of Youth Is No More


(Photo by A. A. Greenlaw)

Judge Frederick P. Cabot

Head of Juvenile Court, Whose Death Occurred at the Phillips House, Was a Leading Authority on Child Delinquency; Was Graduate of Harvard, and Had Been Boston Lawyer

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"The staff of the Boston juvenile court most keenly feels the loss of Judge Cabot. His friendliness and patience were so great that he made the most obstinate child understand the respect for law and authority of parents. For a long time there will remain a great emptiness in the Boston juvenile court."

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Of Judge Cabot it can be said without exaggeration that he will be sadly missed from the manifold life of the city.

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Globe Jan 7

THI

JUDGE F. P. CABOT DIES IN HOSPITAL

Juvenile Court Justice Underwent Operation

Judge Frederick P. Cabot of the Juvenile Court and president of the Judge Baker Foundation, died suddenly at 8 o clock last night at the Phillips House of the Massachusetts General Hospital. Judge Cabot underwent an operation four weeks ago, but was thought to be well on the way to recovery.

In 1917, Judge Cabot was instrumental in establishing the Judge Baker

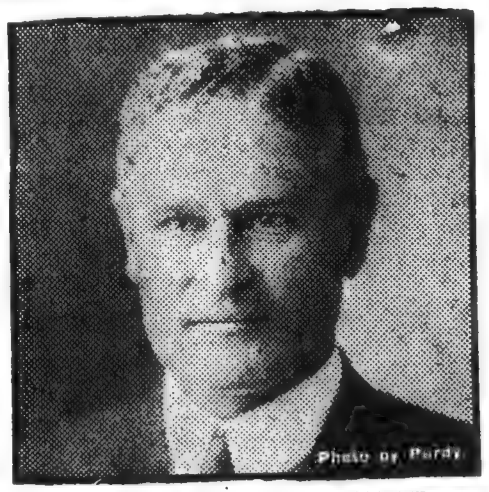


Photo by Purdy

JUDGE FREDERICK P. CABOT

Foundation, a medical and psychological clinic for the diagnosis of difficult cases brought before the Juvenile Court, as well as cases from social agencies, schools and private families.

He brought to the Foundation Dr William Healey and Dr Augusta F. Bonner, pioneers in that field. He has been president of the Foundation since it started.

Chosen by Hoover

Judge Cabot had a keen understanding of children and an appreciation of the value and influence of environment and training. He brought those qualities to the Juvenile Court bench, to which he was appointed in 1916. Remarkable work has been done by the court acting on the principle that a child, through proper habit formation and correct training, can become a desirable citizen instead of an undesirable criminal.

The work of Judge Cabot for delinquent children was recognized by President Hoover in June, 1929, when he was invited to serve as a member of the President's Committee on the White House Conference on Child Health and Protection. He was chairman of the sub-section entitled Socially Handicapped-Delinquency.

He was president of the board of trustees of the Boston Symphony Orchestra, Inc, and had been president of the Massachusetts Society for Promoting the Interests of Adult Blind since 1923. In 1924, he was elected an overseer of Harvard and was a member of a number of the overseers' committees. He had been a member of the council and associate of Radcliffe College for many years.

Born in Brookline

Judge Cabot was born in Brookline, June 15, 1868, the son of Francis and Louisa Higginson Cabot. He prepared for Harvard at Hopkinson School, was graduated from Harvard in 1890 and received the degrees of AM and LLB in 1893. Shortly after his graduation from law school, he began the practice of law in Boston and in 1896, he was appointed Assistant United States Attorney for the District of Massachusetts and served in that position in 1896 and 1897.

On leaving the Federal service, during which he had been an attorney at the first trial of Bram, Judge Cabot entered the firm of Hurlburt, Jones & Cabot, with which he was connected until 1916.

He was made an associate and member of the council of Radcliffe College in 1907 and a trustee and treasurer of Dummer Academy, Byfield, in 1909. Later he was president of the trustees of the academy and was a trustee of Wentworth Institute, Boston. He was a member of the Bar Association of the city of Boston.

He was treasurer and director of the Fisher Manufacturing Company and the Winthrop Mills Company. He was a member of the Tavern, Union and Harvard Clubs of Boston, Harvard Club of New York and the Pokanoket Club of Dover.

His home was at 72 Chestnut st, Boston, and his office at 53 State st, Boston.

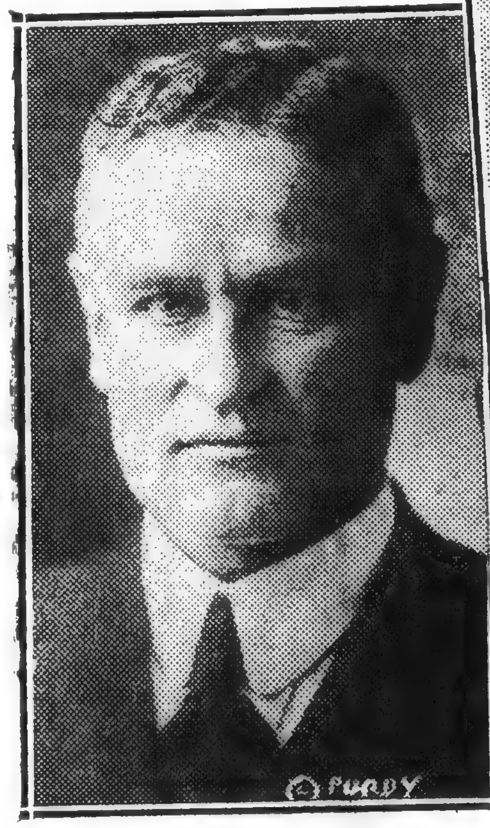
JUDGE CABOT DEAD

Post Jan 8

Head of Baker Foundation and Symphony Orchestra

NAMED TO JUVENILE COURT IN 1915

Had Been Ill in Phillips House for One Month


© PURDY

FREDERICK P. CABOT
Noted lawyer and judge, who die last night.

Frederick Pickering Cabot, judg of the Juvenile Court and noted Bostonian of distinguished ancestry, diec at the Phillips House of the Massachusetts General Hospital last night after an illness of one month.

He entered the hospital one month ago for an operation and for a time it was believed that he would recover. Convalescence overtaxed his strength and he died very unexpectedly shortly after 7 o'clock last night. He was unmarried and is survived by four sisters and two brothers, Francis Higginson Cabot of New York, Stephen P. Cabot of Boston, Mrs. James J. Putnam of Boston, Mrs. John Richardson of Chestnut Hill, Mrs. Arthur Lyman of Waltham and Miss Amy W. Cabot of Boston.

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Judge Cabot of Juvenile Court Dies in Hospital

Continued From First Page

Judge Cabot was distinguished as one of Boston's foremost citizens, remarkable for his culture and humanitarian principles. He was born in Brookline, June 15, 1868, and took his bachelor's degree with the class of 1890 at Harvard. He took a master's degree in 1893 along with a degree of LL.B. In the same year he was admitted to the Massachusetts bar and began practice.

He had offices at 53 State street and lived at 72 Chestnut street and kept a country home in Dover.

He served as assistant United States district attorney here in 1896 and 1897 and then became a member of the law firm of Hurlburt, Jones & Cabot. He was appointed to the juvenile court in 1915, succeeding Judge Harvey Baker, and he had served continuously in that position ever since.

Symphony Orchestra Head

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, a trustee of Wentworth Institute, a member of the council of Radcliffe College and treasurer and director of the Fisher Manufacturing Company and the Winthrop Mills Company.

He was a member of the Boston Bar Association, the Tavern Union, Harvard club of Boston; the Pokanoket of Dover and the Harvard Club of New York. He was widely known throughout the country as an expert in the settlement of the problems of delinquent children.

Interest in Children

All his life he exhibited a keen interest in the problems of these children, and he was consulted by officials of other States, cities and even foreign countries.

Many a young man and woman, header for crime and disgrace, owe their rehabilitation to the cultured and kindly judge of the juvenile court. Funeral plans, incomplete last night, will be announced today.

Judge Cabot's Funeral Saturday

Head of Juvenile Court, Harvard, '90, Active in Various Fields of Usefulness

Judge Frederick Pickering Cabot of the Juvenile Court, and one of th outstanding figures in the country the field of child delinquency, died denly early last evening at the Ph House, Massachusetts General Ho where he had been a patient for the past four weeks. He was in his sixty-fourth year.

The funeral will be held at King's Chapel Saturday at 2.30 P. M.

During an extremely active life Judge Cabot had had many interests of highly constructive nature, and so co spicuous had his work among childr become that two years ago Presid Hoover invited him to serve as a m ber of the President's Committee on White House Conference on Child H and Protection. He was chairman sub-section entitled Socially Handi

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Judge Cabot's Funeral Saturday

Continued from Page One

Delinquency. For this special work the President announced that a sum of $500,000 had been placed at his disposal to cover the preliminary expenses, the money having been privately contributed.

In the important movement for the reform of court procedure as it relates to youth, and the substitution of analysis and education for mere punishment, Judge Cabot had always been a strong advocate.

He was largely instrumental in establishing the Judge Baker Foundation, a medical and psychological clinic for diagnosis of difficult cases, and he brought to the foundation Dr. William Healey and Dr. Augusta F. Bonner.

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ABOT RITES ON SATURDAY

tate and City Leaders oin in Tribute to Judge

Post Jan 8

The humble and the great joined yes rday in paying tribute to the memory Judge Frederick P. Cabot of the oston Juvenile court, for whom fu eral services will be held at 2:3 'clock tomorrow afternoon in King' hapel.

National, State and municipal, to ether with judicial, civic and socia eaders and other persons of prom ence mourned the passing of th idely known and beloved friend o nfortunate youths.

Mothers and fathers whose broke earts the late judge mended throug indly advice to their law-breakin ons and daughters at one time or ar ther likewise deeply mourned Judg abot's death.

The Rev. James Hardy Ropes, fo nerly of the Harvard Theologic chool and a close friend of the Cab amily, will officiate at the services t norrow afternoon. Dr. Ropes will ssisted by the Rev. John Carroll Pe ins, pastor of King's chapel.

The body will be cremated. Inte nent of the ashes will take place Valnut Hills cemetery, Jamaica Pla The list of ushers will comprise ephews of the late judge.

Boston Daily Globe
FRIDAY, JAN 8, 1932

THE MERCIFUL

FOURTEEN years he has been growing up under your eyes. Then, almost over night, he becomes a stranger, and a stranger not only to you but to himself. His voice cracks. He is horribly embarrassed. His young body, which up to now has worked like a fine machine, turns awkward and gets out of control. He is sensitive about the down on his upper lip, and the suggestion that he begin to shave may either fill him with pride or wound him—there is no knowing which. He, who was always frank as daylight, is now shy and secretive. He finds it hard to look you square in the eye, and, if he does, his look is likely to be accusatory.

Here is the average discomfort of the normal boy even under the most favorable conditions. Then what must it be in a household befogged with ignorance and behagged by poverty? If your boy, with wise and intelligent parents, excellent schooling, perhaps plus the advantage of a college education, finds it an ordeal (and who does not?) to win a niche for himself in the working world, what must it be for youngsters who have none of these? Then suppose an otherwise promising lad develops an erratic streak for which he is not in the least to blame, or that his parents die and the family is broken up, and he is pitched out into a life-and-death battle with the world for which he is utterly weaponless. He gets into trouble. Your average policeman is no psychiatrist. The boy is jailed. Unless someone steps in, society proceeds to make out of this bewildered urchin a hardened young criminal. Whose fault is it?

Not the fault of the Judge Baker Foundation, nor of the late Judge Cabot, who spent the last 15 years of his life untangling such snarls, if indeed he was not able to prevent them.

Within 24 hours of Judge Cabot's death in Boston there appeared on the stage of the Mansfield Theatre in New York the first performance of a play by Mr T. C. Upham, entitled "Lost Boy," a powerful study of a misunderstood youngster hounded into crime and finally into suicide. One psychologist understands the lad and, if given a free hand, could have saved him; but the routineers meddle and the boy goes desperate. The work to which Judge Cabot had given his talent and devotion had become, almost in the hour of his death, a theme of tragic drama. When the justice of a cause begins possessing the minds of creative artists it is well on its march.

Yet in a period when the whole world seems in chaos, what matters the chaos in the mind of an adolescent? Perhaps one has more to do with the other than we guess. Do not moments come when the idea suggests itself that the outer, or material, confusion may be nothing more nor less than an external expression of the inner or spiritual chaos? Your boy, any boy, himself a chaos, is expected to grapple with a world in chaos, and nowhere is it more chaotic than in that part where he must grapple with it first. Watch a boy struggle with the mere problem of earning a living, a question which is out in the open and can at least be freely discussed. Even here his perplexities are painful enough. Persons on the safe side of adult life hasten to forget what adolescence was like. Perhaps what is needed is that a few refuse to forget and insist on making it difficult for others to forget.

Those who have occasion to work with the Judge Baker Foundation must be very dense if they do not quickly discover that they are dealing with persons equipped with an extraordinary psychological training, deep sympathies, and fine human understanding. It is not too much to say that their daily work is to prevent such tragedies as that represented in the New York theatre. At the end of Judge Cabot's life let it be written,

"Blessed are the merciful . . ."

Uncle Dudley.

PAY LAST TRIBUTE TO JUDGE CABOT

Flower banked casket containing body of Judge Frederick P. Cabot being taken from King's Chapel following funeral services.

King's Chapel Filled at Funeral of Juvenile Court Head

SERVICES NOTABLE FOR SIMPLICITY

Herald Jan 10

Final tribute was accorded the late Judge Frederick P. Cabot of the Boston juvenile court, widely known authority in the field of child delinquency, at funeral services in King's chapel yesterday afternoon, which were notable for their simplicity.

The services attracted a host of friends and admirers who comfortably filled the church. Their attendance in such large numbers and from such a wide diversity of fields of endeavor testified eloquently to the deep esteem in which Judge Cabot had been held, and to the sharp, enduring impress he had made on life.

IMPRESSIVE TRIBUTE

Ranging from the humble newsboy to the college president, the friends who joined in paying a last, impressive tribute included outstanding representatives of social service endeavor, the bench and bar, educational institutions and cultural interests, together with persons of varied callings who enjoyed close contact with Judge Cabot through one or another of his numerous activities and interests.

Conspicuous among the friends were the judge's two associates in the juvenile court—Special Justices Frank Leveroni and Philip Rubenstein—and Clerk John T. Lane and the entire staff of 25 workers attached to the court. Present also were Judge Cabot's chief associates in the Judge Baker Foundation, Dr. William Healy and Dr. Augusta F. Bronner—co-workers with him in the activities of this juvenile social clinic which he was largely instrumental in founding.

The services, consisting of scriptural readings, hymns and prayer, were conducted by the Rev. Dr. James Hardy Ropes of the faculty of the Harvard Theological school, assisted by the Rev. Dr. John Carroll Perkins, minister of King's Chapel. Hymns sung by a choir of eight voices under the direction of Raymond C. Robinson, organist of King's Chapel, were, "O God Our Help in Ages Past," and, "For All The Saints."

During the services the casket, banked with flowers and greens, stood outside the chancel, and the chancel rail and window recesses along both sides of the church were lined with floral pieces.

NEPHEWS USHERS

Six of the ushers were nephews: Arthur T. Lyman, John Richardson, Joseph Lee, Jr., James J. Putnam, F. Higginson Cabot, Jr., and George B. Cabot. Other ushers included Henry L. Shattuck, M. A. DeWolfe Howe, Allston Burr, Arthur H. Brooks, Warren Sturgis, Charles Hopkinson and Charles Jackson.

Radcliffe College was represented among those attending the services by President Ada Louise Comstock, and Harvard was represented by Dean LeBaron R. Briggs and other officers of the university. The commonwealth was represented by State Treasurer Charles F. Hurley, and delegates from the Bar Association of the city of Boston comprised Harold J. Coolidge, Charles L. Barlow, Judge Abraham K. Cohen, Damon E. Hall, Hugh D. McLellan and W. Rodman Peabody.

Representatives were also present from the Massachusetts Bar Association, the Boston Symphony orchestra trustees, the class of 1890 of Harvard College, Lincoln House, Wentworth Institute, the Harry E. Burroughs Newsboys' Foundation, the Newsboys' Club, and several social clubs of which Judge Cabot was a member.

At the request of the family the services were simple and comparatively brief. Following cremation, interment services to be attended only by members of the family will take place today at Walnut Hills cemetery. The services, to be held at 2:30 P. M., will be conducted by the Rev. Dr. Perkins of King's Chapel.

AMONG MOURNERS

The list of those having seat reservations at the services included the following:

Abbott, Mrs
Allen, Edward E
Atkinson, Miss Carla
Bangs, Francis R
Barney, Dr & Mrs D
Barrie, Fr.
Bell, Mr and Mrs
Blackall, Mrs Robt M
Blake, Miss Marion
Brennan, William H
Bronner, Mr
Brooks, Mrs Arthur
Brown, Miss Bernice
Butler, Miss Frances
Butler, Miss Charlotte
Burr, Mrs Allston
Cabot, Miss Aimee
Cabot, Mr Channing
Cabot, Blake
Cabot, Mr and Mrs Chilton
Cabot, Mr & Mrs F H
Cabot, Miss Faith
Cabot, Mrs Folin
Cabot, Mr Folin
Cabot, Mr & Mrs H B
Cabot, Rev J Higginson
Cabot, Mr John
Cabot, Dr & Mrs Richard
Cabot, Stephen P
Cabot, Miss Theodora
Colt, Mr & Mrs Chas
Comstock, Miss Ada
Cook, Mrs
Cunningham, Miss Hesta
Curtis, Miss Fannie
Cushman, Roy
Dane, Ernest B
Davenport, Charles M
Donald, Malcolm
Driscoll, Miss
Edsall, Mr and Mrs David
Gray, Ronald
Gluck, Mr and Mrs
Hale, Richard W
Hallowell, N Penrose
Hayes, Sanderson W
Hamlin, Miss Elizabeth
Head, Miss Elizabeth and niece
Healey, Dr
Herrick, Mr and Mrs R F
Herter, Christian
Higginson, Mrs Henry L
Higginson, Mrs Wentworth
Hill, Mr and Mrs. Arthur D
Holmes, Edward J
Homans, Mrs Robert
Hopkinson, Mrs Chas
Houghton, Mrs M G
Howe, Mrs Mark
Hurlburt, Henry F
Ieraidi, Mr and Mrs Francis
Jackson, Mr and Mrs Charles
Jones, Philip N
Judd, George
Kerr, Lewis R
King, Mr and Mrs James R
Lane, Mr
Lawrence, Bishop
Lee, Mr & Mrs Joseph
Lee, Dr & Mrs Roger
Lee, Dr & Mrs Roger I
Lee, Miss Susan
Lenroot, Miss Katharine
Lockwood, Mrs
Lowell, Hon Arnold
Lowell, Frederick E
Lowes, A W
Lyford, Miss Katharine
Lyman, Mr and Mrs Arthur
Lyman, Mrs A T
McKever, Dr and Mrs
McKurnen, Mrs
Merritt, Mr
Morton, James M
O'Mara, Mr
Parker, Herbert
Parsons, Herbert
Parson, Mr and Mrs K B G
Payne, Richard
Perkins, Thomas N
Philadelpheus, Miss
Phillips, William
Pickman, Edward M
Plant, Dr James S
Prince, Mr and Mrs Morton
Putnam, Dr James J
Putnam, Mrs James J
Putnam, Miss Louisa
Putnam, Dr Marion
Richardson, Mrs John
Richardson, Mrs John Jr
Richardson, Dr and Mrs Wyman
Ropes, Mrs James H
Saltonstall, Richard
Sands, Mr Eliot
Sawyer, Henry B
Seabury, Mrs
Sedgwick, Mr and Mrs Ellery
Shattuck, Dr George
Shattuck, Henry
Simonds, Mr and Mrs H G
Solano, Lewis F
Stein, Mrs
Stearns, Dr Warren B
Stoddard, William L
Sturgis, Mrs Warren
Sullivan, Miss
Sullivan, Mrs Russell
Tapley, Miss Alice
Tappan, Robert M
Tuttle, Miss
Van Waters, Dr Miriam

CABOT MEMORIAL CONCERT TUESDAY

A special concert will be given by the members of the Boston Symphony Orchestra in memory of Jurge Frederick P. Cabot, president of the board of trustees of the orchestra who died last week. The concert will take place tomorrow afternoon in Symphony hall at 4 o'clock. Dr. Serge Koussevitzky will return from his mid-season vacation to conduct.

The program which Dr. Koussevitzky has arranged will include choruses from Mozart's Requiem Mass, in which the orchestra will be assisted by the Bach Cantata Club. The concluding number will be Tchaikovsky's "Pathetic" Symphony, a score for which Judge Cabot had often expressed to Dr. Koussevitzky an especial fondness. The orchestra's memorial concert will be open to the public, and no card will be required for admission. The doors will be opened at 3 o'clock.

Trav. Jan 11

CABOT MEMORIAL CONCERT TODAY

Symphony Orchestra to Honor Memory of Late Trustee

The detailed program is announced for the concert to be given by the Boston Symphony Orchestra as a memorial to Judge Frederick P. Cabot, who was president of the board of trustees of the orchestra for 13 years, at 4 o'clock this afternoon, and open to the public.

Dr. Koussevitzky has arranged the following program:

Choruses from Mozart's Requiem.
Requiem.
Dies Irae.
Rex tremendae.
Confutatis.
Lacrimosa.
(Bach Cantata Club, assisting)
Tchaikovsky's Pathetic Symphony No. 6.

The Symphony Orchestra will honor the memory of the late Frederick P. Cabot, President of the Board of Trustees, by a concert in Symphony Hall tomorrow, Tuesday, afternoon. The hall will be open to all comers from three o'clock. The concert will begin at four. The orchestra and the choir of the Bach Cantata Club will be heard in four numbers from Mozart's Requiem; the orchestra alone in Chaikovsky's "Pathetic" Symphony. Dr. Koussevitzky will conduct.

CABOT MEMORIAL CONCERT WILL START AT 4 TODAY

The program for the memorial concert this afternoon by the Boston Symphony Orchestra in memory of Judge Frederick P. Cabot was announced yesterday by Dr Serge Koussevitzky, who has returned from his mid-season vacation to conduct. The doors will open at 3 o'clock and the concert will begin at 4.

The program:

Choruses from Mazart's Requiem; Requiem; Dies Irae; Rex tremendae; Confutatis; Lacrimosa (Bach Cantata Club assisting); Tchaikovsky's Pathetic Symphony No. 6.

Judge Cabot was president of the board of trustees of the orchestra for 13 years. The concert, which is open without charge to the public, was arranged by members of the orchestra and their conductor. No tickets of admission will be required.

Concert-Chronicle

New York Revisited

THE fates of the concert-calendar were unkind, in New York last week, to Dr. Koussevitzky and the Boston Orchestra. They gave their first concert on Thursday evening, when the renowned Lotte Lehmann was making her first appearance in Manhattan—not as operatic actress but as singer of songs. Consequently "second-line" reviewers sat before them to set down comment briefer than usual, often more generalized than particular. They distributed the usual compliments. Sibelius's Fourth Symphony was "superbly played. Dr. Koussevitzky lavished infinite care upon it and the great orchestra lent it every eloquence." Beethoven's Fourth Symphony and Corelli's Suite for Strings were "superlatively performed." Or this again, from The Times, as to Sibelius's Symphony:

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ABOT RITES ON SATURDA

tate and City Leader oin in Tribute to Judge

Post Jan 8

The humble and the great joined yes- rday in paying tribute to the memory f Judge Frederick P. Cabot of the oston Juvenile court, for whom fu eral services will be held at 2:3 'clock tomorrow afternoon in King' hapel.

National, State and municipal, to ether with judicial, civic and socia eaders and other persons of prom ence mourned the passing of th widely known and beloved friend o nfortunate youths.

Mothers and fathers whose broke earts the late judge mended throug kindly advice to their law-breakin ons and daughters at one time or ar other likewise deeply mourned Judg Cabot's death.

The Rev. James Hardy Ropes, fo merly of the Harvard Theologic school and a close friend of the Cab amily, will officiate at the services t morrow afternoon. Dr. Ropes will ssisted by the Rev. John Carroll Pe kins, pastor of King's chapel.

The body will be cremated. Inte ment of the ashes will take place Walnut Hills cemetery, Jamaica Pla The list of ushers will comprise nephews of the late judge.

Westerner Offers Own Platform in Seeking Presidential Nomination

Special Dispatch to the Globe

FOURTEEN years he has been growing up under your eyes. Then, almost over night, he becomes a stranger, and a stranger not only to you but to himself. His voice cracks. He is horribly embarrassed. His young body, which up to now has worked like a fine machine, turns awkward and gets out of control. He is sensitive about the down on his upper lip, and the suggestion that he begin to shave may either fill him with pride or wound him—there is no knowing which. He, who was always frank as daylight, is now shy and secretive. He finds it hard to look you square in the eye, and, if he does, his look is likely to be accusatory.

Here is the average discomfort of the normal boy even under the most favorable conditions. Then what must it be in a household befogged with ignorance and behagged by poverty? If your boy, with wise and intelligent parents, excellent schooling, perhaps plus the advantage of a college education, finds it an ordeal (and who does not?) to win a niche for himself in the working world, what must it be for youngsters who have none of these? Then suppose an otherwise promising lad develops an erratic streak for which he is not in the least to blame, or that his parents die and the family is broken up, and he is pitched out into a life-and-death battle with the world for which he is utterly weaponless. He gets into trouble. Your average policeman is no psychiatrist. The boy is jailed. Unless someone steps in, society proceeds to make out of this bewildered urchin a hardened young criminal. Whose fault is it?

Not the fault of the Judge Baker Foundation, nor of the late Judge Cabot, who spent the last 15 years of his life untangling such snarls, if indeed he was not able to prevent them.

Within 24 hours of Judge Cabot's death in Boston there appeared on the stage of the Mansfield Theatre in New York the first performance of a play by Mr T. C. Upham, entitled "Lost Boy," a powerful study of a misunderstood youngster hounded into crime and finally into suicide. One psychologist understands the lad and, if given a free hand, could have saved him; but the routineers meddle and the boy goes desperate. The work to which Judge Cabot had given his talent and devotion had become, almost in the hour of his death, a theme of tragic drama. When the justice of a cause begins possessing the minds of creative artists it is well on its march.

Yet in a period when the whole world seems in chaos, what matters the chaos in the mind of an adolescent? Perhaps one has more to do with the other than we guess. Do not moments come when the idea suggests itself that the outer, or material, confusion may be nothing more nor less than an external expression of the inner or spiritual chaos? Your boy, any boy, himself a chaos, is expected to grapple with a world in chaos, and nowhere is it more chaotic than in that part where he must grapple with it first. Watch a boy struggle with the mere problem of earning a living, a question which is out in the open and can at least be freely discussed. Even here his perplexities are painful enough. Persons on the safe side of adult life hasten to forget what adolescence was like. Perhaps what is needed is that a few refuse to forget and insist on making it difficult for others to forget.

Those who have occasion to work with the Judge Baker Foundation must be very dense if they do not quickly discover that they are dealing with persons equipped with an extraordinary psychological training, deep sympathies, and fine human understanding. It is not too much to say that their daily work is to prevent such tragedies as that repre-

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FINAL TRIBUTE TO JUDGE CABOT

King's Chapel Filled at Funeral of Juvenile Court Head

SERVICES NOTABLE FOR SIMPLICITY

Herald Jan 10

Final tribute was accorded the late Judge Frederick P. Cabot of the Boston juvenile court, widely known authority in the field of child delinquency, at funeral services in King's chapel yesterday afternoon, which were notable for their simplicity.

The services attracted a host of friends and admirers who comfortably filled the church. Their attendance in such large numbers and from such a wide diversity of fields of endeavor testified eloquently to the deep esteem in which Judge Cabot had been held, and to the sharp, enduring impress he had made on life.

IMPRESSIVE TRIBUTE

Ranging from the humble newsboy to the college president, the friends who joined in paying a last, impressive tribute included outstanding representatives of social service endeavor, the bench and bar, educational institutions and cultural interests, together with persons of varied callings who enjoyed close contact with Judge Cabot through one or another of his numerous activities and interests.

Conspicuous among the friends were the judge's two associates in the juvenile court—Special Justices Frank Leveroni and Philip Rubenstein—and Clerk John T. Lane and the entire staff of 25 workers attached to the court. Present also were Judge Cabot's chief associates in the Judge Baker Foundation, Dr. William Healy and Dr. Augusta F. Bronner—co-workers with him in the activities of this juvenile social clinic which he was largely instrumental in founding.

The services, consisting of scriptural readings, hymns and prayer, were conducted by the Rev. Dr. James Hardy Ropes of the faculty of the Harvard Theological school, assisted by the Rev. Dr. John Carroll Perkins, minister of King's Chapel. Hymns sung by a choir of eight voices under the direction of Raymond C. Robinson, organist of King's Chapel, were, "O God Our Help in Ages Past," and, "For All The Saints."

During the services the casket, banked with flowers and greens, stood outside the chancel, and the chancel rail and window recesses along both sides of the church were lined with floral pieces.

NEPHEWS USHERS

Six of the ushers were nephews: Arthur T. Lyman, John Richardson, Joseph Lee, Jr., James J. Putnam, F. Higginson Cabot, Jr., and George B. Cabot. Other ushers included Henry L. Shattuck, M. A. DeWolfe Howe, Allston Burr, Arthur H. Brooks, Warren Sturgis, Charles Hopkinson and Charles Jackson.

Radcliffe College was represented among those attending the services by President Ada Louise Comstock, and Harvard was represented by Dean LeBaron R. Briggs and other officers of the university. The commonwealth was represented by State Treasurer Charles F. Hurley, and delegates from the Bar Association of the city of Boston comprised Harold J. Coolidge, Charles L. Barlow, Judge Abraham K. Cohen, Damon E. Hall, Hugh D. McLellan and W. Rodman Peabody.

Representatives were also present from the Massachusetts Bar Association, the Boston Symphony orchestra trustees, the class of 1890 of Harvard College, Lincoln House, Wentworth Institute, the Harry E. Burroughs Newsboys' Foundation, the Newsboys' Club, and several social clubs of which Judge Cabot was a member.

At the request of the family the services were simple and comparatively brief. Following cremation, interment services to be attended only by members of the family will take place today at Walnut Hills cemetery. The services, to be held at 2:30 P. M., will be conducted by the Rev. Dr. Perkins of King's Chapel.

AMONG MOURNERS

The list of those having seat reservations at the services included the following:

Abbott, Mrs
Allen, Edward E
Atkinson, Miss Carla
Bangs, Francis R
Barney, Dr & Mrs D
Barrie, Fr.
Bell, Mr and Mrs
Blackall, Mrs Robt M
Blake, Miss Marion
Brennan, William H
Bronner, Mr
Brooks, Mrs Arthur
Brown, Miss Bernice
Butler, Miss Frances
Butler, Miss Charlotte
Burr, Mrs Allston
Cabot, Miss Aimee
Cabot, Mr Channing
Cabot, Blake
Cabot, Mr and Mrs Chilton
Cabot, Mr & Mrs F H
Cabot, Miss Faith
Cabot, Mrs Folin
Cabot, Mr Folin
Cabot, Mr & Mrs H B
Cabot, Rev J Higginson
Cabot, Mr John
Cabot, Dr & Mrs Richard
Cabot, Stephen P
Cabot, Miss Theodora
Colt, Mr & Mrs Chas
Comstock, Miss Ada
Cook, Mrs
Cunningham, Miss Hesta
Curtis, Miss Fannie
Cushman, Roy
Dane, Ernest B
Davenport, Charles M
Donald, Malcolm
Driscoll, Miss
Edsall, Mr and Mrs David
Gray, Ronald
Gluck, Mr and Mrs
Hale, Richard W
Hallowell, N Penrose
Hayes, Sanderson W
Hamlin, Miss Elizabeth
Head, Miss Elizabeth and niece
Healey, Dr
Herrick, Mr and Mrs R F
Herter, Christian
Higginson, Mrs Henry L
Higginson, Mrs Wentworth
Hill, Mr and Mrs. Arthur D
Holmes, Edward J
Homans, Mrs Robert
Hopkinson, Mrs Chas
Houghton, Mrs M G
Howe, Mrs Mark
Hurlburt, Henry F
Ieraidi, Mr and Mrs Francis
Jackson, Mr and Mrs Charles
Jones, Philip N
Judd, George
Kerr, Lewis R
King, Mr and Mrs James R
Lane, Mr
Lawrence, Bishop
Lee, Mr & Mrs Joseph
Lee, Dr & Mrs Roger
Lee, Dr & Mrs Roger I
Lee, Miss Susan
Lenroot, Miss Katharine
Lockwood, Mrs
Lowell, Hon Arnold
Lowell, Frederick E
Lowes, A W
Lyford, Miss Katharine
Lyman, Mr and Mrs Arthur
Lyman, Mrs A T
McKever, Dr and Mrs
McKurnen, Mrs
Merritt, Mr
Morton, James M
O'Mara, Mr
Parker, Herbert
Parsons, Herbert
Parson, Mr and Mrs K B G
Payne, Richard
Perkins, Thomas N
Philadelpheus, Miss
Phillips, William
Pickman, Edward M
Plant, Dr James S
Prince, Mr and Mrs Morton
Putnam, Dr James J
Putnam, Mrs James J
Putnam, Miss Louisa
Putnam, Dr Marion
Richardson, Mrs John
Richardson, Mrs John Jr
Richardson, Dr and Mrs Wyman
Ropes, Mrs James H
Saltonstall, Richard
Sands, Mr Eliot
Sawyer, Henry B
Seabury, Mrs
Sedgwick, Mr and Mrs Ellery
Shattuck, Dr George
Shattuck, Henry
Simonds, Mr and Mrs H G
Solano, Lewis F
Stein, Mrs
Stearns, Dr Warren B
Stoddard, William L
Sturgis, Mrs Warren
Sullivan, Miss
Sullivan, Mrs Russell
Tapley, Miss Alice
Tappan, Robert M
Tuttle, Miss
Van Waters, Dr Miriam

PAY LAST TRIBUTE TO JUDGE CABOT

Flower banked casket containing body of Judge Frederick P. Cabot being taken from King's Chapel following funeral services.

CABOT MEMORIAL CONCERT TUESDAY

A special concert will be given by the members of the Boston Symphony Orchestra in memory of Jurge Frederick P. Cabot, president of the board of trustees of the orchestra who died last week. The concert will take place tomorrow afternoon in Symphony hall at 4 o'clock. Dr. Serge Koussevitzky will return from his mid-season vacation to conduct.

The program which Dr. Koussevitzky has arranged will include choruses from Mozart's Requiem Mass, in which the orchestra will be assisted by the Bach Cantata Club. The concluding number will be Tchaikovsky's "Pathetic" Symphony, a score for which Judge Cabot had often expressed to Dr. Koussevitzky an especial fondness. The orchestra's memorial concert will be open to the public, and no card will be required for admission. The doors will be opened at 3 o'clock.

Trav. Jan 11

CABOT MEMORIAL CONCERT TODAY

Symphony Orchestra to Honor Memory of Late Trustee

The detailed program is announced for the concert to be given by the Boston Symphony Orchestra as a memorial to Judge Frederick P. Cabot, who was president of the board of trustees of the orchestra for 13 years, at 4 o'clock this afternoon, and open to the public.

Dr. Koussevitzky has arranged the following program:

Choruses from Mozart's Requiem.
Requiem.
Dies Irae.
Rex tremendae.
Confutatis.
Lacrimosa.
(Bach Cantata Club, assisting)
Tchaikovsky's Pathetic Symphony No. 6.

The Symphony Orchestra will honor the memory of the late Frederick P. Cabot, President of the Board of Trustees, by a concert in Symphony Hall tomorrow, Tuesday, afternoon. The hall will be open to all comers from three o'clock. The concert will begin at four. The orchestra and the choir of the Bach Cantata Club will be heard in four numbers from Mozart's Requiem; the orchestra alone in Chaikovsky's "Pathetic" Symphony. Dr. Koussevitzky will conduct.

CABOT MEMORIAL CONCERT WILL START AT 4 TODAY

The program for the memorial concert this afternoon by the Boston Symphony Orchestra in memory of Judge Frederick P. Cabot was announced yesterday by Dr Serge Koussevitzky, who has returned from his mid-season vacation to conduct. The doors will open at 3 o'clock and the concert will begin at 4.

The program:

Choruses from Mazart's Requiem; Requiem; Dies Irae; Rex tremendae; Confutatis; Lacrimosa (Bach Cantata Club assisting); Tchaikovsky's Pathetic Symphony No. 6.

Judge Cabot was president of the board of trustees of the orchestra for 13 years. The concert, which is open without charge to the public, was arranged by members of the orchestra and their conductor. No tickets of admission will be required.

Concert-Chronicle

New York Revisited

THE fates of the concert-calendar were unkind, in New York last week, to Dr. Koussevitzky and the Boston Orchestra. They gave their first concert on Thursday evening, when the renowned Lotte Lehmann was making her first appearance in Manhattan—not as operatic actress but as singer of songs. Consequently "second-line" reviewers sat before them to set down comment briefer than usual, often more generalized than particular. They distributed the usual compliments. Sibelius's Fourth Symphony was "superbly played. Dr. Koussevitzky lavished infinite care upon it and the great orchestra lent it every eloquence." Beethoven's Fourth Symphony and Corelli's Suite for Strings were "superlatively performed." Or this again, from The Times, as to Sibelius's Symphony:

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To the program there was occasional demur. It was too long; or it failed to give Frid's Suite—the final number—the chance that the piece deserved. Not all were quick to see that the conductor would contrast the Symphonies of Beethoven and Sibelius, the Suites of Corelli and of Frid. There were the usual repinings over the young Hungarian's music. Scarcely a reviewer was disposed to take it for what it manifestly is; a fertile high-spirited, exercise in fancy and in skill. "It was entertaining [illegible] "not important." Or the themes lacked "great significance" and were overworked. Of all mortal men, only reviewers walk always among the stars where everything is "important" and nothing is insignificant. The rest of us—poor devils!—snatch eagerly at something that is "entertaining and original." So little is in our hapless lives.

INFORMATION OBSCURED

95

Day's Record And News of Concert-Halls

In Memory of Judge Cabot, Apollo Club with Harp, Paderewski's Pieces

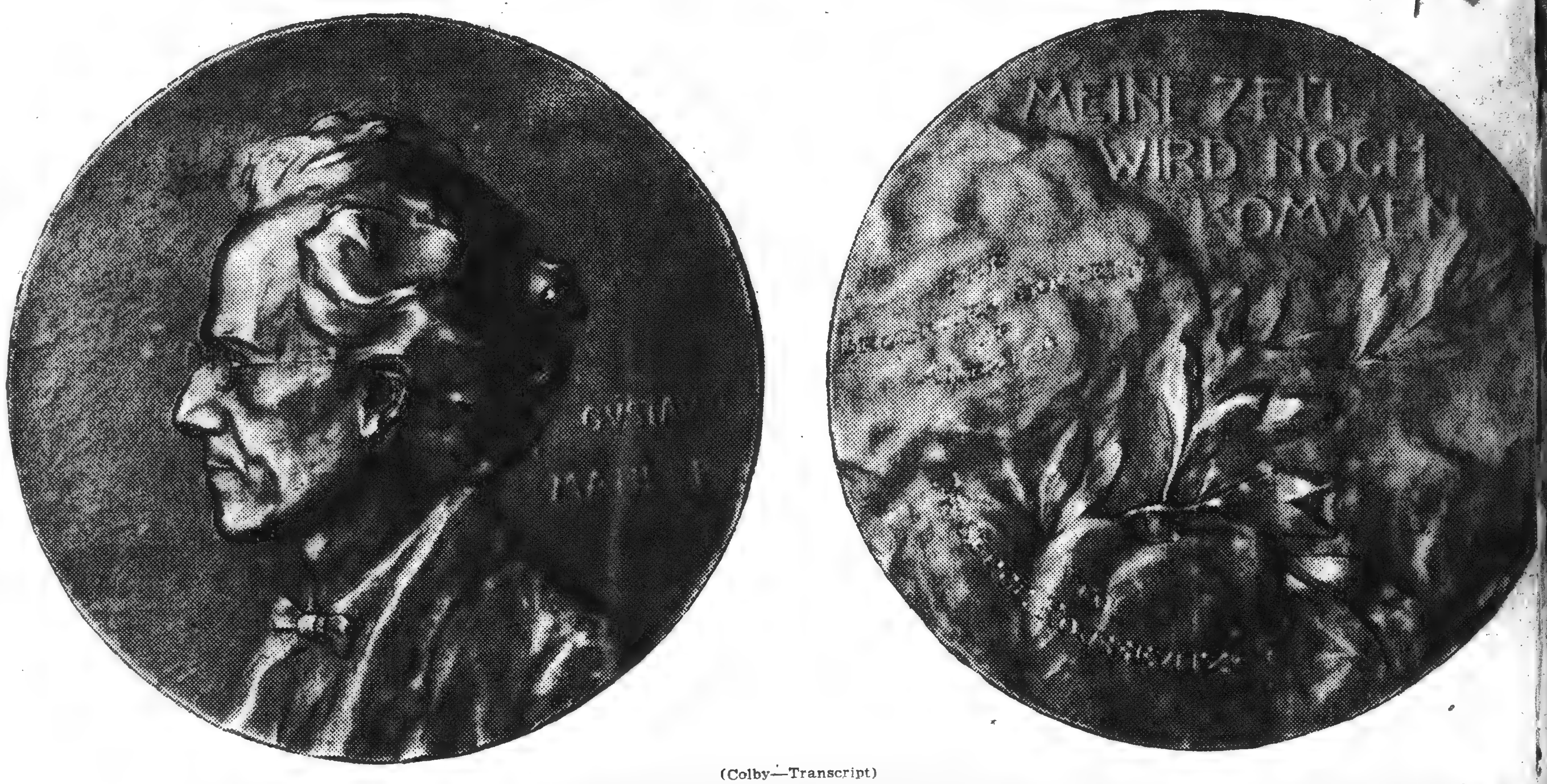
THE trustees, the managers, the conductor and the members of the Symphony Orchestra chose a wise way to recall and honor the memory of the President of the Board, the late Frederick P. Cabot. Precedent ordained a commemorative piece to be first number at the next pair of Symphony Concerts. The choice would not be easy. In the past, whatever the occasion, it has seldom escaped blame. For the most part the usual audience would listen in the usual way, then pass to the further course of the concert. If it were invited to rise, it would straggle to its feet. If it were asked to stand during the memorial number, it would shuffle uneasily. The restraining arm of the conductor might be necessary to check misplaced applause. Every frequenter of the Symphony Concerts, especially in pre-war years, remembers how awkward these "tributes" seemed to sensitive participants; how incongruous with the purpose. They suited only dead composers, recalled by some fragment of their own music in normal, yet honoring place.

Dr. Koussevitzky, who has a sense of ceremony, suggested the better way: A concert isolated from any regular series, departing from normal course, confined within its commemorative purpose, open to all comers. With the program there would also be room for choice. Since death and departure prompted the occasion, death and departure might not be ignored. There was thought of churchly rite, of the world to come. Therefore five numbers from Mozart's Requiem Mass. Evidently Dr. Koussevitzky was disinclined to the conventional pieces for such occasion—Mozart's Masonic Funeral Music, or the slow movement from Beethoven's "Eroica" Symphony, or the plangent mourning for Siegfried in "Götterdämmerung," or the transcription for orchestra of the Funeral March in Chopin's Piano-Sonata. He preferred music that in life Judge Cabot had heard with admiration and emotion. One such Symphony immediately occurred to him—Chaikovsky's "Pathetic." In it, moreover, who but death beats the drum in the second movement; while the final threnody, whatever its undernote of despair, is also lamentation. Above finality and oblivion it sounds.

As the conductor had planned, so the memorial concert was accomplished. The audience filled the hall. Since human nature is changeless, some in it had seized the opportunity to sit before Dr. Koussevitzky, the orchestra and the "Pathetic Symphony" without money and without price. Many more had come in the spirit of the occasion; while among them frequenters and sustainers of the Symphony Concerts were not lacking. A sporadic rustle of applause at the conductor's entrance quickly subsided. At his call first the orchestra, then the audience, rose for a moment of ceremonial silence. Then, with the Bach Cantata Club as choir, followed these numbers from Mozart's Requiem Mass: the petition for rest and light; the first strophes of Dies Iræ; the strophe in which the God of majesty—and pity—descends; the strophe of the call to the blest; the succeeding strophes that end the hymn with a prayer. In degree the absence of solo voices may have conditioned the choice, but it was appropriate. There was pause for the readjustment of the orchestra; then the "Pathetic Symphony"; from stage and auditorium quiet dispersal. . . . . Through fourteen years Judge Cabot had served faithfully the orchestra, its public and the art of music that is its care. All three had joined together in these final rites of recollection, regard and regret.

H. T. P.

"My Time Will Yet Come"



(Colby—Transcript)

Medal of Honor Bestowed upon Dr. Koussevitzky Last Saturday in New York by the Bruckner-Mahler Society of America to Mark His Production in Boston and New York, This Season, of Mahler's Ninth Symphony. In Appreciation as Well of His Zeal for Both Composers

SYMPHONY ORCHESTRA HONORS JUDGE CABOT

Free Concert Pays Tribute to Late Head of Trustees

The Boston Symphony Orchestra paid tribute to the late Judge Frederick Pickering Cabot, president of the board of trustees of the orchestra, who died Jan 6, with a memorial concert in Symphony Hall yesterday afternoon.

Dr Koussevitzky returned from his mid-season vacation to conduct five choruses from Mozart's Requiem: The "Requiem," the "Dies Irae," "Rex Tremendae," "Confutatis," and the "Lacrimosa" and Tschaikovsky's sixth symphony, the "Pathetic," for which Judge Cabot is said to have expressed liking and admiration. The Bach Cantata Club sang the choral parts in Mozart's score.

Judge Cabot was the first president of the board of trustees of the Boston Symphony. He was elected to that office in 1916, when Maj Henry Lee Higginson, founder and sustainer of the orchestra, relinquished control of the Boston Symphony, and the present governing organization was established.

The concert was open to the general public, who were admitted without admission fee and without tickets, the first time, it is said, such circumstances have prevailed in the history of the Boston Symphony. The doors were opened at 3, and the auditorium was soon filled.

The family of Judge Cabot and members of the board of trustees occupied a section of the first balcony on the right hand side near the platform.

At 4 o'clock, Dr Koussevitzky walked to the podium, and with a slight gesture bade orchestra and audience rise. After a minute of silence he turned and began the first chorus of supplication from Mozart's mass for the dead.

Following the choral music, an intense and moving performance of Tchaikovsky's symphony concluded the impressive and fitting musical tribute.

SYMPHONY'S TRIBUTE TO JUDGE CABOT

Memorial Concert as Gift to the Public

Post JAN 13

BY WARREN STOREY SMITH

Yesterday afternoon, for the second time this season, Dr. Koussevitzky and the Boston Symphony Orchestra paid tribute to the dead with a memorial concert that was gift to the public. In the first concert such honor was paid to the late Thomas A. Edison. The concert of yesterday was for Judge Frederick P. Cabot, president of the Board of Trustees of the Symphony Orchestra from 1918 until his death a few days ago.

"PATHETIC" HIS FAVORITE

For Mr. Edison the commemorative music was Beethoven's "Eroica" Symphony, a favorite piece of the great inventor. To Dr. Koussevitzky, Judge Cabot had often confessed a strong partiality for the "Pathetic" Symphony of Tchaikovsky, and this Symphony, played yesterday, proved, as might have been foreseen, highly suitable as memorial music. A mood of melancholy rising to the heights of tragedy pervades, if it does not dominate, the first movement. The Finale has long been known as one of the mightiest of musical threnodies. In this masterpiece of his fellow-countryman's Dr. Koussevitzky has ever been eloquent as interpreter and conductor. This eloquence, perhaps even intensified by the nature of the occasion, was evident yesterday.

As preface to the Symphony came five choruses; the Requiem Aeternam, Dies Irae, Rex Tremendae, Confutatis and Lacrimosa from Mozart's Requiem, sung by the Bach Cantata Club, which had recently assisted the Symphony Orchestra in a performance of that work. The appropriateness of this music to the purpose for which it was used yesterday goes without the saying, and the performance again attested to the quality of the choir and to the devotion of Dr. Koussevitzky.

A few seats yesterday were reserved for guests of the orchestra and for the members of the chorus once their part in the concert was done. There were not seats enough left to accommodate all of those who wished to attend, and some were permitted to stand in the aisles. At Dr. Koussevitzky's first appearance on the stage an incautious few attempted applause, which was quickly silenced; from then on until the end there was no handclapping or other unseemly expression of approbation. At the concert's beginning, when he reached the conductor's stand, Dr. Koussevitzky bade audience and orchestra stand for a few moments in silent tribute to the man who for 14 years had ably presided over the board that has guided the orchestra's destinies.

Sensibility

TRANS JAN 11

(Marceau—New York)

Chalmers Clifton

To Be Guest-Conductor at the Symphony Concerts of Next Friday and Saturday

Trans. Jan 14

As guest-composer and conductor at the Symphony Concerts of next week, Gustav Holst will fill the program with his own music, viz: A new Prelude and Scherzo, "Hammersmith," named from the riverside suburb in which he lives in London; the ballet-music from his opera, "The Perfect Fool"; a rhapsody on Somerset folk-songs; his largest orchestral piece, "The Planets," unheard here since Mr. Monteux's day. Mars, Venus, Mercury, Jupiter, Saturn, Uranus and Neptune each has a division.

96

Concert-Chronicle

Trans Jan 14

From Mr. Clifton as Guest

IN his eight years at Symphony Hall Dr. Koussevitzky has established a "tradition" in program-making for the Symphony Concerts. Deputy conductors and guest-conductors, when their turn comes, alike defer to it. On every program for the concerts of Friday and Saturday—it ordains—there shall be something new. This something need not be the latest effusion of the latest experimenter, though the experimenters have received due place. It may be long overlooked music from the distant past; or that greater rarity a neglected masterwork from a composer of recent or present day.

Chalmers Clifton—to be guest-conductor at Cambridge this evening, in Boston on Friday and Saturday, so filling the first week of Dr. Koussevitzky's annual respite—heeds the new "tradition." Out of the remote and out of the recent past, he sets on his program a work not yet known to the Symphony Concerts: Handel's Concerto Grosso, No. 9, in F major for String Orchestra; Griffes's Poem for Flute and Orchestra, with Mr. Laurent in the solo-part. Nor are the excerpts from "Götterdämmerung" — "Morning Dawn" and "Siegfried's Rhine-Journey" —too familiar in these days at Symphony Hall, since outside the "Ride of the Valkyrs" Dr. Koussevitzky extracts little from the "Ring" music-dramas. Only with the Symphony from Sibelius—the second—does Mr. Clifton enter upon ground that Dr. Koussevitzky frequents.

Griffes and Handel

Eleven years ago Mr. Monteux discovered Griffes as orchestral composer and produced at the Symphony Concerts his tone-poem, "The Pleasure-Dome of Kubla Khan." Last spring Dr. Koussevitzky timely revived it. Now comes the Poem for Flute and Orchestra heard first in Boston at a concert of the Boston Musical Association, with Georges Longy conducting and Elizabeth Jordan playing the solo-part. "It was composed," said the program-note, "in the summer of 1919 at the suggestion of Mr. Georges Barrère, the noted flutist," who "first played it at a concert of the New York Symphony Orchestra under Walter Damrosch in the following November.

John Tasker Howard, in his recent book on American music, has this to say of Griffes's Poem: "It ["The Pleasure-Dome of Kubla Khan"] is colorful music, and so is his Poem for Flute and Orchestra, which was first played by Georges Barrère with unforgettable mastery. In the orchestration of the Poem Griffes surpassed his work in the Pleasure-Dome. It is the most mature of his works. Starting in a gray mood, it merges into a dance movement of strange tonality, with a suggestion of Oriental rhythm and color."

The Poem is scored for small orchestra in addition to the solo-flute, only two horns, harp and strings. Low-pitched instruments play a melody "espressivo" (9-8) which the solo-flute soon repeats. In the thirtieth measure the flute, "tranquillamente" against sustained chords in the orchestra, has a descending phrase which is repeated after several of the later divisions of the piece, somewhat in the manner of a refrain. Stage by stage, the music stirs into ever increasing activity, gradually gathers more and more speed until finally it breaks into a dazzling "Vivace," 2-4. After this has touched climax in a "Presto," the original tempo and mood are resumed with the melody of the refrain, then with the theme of the beginning which is now also theme of conclusion. The reader finds charm in every page of the score.

Though one sees Handel's Concerti Grossi frequently listed on programs, it is surprising that less than half of them have been heard at the Symphony Concerts. Only Numbers 5, 6, 7, 10 and 12 have been played here, and of those five, Number Seven had its last turn long before the present régime. Now Mr. Clifton adds No. 9, in F major, to the list. Two solo violins constitute the "concertino." The movements are (1) Largo; (2) Allegro; (3) Larghetto; (4) Allegro; (5) Minuet. The first, fourth and fifth use the string orchestra "tutti"; in the second and third the "concertino" alternates with the rest of the orchestra. The Largo, on the printed page, looks like a very elementary modern waltz. The first Allegro is bright and vivid. The Larghetto has the rhythm of a "Siciliano" so often favored by eighteenth century composers when writing in this tempo. The second Allegro is a four-voiced fugue. The Minuet—a curious choice for a final movement—is a simple two-part form with a 'cello solo beginning each of the two parts.

A. H. M.

As Cambridge First Hears Mr. Clifton

Trans Jan 15

USUALLY one of the concerts of the Boston Symphony Orchestra at Cambridge falls into Dr. Koussevitzky's two-weeks' vacation. Last evening's concert was no exception. And the first of the two guest conductors—with the same program as that of today and Saturday in Boston—Mr. Chalmers Clifton, at this concert made his bow to Boston within the precincts of his alma mater. That program assembled a Concerto Grosos of Handel, hitherto unheard in these parts. Number Nine, in F major; Charles T. Griffes's Poem for Flute and Orchestra with Mr. Laurent as soloist—also a novelty; portions of Wagner's "Götterdämmerung," known as "Daybreak" and "Siegfried's Rhine Journey"; Sibelius's second Symphony.

Mr. Clifton, in his slight, fragile figure, still recalls the remembered youth of his student days and a few years later. Even then he was conducting. But almost a score of intervening years have brought the inevitable gray to his head. And of course his manner before his orchestra has long left behind anything that might be termed "student-mässig." He conducts with vigor and with certainty; most of the time his eyes are not on his score, indicating that that score is all but memorized. His readings avoid angularity; keep his music fluid and moving; court flexibility of rhythm. Apparently he has no difficulty in imposing his carefully considered plans on the orchestra.

Detailed consideration of this concert this review will avoid since the place for such consideration is in tomorrow's review of the concert at Symphony Hall. Suffice it to say that Handel's concerto follows more or less the accustomed course of these concerti, with its bright, sparkling movements, its movements grave, its movements borrowed from the dances of the day; that Mr. Clifton and his orchestra gave forth both the breadths and the vigors and the energetic movement of Handelian music. Not often does one hear from Mr. Laurent except in occasional solo passages which are part of the general orchestral texture. It was matter of gratification then, to hear him in the suave, subtle music of Griffes's Poem. Surely every nuance, every delicate change of mood which Griffes put into his score Mr. Laurent drew from it. And Mr. Clifton and the orchestra adeptly sketched the slight orchestral backgrounud.

To hear Mr. Clifton conduct Wagner one might easily have dubbed him a Wagnerian. Clearly were the various motives outlined. Unbroken was the general musical flow. And as a progress toward a single climax, well placed, amply delivered, he read his music.

His Sibelius was music of flaming passion—if the term has not been overworked. Ardently he bade brasses and woodwinds proclaim their several themes. It was also music of those immense vistas which Sibelius so ably summons, often with a single line, or at most two lines of music.

A. H. M.

There is no warrant for the reiterated rumor that production of Mr. Gershwin's Second Rhapsody for Piano and Orchestra is indefinitely postponed at the Symphony Concerts. Conductor and composer have agreed upon Friday, Jan. 29, and Saturday, Jan. 30, as the dates of first performance and neither has changed his mind. In the following week, moreover, Dr. Koussevitzky intends to play the new Rhapsody in New York and possibly in other cities.

Trans

JANUARY 16, 1932

== Deaths

Colorless Symphonic Afternoon

Handel, Griffes, Sibelius Eke Out an Unrewarding Guest-Conductor

WHEN Mr. Chalmers Clifton, as guest-conductor during the first week of Dr. Koussevitzky's annual absence from the Symphony Concerts, came to the platform of Symphony Hall yesterday afternoon, the assembled string choir of the orchestra gave no sign. The audience, for its part, received him with a light round of courteous applause. It looked upon the straight, slender figure that some recalled from Mr. Clifton's youthful days as conductor of the Pierian Sodality in Cambridge and of The Cecilia in Boston. Fifteen years of maturing in New York and elsewhere have greyed blonde hair and taken color from fresh cheeks. With the quick step that used to mark him. Mr. Clifton still advances to the podium, though not at the top speed with which Mr. Stokowski strides across the intervening distance. Yet in certain movements of the arms and in the backward fling of his head at moments of proclamation or climax he recalls for the instant the renowned Philadelphian. Mr. Clifton, however, is no imitator; out of experience he has acquired a serviceable technique of his own. It neither distracts the audience nor, so far as the concert tested it, fails of its purpose with the orchestra.

To most Mr Clifton's program was pleasing—the choice of a conductor who also takes thought of his hearers. Since the temptation of Dr. Koussevitzky's string choir is irresistible, it began with one of Handel's Concerti Grossi, in F major No. 9, new to Symphony Hall. It surprised—and possibly disappointed—expectant hearers, since it contains less of the stately, orotund, broadly songful Handel than of the Handel who at will turned off light-running allegros, smiling minuets, deft gigues. Then followed Griffes's Poem for Flute and Orchestra hitherto strangely overlooked at these concerts. Though brief, it takes high place in his slender residue. Seldom in our time is music drenched in such rhapsodic quality. Played by Mr. Laurent at the top of his powers, while a diminished orchestra set in background, it held the audience rapt and stirred.

Since the days of Dr. Muck the public of Symphony Hall has not heard so few excerpts from the "Ring" operas of Wagner. Therefore the arrangement for concert-purpose of the music in which Siegfried parts from Brünnhilde at dawn and voyages the Rhine toward Gunther's house, sounded with uncommon freshness. But removed from its place in "Götterdämmerung," it is not the most effective of Wagnerian fragments. . . . On that score the concluding number made amends. Sibelius's Second Symphony, in D major, is familiar stuff in this, his American seat. These twenty years it has not once failed of glad response.

It would not be the truth to say that Mr. Clifton has matured into a remarkable conductor; but he is well-schooled, intelligent and capable. He did not once thrust himself between composer and audience that the music in hand might bask in his, rather than the creator's, glory. Nor did he once distort it into what our précieuses call a "very personal reading." Rather an exuberant and unquenchable energy possessed him, to be stayed only by the soft-voiced Griffes. Often he seemed strangely dull to the finer sonorities of which the orchestra is capable. The Wagnerian excerpts lacked manifold splendor of tone. The string choir sounded lean rather than rich through Handel's Concerto. Even in the Symphony, the solo-instruments seemed less significant and characteristic than is their wont or the composer's design. In the slow movement the advent of the dominant melody from woodwind chords against whiplash strings was surprisingly unimpressive. Only in the unfolding flood of the Finale did Mr. Clifton discover how multifold could be the instrument at his disposal.

Perhaps one reason is not far to seek. Mr. Clifton proved uncommonly fond of quick and rather inflexible tempi. He brisked through the swifter movements of Handel's Concerto as though it were his will to keep them short-breathed. Even when the marking was largo or larghetto, he would not give the choir time to broaden the expansive phrases. Rather he clipped them. At the outset the ear welcomed his pace with the fragments from "Götterdämmering." Here was to be no luscious dallying. Soon it was plain that this quickening lessened broad flow and spacious progress, was too tight for many an outspreading period. Only in the Symphony of Sibelius did the conductor's tempi seem apt to substance, spirit, style. Only there did his accents suggest a lively sense of charactering rhythm.

Unmistakably this Symphony is Mr. Clifton's tour de force. Yet even there came reservation and mistrust. His musical intelligence will carry him so far;his capability will keep him and the orchestra going presentably. All three encourage expectations that slip away unfulfilled. The song of the Rhine-Maidens began to glow. Now, the listener thought, was Mr. Clifton's moment; but he "exposed" it rather than turned it into tonal gold. The great-voiced Handel sounds not at all out of this Concerto Grosso. He swells not into instrumental song; he strides, full-handed, through no counterpoint. The slower moments recede into conventional formulas. All else is freshly invented, lightly worked, quick-motioned, gay-spirited. With such a Handel we listeners too seldom make acquaintance. Yet the conductor, with all his briskness, dried and cribbed him into a monotonous exposition of chamber music. . . . Mr. Clifton's cool intelligence is untouched by the divine fire; his clear capability is too little tempered by sensibility, finesse and projecting imagination. By all means let us hear these lesser conductors when their betters are not available. They must not say that, being Americans, they receive no opportunity. Their shortcomings, as well as their accomplishments, make them interesting.

Griffes's Poem was the inspiriting piece of the afternoon. Such rhapsodic music seems in these cerebral days to belong to another time. Leave Stravinsky at his table from morn to midnight pondering measures; while out of doors Griffes outpours his song irresistibly. It emerges out of the shadowy accompaniment; takes shape, gathers body, unfolds from itself division into division; sinks into final glow. Romantic rapture possesses the composer; romantic ardor releases him; he cannot choose but sing upon his flute. A music at white heat almost melts waiting judgment. The listener is warmed to the heart; stirred to the quick. With difficulty wisdom reminds him that such composition is inevitably uneven—and he remembers measures when for the moment the melodic obsession flags. The rapture and the ardor beat high again; but reflection wishes that now and again they had been choicer of material and of means.

Or in imagination the listener sees Griffes bending over the music-paper, refining upon a subtly shaded accompaniment, in the reaction from creative heats fearing lest the glow fade. If it has, then Mr. Laurent renewed it not only with a wondrous richness of tone, but with a wealth of rhapsodic feeling. Through measure after measure composer and player sang as one. Griffes looked upon a vision, meditated and wrote the tone-poem of "Kubla Khan." A passion of creation filled him and he could not choose but make this rhapsody. Had he lived to maturity, then in him inspiration and reflection might have joined, and to what music-making.

H. T. P.

The program-book at the Symphony Concert yesterdav made first announcement of subscriptions to the guarantee fund that annually meets the operating deficit. The list of contributors, thus far, fills the usual two pages, but their subscriptions amount to no more than $36,677.50. Evidently the friends of the Symphony Orchestra have more than common reason to bestir themselves.

[illegible]

tion in New England * * SATURDAY, JANUARY 16, 1

RS HAVE UNITED

Chalmers Clifton Conducts Boston Symphony as Guest

By MOSES SMITH

Chalmers Clifton conducts this week's concerts of the Boston Symphony Orchestra, while Serge Koussevitzky takes his annual fortnight of respite from his strenuous labors.

Mr. Clifton assembles, for his program, an assortment of mixed matter that includes a Concerto Grosso of Handel, the Poem for flute and orchestra by Charles T. Griffes, "Daybreak" and Siegfried's Rhine Journey from "Gotterdammerung" of Wagner, and Sibelius' second symphony.

Considering, first, the externals of Mr. Clifton's conducting, it may be said that he is of the "vigorous" school, mirroring the excitement of the music (if any) with his own gestures. Each number of this program, moreover, he knew so thoroughly that his glances at the scores before him were but perfunctory. His indications were direct and—apparently—accurate to the men before him.

So far as his "readings" were concerned, we liked especially that of the Handel Concerto, the ninth of the set, never previously heard in Boston. The style was Handelian, as we conceive it, and the playing of the orchestra under Mr. Clifton was immense. The following Poem of the ill-fated Griffes was also given sensitive performance, with Mr. Laurent playing the flute solo ravishingly. The music itself is the later Griffes—Debussyan in character, sparingly and exquisitely orchestrated.

CLIFTON CONDUCTS AT SYMPHONY

Trav

With Mr. Chalmers Clifton in the conductor's stand, the Boston Symphony orchestra yesterday afternoon turned its attention to a program that was interesting in is musical balance and brilliant in its performance.

Mr. Chalmers has distinguished himself as a conductor from the days long before the war, and displayed the same virility and interpretative powers, the same sensitive and highly intelligent conception of the material at hand, for which he has been favorably known to concert lovers.

The first performance in Boston of the F major Concerto Grosso for string orchestra of Handel opened the afternoon's program. In robust vein, with the delicacy of tone and briskness of rhythm reserved for the closing Minuct and Gigue, the concerto is one of the most significant and magnificent of the twelve in the suite.

There followed a Poem for flute and orchestra with Mr. Georges Laurent as soloist, by Charles Tomlinson Griffes, one of America's great composers whose untimely passing some years ago was a genuine loss to the musical world. The music of the flute in solo has an acute sweetness, appealing when an artist of Mr. Laurent's attainments is entrusted with it, and Griffe's poem brings out all the delicacy and loveliness of tones.

The stirring Daybreak and Siegfried's Rhone Journey from Wagner's "Dusk of the Gods," proved as exciting and inspiring musical fare as ever, with the orchestra and conductor rising to splendid heights.

The last half of the afternoon's program held the second symphony from the most eminent of Finnish composers, Jan Sibelius. Having won the distinction of putting Finland on the musical map, Sibelius stands today as one of the most original, powerful and individual geniuses in musical history. While the seriousness of his attitude is always apparent, there are glimpses of trenscendent beauty everywhere, throughout the four movements of this significant work. The finale is a triumph of brilliance in sound and color, and the performance yesterday left an audience at the pitch of enthusiasm. There was vigorous applause for orchestra and conductor.

The program will be repeated this evening, while next week's concerts present as conductors Mr. Gustav Holst in a program of his own compositions.

J. D.

Boston Symphony

With Dr. Serge Koussevitzky on his mid-season vacation, the twelfth program of the Boston Symphony season was entrusted to Mr. Chalmers Clifton, the New York conductor and composer, who on the afternoon of Jan. 15 directed, in Symphony Hall, Boston, the performance of these works: Handel: Concerto Grosso in F major, op. 6, No. 9; Griffes: Poem for flute and orchestra; Wagner: "Daybreak" and "Siegfried's Rhine Journey" from "Götterdämerung"; Sibelius: Symphony No. 2 in D major.

Mr. Clifton, although no stranger to Boston, having directed from 1915 to 1917 the chorus of the Cecilia Society, made on the present occasion, we believe, his first appearance with the Boston Symphony Orchestra. He revealed himself at once as a conductor of authority, familiar with orchestral routine, who places his talents at the service of the composer in hand, without striving for unusual effects. These qualities led to an exceptionally fine performance of the Handel item, which, oddly enough, had not been heard before in Boston.

Charles T. Griffes's Poem, heard now for the first time at these concerts, had a luminous interpretation, benefiting not only by the superb artistry of Mr. Georges Laurent, first flautist of the orchestra, but by the sympathetic accompaniment. This work and the symphonic poem, "The Pleasure Dome of Kubla Khan," seem destined to stand as the principal monuments to Griffes, who was a young American composer of high promise.

The gifts which had carried Mr. Clifton with success thus far were less serviceable in the Wagnerian excerpts. This music demands a penetrating dramatic understanding which goes far deeper than any indications which may be found in the score. The interpretation here was faithful but not perhaps revelatory of all the possibilities. The symphony, however, had a vivid reading and a brilliant performance, and the conductor was warmly applauded at its close.

L. A. S.

E. L. H.

MUSIC

SYMPHONY CONCERT

Her Jan 16

By PHILIP HALE

Chalmers Clifton, as a guest, conducted the 12th concert of the Boston Symphony orchestra in Symphony hall yesterday afternoon. His program was as follows: Handel, Concerto Grosso, F major, op. 6, No. 9. Griffes, poem for flute (Mr. Laurent), and orchestra. Wagner, "Daybreak" and "Siegfried's Rhine Journey," from "Dusk of the Gods." Sibelius, symphony No. 2, D major.

There is no record of a previous performance in Boston of Handel's ninth concerto. Why this music has been neglected is unaccountable. One wished yesterday that it had not been performed with almost undeviating tonal force, except for the "concertino" passages, the measures for two solo violine. Surely the music, especially the larghetto and the minuet, demand gentler, more expressive treatment. Mr. Clifton, having this great orchestra before him, was apparently intoxicated by the sonority and too often called for full strength. Having technical control, giving many evidences of his skill as a conductor, he nevertheless was sparing in contrasts of light and shade and averse to fine dynamic gradations. And so Handel and Sibelius suffered more than once.

As some conductors let Handel's oratorio singers roar lustily throughout his choruses—wasn't it Ruskin who mentioned the "multitudinous roar of mediocrity"? so Mr. Clifton seems to be of the impression that Handel's concertos should be played in a continuously and aggressively sturdy manner, as if nuances were not known in that composer's day and generation.

Fortunately this proclivity for extreme loudness was not noticeable in the accompaniment to the Poem for flute; and for two good reasons: the score forbids; the orchestra was reduced. There is a sentimental as well as a musical interest in the compositions of Griffes. of whose early death it might be said in Marlowe's words:

"Cut is the branch that might have
grown full straight,
And burn-ed is Apollo's laurel bough."

It was in Boston that Griffes knew the joy of success when his "Pleasure Dome of Kubla Khan" was applauded 12 years ago; it was here that his admirers realized he was a sick man, worn out by overwork, and the final task of copying his orchestral parts, for he could not afford a copyist, copying at night and teaching music by day.

This Poem was brought out in New York at a symphony concert in the same year and the same month that "Kubla Khan" was heard in Boston. The next year there was a performance at a concert of the Boston Musical Association. The Poem is of unequal worth. The greater part has decided individuality in its romanticism, pages of true poetic feeling, in both the solo measures and those of the accompaniment, but there is one short section that one would wish away: a section in which the theme and its treatment are out of place, unworthy of the context, a theme surprisingly vulgar for so refined a musician. But Griffes had not reached his maturity as an artist; he was still more or less in the experimental stage; he had not the time for revision and rejection; it was as if he felt the need of haste, and wishing to hear his music, realized that the night was fast approaching when he could not work. The solo was beautifully played by Mr. Laurent, technically and with the rhapsodic feeling demanded by the music. And here Mr. Clifton was discreet and sympathetic in the accompaniment.

Those who insist that excerpts from Wagner's "Ring" should not be played in concert halls are here reminded that he himself characterized the "Rhine Journey" as an orchestral scherzo; that during his lifetime he conducted in concert excerpts from his music dramas. It was good to hear this brilliant scherzo and its prelude, which had not been performed at these concerts since 1922.

Was the apparently episodic character of the symphony the fault of the composer or the conductor? Certainly the movements lacked continuity of thought; nor was there any necessity for the ever-recurring tempestuous treatment, too seldom relieved by quietly emotional sections. Mr. Clifton, undoubtedly, had his own scheme carefully planned; he brought out stirring effects in his swellings of tonal force, but his whole interpretation was in too violent a vein. When he arrived at an inevitable climax, it had been discounted by preceding orchestral explosiveness, blare of brass and forcing of strings. An audience in any country rejoices in the stress that is brother of noise. It is therefore not surprising that this interpretation was loudly applauded by many.

The concert will be repeated tonight. Next week Mr. Gustav Holst, the celebrated English composer, will, as a guest, conduct his Somerset Rhapsody; the ballet from his opera, "The Perfect

Fool"; the prelude and scherzo "Hammersmith"; and "The Planets." Only "The Planets" is known in Boston.

Post Jan 16

CLIFTON CONDUCTS SYMPHONY

Georges Laurent, Flute the Soloist in Griffes' "Poem"

BY WARREN STOREY SMITH

Dr. Koussevitzky is now on his midwinter holiday, and the first of the two guest conductors to replace him at the Symphony concerts is Chalmers Clifton, who yesterday afternoon, making his first Boston appearance as conductor of the Boston Symphony Orchestra, led that band through a programme of pieces by Handel, ,Briffes, Wagner and Sibelius.

HANDEL AND GRIFFES

No stranger to this city is Mr. Clifton. For two seasons, 1915-1917, he was the conductor of the Cecilia Society. It may be said of him, however, that he is the first American who has appeared as guest conductor at a pair of Symphony Concerts who came as conductor only, not partly as composer.

It is the custom for guest conductors at the Symphony Concerts to introduce some music not in the current repertory of the orchestra, that they may not, so to speak, encroach upon the regular conductor's own ground. Thus Mr. Clifton offered yesterday one of the 12 Concerto Grossi for strings by Handel, No. 9, in F major, that for some reason had escaped previous performance at the Symphony Concerts. For the first time at these concerts, too, Mr. Clifton offered Charles T. Griffes' Poem for flute and orchestra. The double excerpt from Wagner's "Dusk of the Gods," "Daybreak" and Siegfried's "Rhine-Journey," and the Second Symphony of Sibelius made the rest of the programme.

Laurent as Soloist

Griffes' Poem strengthened the suspicion that, gifted as he was, that composer's talent lay in the direction of the smaller rather than the larger forms. This Poem is music of no great distinction or originality, though the final section, wherein the music takes on an Oriental tinge, is notably more interesting than what had gone before. But it afforded welcome opportunity for Mr. Laurent's appearance as soloist, and in his playing of the flute part yesterday there were represented in the highest degree taste, musicianship and virtuosity which have long made him an outstanding member of an outstanding orchestra.

The Concerto Grosso of Handel may not be one of the most important of the 12, but it by no means deserves complete neglect. Mr. Clifford is to be thanked for giving us a hearing of music which is, after all, Handel's and none other's.

Audience Cordial

In the pieces by Handel and Griffes Mr. Clifford displayed his most engaging qualities as conductor. Handel's music was played smoothly, musically, with tonal finish, with expression and with vigor when those qualities were in order. The delicate orchestration of Griffes' Poem was permitted its full effect, and Mr. Clifton kept the orchestra properly subordinated to the flute, a creditable achievement. His choice of the pieces by Wagner and Sibelius seemed an unfortunate one, since there was reason to believe, from yesterday's performance of both, that music of such elemental bigness and dramatic force is alien to Mr. Clifton's temperament. Both pieces seemed yesterday somehow dwarfed and minimized.

At the end of the Symphony Mr. Clifton was recalled by applause which seemed genuinely cordial. And it should be added that Mr. Laurent received a tribute of handclapping that must have proved to him, if he did not already know, how much he is admired and beloved by the subscribers to the Symphony Concerts.

MUSIC

Globe Jan. 16

SYMPHONY HALL

Boston Symphony Orchestra

Chalmers Clifton conducted yesterday's Symphony concert as guest, since Dr Koussevitzky is taking his annual midseason vacation. Next week Gustav Holst, the noted English composer, will conduct the orchestra in a program of his own works.

Mr Clifton's program included a Handel concerto grosso in F major, opus 6, No. 9; the late Charles T. Griffes' poem for flute and orchestra; "Daybreak" and "Siegfried's Rhine Journey," from Wagner's "Goetterdammerung," and Sibelius' Second Symphony. Georges Laurent, first flute of the Boston Symphony, was soloist.

It is to be wished that American orchestras of the first rank would more often turn, as the Boston Symphony has done this week, to American conductors when a guest leader is needed. If a European of the calibre of Toscanini, Mengelberg, Fuertwangler, or Bruno Walter is available, he should, of course be preferred to any living American. But if no conductor already known to be of the first rank is to be had, it is better to give the opportunity to a young American. How else can we hope to develop American musicians? Too often our foremost orchestras are conducted by Europeans, who have no real superiority over American conductors, either in talent or in experience.

Mr Clifton, a Harvard graduate, and a former conductor of the Cecilia Society, is no stranger to Boston. In recent years he has been conductor of the American Orchestral Society in New York. He has appeared as guest in other American cities. Yesterday he rose to his opportunity. His conducting had taste and authority. His readings were individual and eloquent without doing violence to either the letter or the spirit of the chosen pieces. Plainly his abilities deserve recognition. Were he a European, he would no doubt have won a permanent conductorship of an important orchestra before this.

It is curious that the Handel concerto played yesterday should have been overlooked by other conductors. Music so ingratiating belongs in the standard repertory, yet this concerto had not been perfoimed in Boston before. Mr Clifton, using the full number of the strings, and the necessary harpsichord, secured a richness and variety of tone without excessive sonority. His reading had the qualities said by Rolland to be needed in the performance of these Handel concertos. It sounded like an improvisation, a spontaneous give and take between instruments and groups of instruments. There was none of the pedestrian time beating that disfigures routine performances of such music, but a sensitive, flexible shaping of phrases, a delicate, never insistent rhythmic flow.

Mr Laurent's consciously impeccable flute playing deserved the hearty applause accorded him after the Griffes "Poem." He is an admirable flute player. But there is more emotion in the poignant, groping melodies of Griffes than his interpretation disclosed. At moments his phrasing lacked subtlety. This "Poem" misses by a tragically narrow margin being a masterpiece. Griffes' death at 35 robbed us of one of the two or three American composers who have given promise of great creative achievement.

Mr Clifton's Wagner had the requisite sonority and breadth of style, though it lacked something of the perfect clarity of line that distinguishes the conducting of Dr Karl Muck, or of Toscanini. The excerpts brought the wonted thrill to the listener. But there were blurred passages.

The Sibelius symphony was particularly well interpreted. Its highly individual idiom was sympathetically treated. The final apotheosis was dramatic, with no lapse into facile melodrama. It brought conductor and players hearty applause.

P. R.

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Holst Best Known for Compositions

Symphony Leader Began Professional Career as Trombonist

Prov

BY WARREN STOREY SMITH

Gustav Holst, who will conduct the Boston Symphony Orchestra at its concert in the Albee Theatre Tuesday night, is an Englishman of Swedish descent on the paternal side. The name was originally Von Holst, but in that form it had a suspiciously Teutonic sound and, in the early years of the World War, Holst dropped the von lest he be suspected of having German blood. The place of his birth was Cheltenham, and the year 1874.

In company with many other prominent English composers—for he is better known as composer than as conductor—Holst was a pupil of Sir Charles Villiers Stanford at the Royal College of Music, where he, himself, is now professor of composition. As a boy he aspired to be a pianist, but a tendency to neuritis made such a career impossible. So he mastered the trombone, and thus he was given opportunity to learn the orchestra from the inside, an experience invaluable to him both as composer and as conductor. As occasional choral conductor, too, Holst has acquired a command of choral composition, and he handles both media, the orchestra and the chorus, with brilliant mastery.

In Boston Gustav Holst is known by his large-scaled astrological suite for orchestra, "The Planets," by his earlier Oriental suite, "Beni Mora," by his "Hymn of Jesus" for chorus and orchestra, by his singularly impressive setting for male chorus and wind and percussion instruments of Walt Whitman's "Dirge for Two Veterans," by certain of his choral Hymns from the "Rig Veda," and by a few songs.

Among the other works of Holst which have brought him renown at home may be mentioned a choral symphony and a satirical opera, "The Perfect Fool." A recent piece enthusiastically acclaimed at its London premiere is "Hammersmith," an orchestral description of a London crowd making holiday on the Thames. Details of Mr. Holst's programs for Providence and for Boston are not yet at hand, but it is probable that "Hammersmith" will be included for one or the other, or perhaps for both cities.

Holst has once before visited America, in 1923. His present trip is in response to an invitation to teach composition at Harvard University for the remainder of the present academic year, an invitation made possible by the request of Mrs. Horatio Lamb.

Concert-Chronicle

Holst of Hammersmith

Trans Jan 20

IN a chance copy of a program-book for a concert in London of the British Broadcasting Corporation is a note about Gustav Holst that may be first introduction to him as guest-composer and conductor at the next pair of Symphony Concerts. The occasion was the first performance of "Hammersmith" Prelude and Scherzo for Orchestra" to be heard also at Symphony Hall on Friday and Saturday. [Hammersmith is a western suburb of London beside the Thames. It still sits a little apart; wear an aspect of its own neither Victorian Edwardian nor Georgian, rather a blen of all three with an earlier survival her and there; remains a favorite dwellin place for men and women working i the arts]. Says the program-book:

"Four generations of Holsts have al ready made their mark on English music and a gifted daughter of our present-da composer is already promising to ad a share of her own to the family luster Gustav Holst, although his Christian nam recalls his Swedish ancestry, belongs t that English West Country which ha given our time so many of its illustriou figures, Elgar and Vaughan William among them. He and Vaughan William are bound by ties of a friendship which goe back to student days, a brotherhood of a tistic ideals which is none the less real de spite the wide divergencies between thei most characteristic music. Holst's is s wholly individual that to speak of Vaugha Williams' influence on it, as is sometime done, is misleading. The truth is rathe that a common interest in folk-song, and common devotion to their own country have been responsible for some of th freshest and most wholesome music c both, like Holst's 'Cotswolds Symphony 'Somerset Rhapsody,' or 'Egdon Heath His, moreover, ranges over so wide a fiel in subject as in form, and is already s voluminous—amazingly voluminous whe we remember the busy life he has alway led and the high standard he demands c his work—that no one influence can b pointed to as having inspired more tha this or that part of it.

"For many years he has lived in Lo don, in the comparatively peaceful oas which Kipling made illustrious as Bru glesmith, but London has not yet fu nished him with a subject for music c so big a scale as Vaughan Williams' 'Lo don Symphony,' nor in quite so serious strain. Of this new work, he says hir self, 'as far as the work owes anythir to outside influences it is the result c living in Hammersmith for thirty-nine years on and off and wanting to express my feelings for the place in music. . . . Just as I was going to start on the work, I read A. P. Herbert's "Water Gipsies." [A novel of the river] There is no program and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with cockneys, which would be overcrowded if it were not for the everlasting good humor of the people concerned, and (2) the background of the river, that was there before the crowd and will be there presumably long after, and which goes on its way largely unnoticed and apparently quite unconcerned.' "

Incidents and Prospects

Dr. Koussevitzky keeps his liking for anniversaries. The hundredth birthday of Lewis Carroll who invented and wrote "Alice in Wonderland" falls on Wednesday of next week. The sequel to "Alice" was "Through the Looking Glass." The book suggested to Deems Taylor, the composer, a Suite of like title, first heard in Boston in Mr. Monteux's time. To mark the century Dr. Koussevitzky will include it in the Symphony Concerts of Jan. 29 and 30. On nearly the same days the Chicago and the Cincinnati Orchestras will also play it.

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Jan 21, '32

Pla

Gustav Holst, New Guest at Symphony Hall

As Composer and Conductor He Chooses Widely From His Music

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II.—"Venus, Bringer of Peace." "His Venus swims ineffably mild into the evening sky, and he counts from her nothing but blessings. After the frightfulness of Mars her coming into this guise has an exquisite value. The whole of this movement is pervaded by the serenity of a world which nothing seems able to disturb. Gently swaying themes, coolly shimmering tone-colors, eventually give way to a less remote, more human element in the music, when a violin solo over syncopated rhythms enters upon an extended emotional melody. Opening themes are repeated and the piece ends quietly."

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IV. "Jupiter, Bringer of Jollity." The movement is robustly elemental. "All the main themes [there are four of them] are imbued with the joy of living, of simple festivity and the exhilaration of the open air." A long-breathed melody, suggesting an exalted folk-song, after the "riot" caused by the other four, brings welcome relief before the recapitulation.

V. "Saturn, Bringer of Old Age." "Old age is seen as a dispensation too grave for a smile, but also, not to be dreaded. Holst declares that he sees Saturn silent." "Flutes and harps begin with a continuous slow alternation of two chords that set up a kind of grey, wintry environment, out of which the principal theme emerges in a fragmentary manner in the double basses." As it develops we become aware that it is "illustrative of the calm beauty and the wisdom of old age rather than of its regrets and decrepitude." The mood of the wisdom of old tude." The mood of the close is solemn and quiet.

VI. "Uranus, the Magician." "In magic the humorous eye can not help seeing a joke. . . . Holst's sixth god makes the mountains resound with the roaring fun. . . . He is a mighty, if genial, magician. The whirlwind is his plaything. This is he that made Behemoth." Trumpets and trombones with full power utter a sort of magic formula that is the clue to this weird and fantastic movement. After a pause bassoons begin a dry statement of the whimsical prinicpal theme. There are repetitions of the magic formula and subsidiary themes scintillating and piquantly rhythmed.

VII. "Neptune, the Mystic." "The last planet swims in mystery on the far confines of our system. What is to be made of it, the ultimate unknown, by our peering into the dark? . . . In the light of what has gone before eternity shall not affright us. We stand on the brink of Neptune's flood that stretches away from the shore of time. For honor's sake we may not fear, nor yet foster unwarranted mortal hopes. We may only wonder at the wash of the unanswerable waves." The atmosphere remains mysteriously remote. "The thematic materia is enwrapped in a vaguely shimmering texture and deliberately indeter
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Holst in Boston

Monitor Jan 23

For the second week of Dr. Serge Koussevitzky's mid-season vacation, Mr. Gustav Holst, the distinguished English composer, now sojourning in America, was invited to devise and direct a program made up of his own works. Accordingly, on the afternoon of Jan. 22, he conducted, in Symphony Hall, Boston, these compositions: "St. Paul's" Suite; Prelude and Scherzo, "Hammersmith"; ballet from the opera, "The Perfect Fool"; and "The Planets." "Hammersmith" and the ballet music were then heard for the first time in Boston.

Mr. Holst scored a decided artistic and popular success. As a conductor he is devoid of mannerisms or "plastic" appeal, but he obviously had the good will of audience and orchestra alike. It may be said that his music, which has been too little heard in Boston, resembles his conducting, in that it is straightforward and businesslike—very English, in fact. It wins immediate admiration for its masterly technique of composition and for its resourceful orchestration, but what gains our liking is its Englishness, that quality which is so noticeable in Vaughan Williams and which is due in part, probably, to the employment of folk tunes and of themes in the folk manner.

Thus "Hammersmith" recalls the "London" Symphony, not for any specific similarity—though the flow of the Thames is pictured in both pieces—but for a certain vigor and buoyancy, contrasted with a meditative turn. It is not difficult to believe that Mr. Holst had just read Mr. Herbert's "The Water Gypsies" when he wrote this score, just as Mr. Walton had looked upon a Rowlandson print before he set down his tone-picture of "Portsmouth Point"—and just as Miss Sackville-West may well have listened to Mr. Holst's "Saturn" before writing "All Passion Spent." Mr. Holst's "Orientalism" has probably been exaggerated. "Beni Mora" and the "Rig Veda" Hymns may properly call up the Far East, and there is a brief use of modal harmonies in the "St. Paul's" Suite, but Western scales and unusual instrumental timbres are sufficient to produce a nostalgic atmosphere in the "Hammersmith" Prelude and even in "Neptune, the Mystic."

"The Planets" had been heard once before in Boston, under Mr. Monteux, in 1923, but without the woman's chorus in the final section. This chorus seemed important at the concert under review, as the off-stage voices, fading away in interplanetary spaces, brought the curtain. "The Planets" is considered, we believe, Mr. Holst's greatest work. Certainly it is impressive, with its hard and metallic characterization of Mars, its jovial Jupiter, its tender depiction of the quiet glories of age. It is true that the peace brought by this Venus seems a little tame—in spite of the melting beauty of Mr. Boettcher's horn tone—and that the magic of Uranus does not always hold us captive. It is true, too, that the thematic material of the Suite is not invariably of the finest order, and that the composer is not entirely free of the prolixity which is said to be characteristic of the schoolmaster. Nevertheless we are grateful to him for bringing to our hearing these works of one of the most significant of English composers, and we suspect that he is grateful to the Boston Orchestra for lending them the eloquence of its voice.

L. A. S.

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Jan 21, '32

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II.—"Venus, Bringer of Peace." "His Venus swims ineffably mild into the evening sky, and he counts from her nothing but blessings. After the frightfulness of Mars her coming into this guise has an exquisite value. The whole of this movement is pervaded by the serenity of a world which nothing seems able to disturb. Gently swaying themes, coolly shimmering tone-colors, eventually give way to a less remote, more human element in the music, when a violin solo over syncopated rhythms enters upon an extended emotional melody. Opening themes are repeated and the piece ends quietly."

III. "Mercury, the Winged Messenger." This is the "scherzo" of the set. Students of harmonic schemes may ponder that the scale upon which it is mostly built is B-flat, C, D, E-flat, E-natural, F-sharp, G-sharp, A. "The music here flickers and plays in a state of disembodied joy. Mind, says Mercury . . . is that which can overcome matter and make good its escape to a sphere of divine playfulness." Harmonic and rhythmic interest are of a high order. A violin solo introduces the melody which dominates the middle section.

IV. "Jupiter, Bringer of Jollity." The movement is robustly elemental. "All the main themes [there are four of them] are imbued with the joy of living, of simple festivity and the exhilaration of the open air." A long-breathed melody, suggesting an exalted folk-song, after the "riot" caused by the other four, brings welcome relief before the recapitulation.

V. "Saturn, Bringer of Old Age." "Old age is seen as a dispensation too grave for a smile, but also, not to be dreaded. Holst declares that he sees Saturn silent." "Flutes and harps begin with a continuous slow alternation of two chords that set up a kind of grey, wintry environment, out of which the principal theme emerges in a fragmentary manner in the double basses." As it develops we become aware that it is "illustrative of the calm beauty and the wisdom of old age rather tnan of its regrets and decrepitude." The mood of the wisdom of old tude." The mood of the close is solemn and quiet.

VI. "Uranus, the Magician." "In magic the humorous eye can not help seeing a joke. . . . Holst's sixth god makes the mountains resound with the roaring fun. . . . He is a mighty, if genial, magician. The whirlwind is his plaything. This is he that made Behemoth." Trumpets and trombones with full power utter a sort of magic formula that is the clue to this weird and fantastic movement. After a pause bassoons begin a dry statement of the whimsical prinicpal theme. There are repetitions of the magic formula and subsidiary themes scintillating and piquantly rhythmed.

VII. "Neptune, the Mystic." "The last planet swims in mystery on the far confines of our system. What is to be made of it, the ultimate unknown, by our peering into the dark? . . . In the light of what has gone before eternity shall not affright us. We stand on the brink of Neptune's flood that stretches away from the shore of time. For honor's sake we may not fear, nor yet foster unwarranted mortal hopes. We may only wonder at the wash of the unanswerable waves." The atmosphere remains mysteriously remote. "The thematic material is enwrapped in a vaguely shimmering texture, and deliberately indeterminite in shape."

A. H. M.

N[illegible] E[illegible]poser, now so[illegible] in Am[illegible]a, was invited to de[illegible] and direct a program made up of his own works. Accordingly, on the afternoon of Jan. 22, he conducted, in Symphony Hall, Boston, these compositions: "St. Paul's" Suite; Prelude and Scherzo, "Hammersmith"; ballet from the opera, "The Perfect Fool"; and "The Planets." "Hammersmith" and the ballet music were then heard for the first time in Boston.

Mr. Holst scored a decided artistic and popular success. As a conductor he is devoid of mannerisms or "plastic" appeal, but he obviously had the good will of audience and orchestra alike. It may be said that his music, which has been too little heard in Boston, resembles his conducting, in that it is straightforward and businesslike—very English, in fact. It wins immediate admiration for its masterly technique of composition and for its resourceful orchestration, but what gains our liking is its Englishness, that quality which is so noticeable in Vaughan Williams and which is due in part, probably, to the employment of folk tunes and of themes in the folk manner.

Thus "Hammersmith" recalls the "London" Symphony, not for any specific similarity—though the flow of the Thames is pictured in both pieces—but for a certain vigor and buoyancy, contrasted with a meditative turn. It is not difficult to believe that Mr. Holst had just read Mr. Herbert's "The Water Gypsies" when he wrote this score, just as Mr. Walton had looked upon a Rowlandson print before he set down his tone-picture of "Portsmouth Point"—and just as Miss Sackville-West may well have listened to Mr. Holst's "Saturn" before writing "All Passion Spent." Mr. Holst's "Orientalism" has probably been exaggerated. "Beni Mora" and the "Rig Veda" Hymns may properly call up the Far East, and there is a brief use of modal harmonies in the "St. Paul's" Suite, but Western scales and unusual instrumental timbres are sufficient to produce a nostalgic atmosphere in the "Hammersmith" Prelude and even in "Neptune, the Mystic."

"The Planets" had been heard once before in Boston, under Mr. Monteux, in 1923, but without the woman's chorus in the final section. This chorus seemed important at the concert under review, as the off-stage voices, fading away in interplanetary spaces, brought the curtain. "The Planets" is considered, we believe, Mr. Holst's greatest work. Certainly it is impressive, with its hard and metallic characterization of Mars, its jovial Jupiter, its tender depiction of the quiet glories of age. It is true that the peace brought by this Venus seems a little tame—in spite of the melting beauty of Mr. Boettcher's horn tone—and that the magic of Uranus does not always hold us captive. It is true, too, that the thematic material of the Suite is not invariably of the finest order, and that the composer is not entirely free of the prolixity which is said to be characteristic of the schoolmaster. Nevertheless we are grateful to him for bringing to our hearing these works of one of the most significant of English composers, and we suspect that he is grateful to the Boston Orchestra for lending them the eloquence of its voice.

L. A. S.

The Prose and The Poetry of Gustav Holst

As Guest-Composer He Fills The Symphony Concert With Four Pieces

TRANS. — JAN. 23

HOW very personal—as the French have it—is the art, or craft, or trade, or livelihood, of reviewing! The apple-cheeked recruit knows no such sensation. For the first times he is giving his impressions and opinions to as many as chance to read him. To himself he may think of them as the world. The pouched and wrinkled veteran is more inured. That questioning sensation, he found long since, is one of the sleeping dogs that it were best to leave undisturbed. Now and then, however, it rises to bite him. . . . Friday afternoon a slave of his calling departed from his place in Symphony Hall in an agreeable state of satisfaction. He had enjoyed the Symphony Concert of Mr. Holst as guest-composer and conductor; by some strange throwback into the age of innocence took it for granted that most others were like-minded.

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Next to "Hammersmith: Prelude and Scherzo," Mr. Holst's newest work, only two months from production in London. The composer dwells in that western suburb where the broad gray river, brightened or darkened, swift or sluggish, ruffled or smooth, slips endlessly by, unchanged beside the changing generations of men. And these generations are hearty, full-blooded, bustling folk taking this life as they find it, high-humoredly withal. Throughout the musical progress and the expansion of these external promptings go hand in hand. The prelude is the river-music; the scherzo the music of the folk; toward the end they join together to round out both the design and the suggestion. Prelude and scherzo upspring from a life in which the composer shares, that he has come to cherish. It breeds in him, English-wise, both sentiment and humor; sets invention, imagination and skill in creative motion.

Note as well the richness and free choice of technical resource; the certainty of means; the transformation of scholarship and craft into a lucid, vivid music; the rhythmical impetus; the harmonic and instrumental color wrought into a flowing texture. With a head Mr. Holst composes, from the impulses of a heart. If a fugal structure beguiles him as it often does, it but serves both musical and emotional expression. If almost for mannerism he inclines to abrupt transition, it whips up tonal progress.

Then to three numbers from the opera of 1923, "The Perfect Fool." The Wizard invokes the Spirits of Earth. They dance with feet cloven, as it were, by syncopation. He summons the Spirits of Water. They shimmer—in the higher registers of the orchestra—across the tonal air. He calls to his aid the Spirits of Fire. They come hot-footed and gleaming. All three dances are brief and theater-wise; alive with rhythm, aglow with color. Suffice it if the underlying motly generates both. Each dance takes a fantastic turn; has no part in the mood of travesty that elsewhere infuses the opera. (The wise Holst writes in one act lest he exhaust it). Again scholarship and resource as means to ends. Again the unfailing lucidity and directness of expression. Again harmony and color that is born of the underlying melody, not grafted upon it. The hearer's mental image of the composing Holst has taken shape.

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MUSIC

Globe Jan 23

SYMPHONY HALL

Boston Symphony Orchestra

Gustav Holst, the noted English composer, conducted a program of his own music at yesterday's Symphony concert. It included his "St Paul's Suite," "Hammersmith," ballet music from the opera "The Perfect Fool," and the suite, "The Planets." Mr Holst, the latest of the long series of distinguished European composers to appear at these concerts, was warmly and deservedly applauded by both orchestra and audience. He has come to this country to be at Harvard during the second half year as visiting lecturer.

The "St Paul's Suite," for strings, which began the program, was written in 1913, for the student orchestra at St Paul's Girls' School, where Mr Holst then taught music. Its four movements are unpretentious, ingratiating music, in the spirit of the old English folk tunes from which the elder generation of living British composers draw the melodic inspiration their predecessors used to seek in Mendelssohn. The audience was especially delighted with the finale in this suite, where two folk tunes, "Dargason" and "Green Sleeves" are combined.

The prelude and scherzo "Hammersmith," which followed, is Mr Holst's latest work, first performed at London last November. There is no detailed program. The composer, wishing to give a musical impression of the district in London where he has long resided, had only two things in mind, "a district crowded with cockneys," and "the background of the river." In this tone poem Holst has not given his melodic and harmonic impulses the free rein he gave them in "The Planets." At a first hearing the piece sounded a bit labored, a bit crabbed. It failed to capture the listener's attention.

The ballet music from "The Perfect Fool" suffered, of course, from being heard out of its operatic context. The genuine, unforced harmonic originality of Holst, his flair for orchestral effects so admirably suited to their artistic purpose that one overlooks their uniqueness, his liking for robust rhythms and for harmonic clashes arrived at contrapuntally, make this ballet music characteristic of the best in his work.

"The Planets," very favorably remembered from the previous performances here under Mr Monteux, again impressed one yesterday as the finest music written by a living Englishman. The title comes from the astrological meaning of the planets, not from mythology. Jupiter, "the bringer of jollity," Saturn, "the bringer of old age," and Neptune, "the mystic," are the most impressive of the seven movements in the suite. The close of the last-named movement, a wordless chorus for women's voices off stage, is very fine. So are the harmonies in "Saturn" and the melodies in "Jupiter."

The suite as a whole is at times diffuse. There are occasional bits of conventionalism, such as the accompaniment figure for Uranus "the magician," which is akin to dozens of sorcerers in music, as for instances in the "Sorcerer's Apprentice," of Dukas.

Mr Holst's conducting yesterday was that of a well-routined orchestral player who happens also to be a first-rate musician. He began his career as a trombone player. His unassuming demeanor, his lack of what American press agents call "shownmanship," made one respect Mr Holst as a man and as a musician. But he lacked the theatrical instinct for the spotlight essential for a first-rate orchestral conductor.

His music, like that of his friend, Vaughan Williams, made one feel that there is something behind all the talk in London of a renascence of British music. Holst, despite his name, is English by birth, descent and by spiritual affinity. His music sounds an English note. It is not derived from French, German or Russian sources, as so much American orchestral music still is.

Next week Dr Koussevitzky will conduct a program which includes the first public performance of George Gershwin's new rhapsody for piano and orchestra. Mr Gershwin will be the pianist. P. R.

BOSTON EVENING T

Symphony --- Films

The Prose and The Poetry of Gustav Holst

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H. T. P.

Jan 23

STON POST, SATURD

ALL HOLST PIECES BY SYMPHONY

English Composer as Conductor of Own Works

BY WARREN STOREY SMITH

Gustav Holst, distinguished English composer, who for the next few months will have his residence here as teacher of composition at Harvard University, yesterday afternoon led the Symphony Orchestra through a programme of his own music.

BUT ONE HEAD BEFORE

Of the pieces chosen by Mr. Holst for this programme of yesterday and also of this evening only one had already been heard at the Symphony Concerts; the astrological suite for enlarged orchestra, "The Planets." This aspiring composition filled the second division of the concert; before it came the St. Paul's Suite for strings, written in 1913 for the orchestra of the girls' school of that name where Holst was for several years instructor; the new Prelude and Scherzo, "Hammersmith"; and the ballet music from the opera, "The Perfect Fool," first produced in London nine years ago.

The St. Paul's Suite, played here last year by the orchestra of the MacDowell Club, runs in four divisions, Jig, Ostinato, Intermezzo and Finale; the first and last, and in measure the second as well, are essentially British in their bluff heartiness. The contrapuntal writing is firm and vigorous, scholarly without pedantry. In the Finale two folksongs, "The Dargason" and "Green Sleeves," are effectively treated, singly and in combination. The Intermezzo, on the other hand, is mildly and pleasingly exotic. On the whole a grateful piece, a welcome addition to the repertory for string orchestra.

"Hammersmith" Cheerful

In like manner "Hammersmith" is invigorating to hear, but the title which pins it down to the densely populated section of London should not be taken too literally. There is suggestion of the River Thames, though it might as well be the Charles, and of crowded, bustling, good-natured humanity.

The dances of the Spirit of Earth, Water and Fire from Mr. Holst's opera would gain, like most such excerpts, from association with scene and action. The musical interest in them is chiefly rhythmic and orchestral. Mr. Holst is hardly a salient melodist, though the programme book quoted him as saying that he "loves to write a tune."

Ambitious at Least

There are tunes in "The Planets:" one, oddly suggestive of Scotch folksong, in the fourth section, "Jupiter, the Bringer of Jollity," and a very jaunty one in the sixth, "Uranus, the Magician." The first movement, "Mars, the Bringer of War," is tame beside the orchestral savagery of Honegger's "Horace Victoreux," or Stravinsky's "Sacre;" it even pales beside the battle music in "Ein Heldenleben." There are measures of beauty in "Venus, the Bringer of Peace." "Mercury, the Winged Messenger" might be more mercurial; "Jupiter," more jovial. Yet the suggestion of sluggishness and decay in "Saturn, the Bringer of Old Age," is graphic enough, and there is a truly mystical flavor in "Neptune, the Mystic," particularly at the close, where a chorus of women's voices behind the scenes is joined to the orchestra and the music fades imperceptibly into silence.

As a whole, "The Planets" must be judged as an ambitious attempt that, as well it might, somewhat overtaxed Mr. Holst's creative powers. This is a programme for a musical superman.

INFORMATION OBSCURED

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"Hammersmith," ballet music from the opera "The Perfect Fool," and the suite, "The Planets." Mr Holst, the latest of the long series of distinguished European composers to appear at these concerts, was warmly and deservedly applauded by both orchestra and audience. He has come to this country to be at Harvard during the second half year as visiting lecturer.

The "St Paul's Suite," for strings, which began the program, was written in 1913, for the student orchestra at St Paul's Girls' School, where Mr Holst then taught music. Its four movements are unpretentious, ingratiating music, in the spirit of the old English folk tunes from which the elder generation of living British composers draw the melodic inspiration their predecessors used to seek in Mendelssohn. The audience was especially delighted with the finale in this suite, where two folk tunes, "Dargason" and "Green Sleeves" are combined.

The prelude and scherzo "Hammersmith," which followed, is Mr Holst's latest work, first performed at London last November. There is no detailed program. The composer, wishing to give a musical impression of the district in London where he has long resided, had only two things in mind, "a district crowded with cockneys," and "the background of the river." In this tone poem Holst has not given his melodic and harmonic impulses the free rein he gave them in "The Planets." At a first hearing the piece sounded a bit labored, a bit crabbed. It failed to capture the listener's attention.

The ballet music from "The Perfect Fool" suffered, of course, from being heard out of its operatic context. The genuine, unforced harmonic originality of Holst, his flair for orchestral effects so admirably suited to their artistic purpose that one overlooks their uniqueness, his liking for robust rhythms and for harmonic clashes arrived at contrapuntally, make this ballet music characteristic of the best in his work.

"The Planets," very favorably remembered from the previous performances here under Mr Monteux, again impressed one yesterday as the finest music written by a living Englishman. The title comes from the astrological meaning of the planets, not from mythology. Jupiter, "the bringer of jollity," Saturn, "the bringer of old age," and Neptune, "the mystic," are the most impressive of the seven movements in the suite. The close of the last-named movement, a wordless chorus for women's voices off stage, is very fine. So are the harmonies in "Saturn" and the melodies in "Jupiter."

The suite as a whole is at times diffuse. There are occasional bits of conventionalism, such as the accompaniment figure for Uranus "the magician," which is akin to dozens of sorcerers in music, as for instances in the "Sorcerer's Apprentice," of Dukas.

Mr Holst's conducting yesterday was that of a well-routined orchestral player who happens also to be a first-rate musician. He began his career as a trombone player. His unassuming demeanor, his lack of what American press agents call "shownmanship," made one respect Mr Holst as a man and as a musician. But he lacked the theatrical instinct for the spotlight essential for a first-rate orchestral conductor.

His music, like that of his friend, Vaughan Williams, made one feel that there is something behind all the talk in London of a renascence of British music. Holst, despiite his name, is English by birth, descent and by spiritual affinity. His music sounds an English note. It is not derived from French, German or Russian sources, as so much American orchestral music still is.

Next week Dr Koussevitzky will conduct a program which includes the first public performance of George Gershwin's new rhapsody for piano and orchestra. Mr Gershwin will be the pianist.

P. R.

BOSTON EVENING T

Symphony --- Films

The Prose and The Poetry of Gustav Holst

As Guest-Composer He Fills The Symphony Concert With Four Pieces

Trans Jan 23

HOW very personal—as the French have it—is the art, or craft, or trade, or livelihood, of reviewing! The apple-cheeked recruit knows no such sensation. For the first times he is giving his impressions and opinions to as many as chance to read him. To himself he may think of them as the world. The pouched and wrinkled veteran is more inured. That questioning sensation, he found long since, is one of the sleeping dogs best left undisturbed. Now and then, however, it rises to bite him. . . . Friday afternoon a slave of his calling departed from his place in Symphony Hall in an agreeable state of satisfaction. He had enjoyed the Symphony Concert of Mr. Holst as guest-composer and conductor; by some strange throwback into the age of innocence took it for granted that most others were like-minded.

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Next to "Hammersmith: Prelude and Scherzo," Mr. Holst's newest work, only two months from production in London. The composer dwells in that western suburb where the broad gray river, brightened or darkened, swift or sluggish, ruffled or smooth, slips endlessly by, unchanged beside the changing generations of men. And these generations are hearty, full-blooded, bustling folk taking this life as they find it, high-humoredly withal. Throughout, the musical progress and the expansion of these external promptings go hand in hand. The prelude is the river-music; the scherzo the music of the folk; toward the end they join together to round out both the design and the suggestion. Prelude and scherzo upspring from a life in which the composer shares, that he has come to cherish. It breeds in him, English-wise, both sentiment and humor; sets invention, imagination and skill in creative motion.

Note as well the richness and free choice of technical resource; the certainty of means; the transformation of scholarship and craft into a lucid, vivid music; the rhythmical impetus; the harmonic and instrumental color wrought into a flowing texture. With a head Mr. Holst composes, from the impulses of a heart. If a fugal structure beguiles him as it often does, it serves both musical and emotional expression. If almost to mannerism he courts abrupt transition, it whips up tonal progress.

Then to three numbers from the opera of 1923, "The Perfect Fool." The Wizard invokes the Spirits of Earth. They dance with feet cloven, as it were, by syncopation. He summons the Spirits of Water. They shimmer—in the higher registers of the orchestra—across the tonal air. He calls to his aid the Spirits of Fire. They come hot-footed and gleaming. All three dances are brief and theater-wise; alive with rhythm, aglow with color. Suffice it if the underlying motiv generates both. Each dance takes a fantastic turn; has no part in the mood of travesty that elsewhere infuses the opera. (The wise Holst writes in one act lest he exhaust it). Again scholarship and resource as means to ends. Again the unfailing lucidity and directness of expression. Again harmony and color that is born of the underlying melody, not grafted upon it. The hearer's mental image of the composing Holst has taken shape.

Last to the seven tone-poems of the planets, to make less the Symphonic Suite of the pedants than a seven-fold tonal fresco—upon one wall Mars and Venus and Mercury and Jupiter panelled; upon another Saturn and Uranus and Neptune. (The music dates from 1920 before there was a new-found Pluto.) . . . Mars the Bringer of War into the lives and destinies of men. For him Mr. Holst writes a ponderous music, grinding of rhythm, flaring with color. Through all the afternoon, it is his music of power. . . . Venus the Bringer of Peace to soothe those lives and soften those destinies. (Mr. Holst will not willingly lose his hold upon life as the source of music.) For her he writes graciously, serenely, limpidly. The rhythms sway; the colors glisten; out of lyrical mood flows luminous melody. It is his music of the lighter beauty. . . . Mercury the Winged Messenger—to bear the interchanged thoughts and tidings of men. A scherzo, if the hearer likes, of darting figures and interlacing melody. But what are these figures but ideas tossed into the common existence, there interchanged? The manifold Holst transfuses into tones the play and the wit of human minds. . . . Jupiter, the Bringer of Jollity. Holst for heartiness, Holst for humor, Holst to the making, not of melodies, but of a good round tune; Holst affirming his Englishry. The common man under spell of a jovial planet chortling it off on the village green. The composer likes him; out of liking writes exuberantly.

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H. T. P.

Jan 23

STON POST, SATURD

ALL HOLST PIECES BY SYMPHONY

English Composer as Conductor of Own Works

BY WARREN STOREY SMITH

Gustav Holst, distinguished English composer, who for the next few months will have his residence here as teacher of composition at Harvard University, yesterday afternoon led the Symphony Orchestra through a programme of his own music.

BUT ONE HEAD BEFORE

Of the pieces chosen by Mr. Holst for this programme of yesterday and also of this evening only one had already been heard at the Symphony Concerts; the astrological suite for enlarged orchestra, "The Planets." This aspiring composition filled the second division of the concert; before it came the St. Paul's Suite for strings, written in 1913 for the orchestra of the girls' school of that name where Holst was for several years instructor; the new Prelude and Scherzo, "Hammersmith"; and the ballet music from the opera, "The Perfect Fool," first produced in London nine years ago.

The St. Paul's Suite, played here last year by the orchestra of the MacDowell Club, runs in four divisions, Jig, Ostinato, Intermezzo and Finale; the first and last, and in measure the second as well, are essentially British in their bluff heartiness. The contrapuntal writing is firm and vigorous, scholarly without pedantry. In the Finale two folksongs, "The Dargason" and "Green Sleeves," are effectively treated, singly and in combination. The Intermezzo, on the other hand, is mildly and pleasingly exotic. On the whole a grateful piece, a welcome addition to the repertory for string orchestra.

"Hammersmith" Cheerful

In like manner "Hammersmith" is invigorating to hear, but the title which pins it down to the densely populated section of London should not be taken too literally. There is suggestion of the River Thames, though it might as well be the Charles, and of crowded, bustling, good-natured humanity.

The dances of the Spirit of Earth, Water and Fire from Mr. Holst's opera would gain, like most such excerpts, from association with scene and action. The musical interest in them is chiefly rhythmic and orchestral. Mr. Holst is hardly a salient melodist, though the programme book quoted him as saying that he "loves to write a tune."

Ambitious at Least

There are tunes in "The Planets:" one, oddly suggestive of Scotch folksong, in the fourth section, "Jupiter, the Bringer of Jollity," and a very jaunty one in the sixth, "Uranus, the Magician." The first movement, "Mars, the Bringer of War," is tame beside the orchestral savagery of Honegger's "Horace Victoreux," or Stravinsky's "Sacre;" it even pales beside the battle music in "Ein Heldenleben." There are measures of beauty in "Venus, the Bringer of Peace." "Mercury, the Winged Messenger" might be more mercurial; "Jupiter," more jovial. Yet the suggestion of sluggishness and decay in "Saturn, the Bringer of Old Age," is graphic enough, and there is a truly mystical flavor in "Neptune, the Mystic," particularly at the close, where a chorus of women's voices behind the scenes is joined to the orchestra and the music fades imperceptibly into silence.

As a whole, "The Planets" must be judged as an ambitious attempt that, as well it might, somewhat overtaxed Mr. Holst's creative powers. This is a programme for a musical superman.

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MUSIC

Symphony Concert

Her. Jan 23

By PHILIP HALE

Gustav Holst of London was the guest conductor of the Boston Symphony orchestra yesterday afternoon. The program comprised four of his compositions: St. Paul's Suite for strings (first time at these concerts); Prelude and Scherzo, "Hammersmith" (first time in Boston); Ballet from the opera "The Perfect Fool" (first time in Boston) and "The Planets," a suite of seven movements. When "The Planets" was first performed under Mr. Monteux there was no female chorus for "Neptune the Mystic." Yesterday there was a chorus which having been trained by Mr. Fiedler, sang unseen. The beauty of the ending was thereby enhanced.

To devote an orchestral concert of nearly two hours' length to any composer, whether he be Bach or Brahms, Beethoven or Honegger, is a doubtful venture. Mr. Holst stood the test well, yet if two or three of the "Planets" had been omitted, the others would have gained in effect. Certainly "Venus," "Mercury," "Uranus" and "Neptune" could not have been spared. "Mars" might be shortened; the warlike mood fortissimo leads one to wish at least an armistice. The jollity in "Jupiter" is distinctly English in character; like all jollity, one could wish that brought by Jupiter, to be less prolonged.

The suite for strings is a pleasing work that one would gladly hear again. The interest is unflagging; the thematic material is fresh; the treatment of it is scholarly without for a moment being pedantic i. e. dull. When there is counterpoint, it is not for the purpose of showing what a fine fellow the composer is If the jig; and if the finale with its use of the old tunes, "Dargason" and "Green Sleeves" are unmistakably English, the intermezzo is exotic, suggestive of the Orient, melodically and in the prevailing mood. This suite was brilliantly played. It was written for the orchestra of St. Paul's School for Girls. For practice or for performance? If for performance, these girls must be singularly accomplished in the use of stringed instruments.

"Hammersmith," which gives Mr. Holst a high position in the rank of contemporaneous composers, was played for the first time last November at a concert in London. The "Planets" as a whole were first heard in 1919-20. In the years between the composer has gained in depth of thought; conciseness and power of expression; control of imagination. The imperturbable prelude is, as he has said publicly, a background; the river, heedless of the cockneys swarming in the district; the river, knowing that it will flow long after the invaders are no more; as the river which will then be as unconcerned as it was when Romans were by its banks. Now other composers have felt the spell of a river; Wagner, Smetana, Balakirev, Griffes, Vaughan Williams among them; but Mr. Holst's river is his own, as is his music. There is more in "Hammersmith" than mere contrast between calm, serenity, peaceful indifference and the rough merriment of an unthinking crowd, "Arry" and "Arriet" enjoying life after their manner. This is not program music in the anecdotical or pictorial sense. There are two moods, eloquent in tonal expression. The searcher after symbolism in all art, might say: "Nature heedless of mortals's joys or sorrows." (Mr. Holst had already written his "Egdon Heath" after Thomas Hardy.) But Mr. Holst, a thinker even outside of music; and this cannot be said of every composer; a man fascinated by the poetry and the philosophy of India, when he girds up his loins to write music is first of all a musician. In "Hammersmith" there is no waste of notes, no undue elaboration of musical ideas; no districting elegancies; no incongruous ornamentation.

The ballet music for the dancing spirits of earth, water and fire is grateful to the ear, with fine effects in orchestration, rhythmically exciting—yet one would fain hear it in the theatre and see the elements obedient to the Wizard's incantation.

The composer of "Hammersmith," the ballet music, the suite for strings, "Venus," "Saturn," "Neptune" and pages of "Mercury" is modern in the best sense, as masters of the past are modern; not as the contemporaries who are futile experimenters: who, barren of truly musical ideas, without poetry in their soul, put their faith in rhythm, repetitions of insignificant phrases, eccentric harmonic schemes and instrumentation. Mr. Holst still has confidence in normal scales; to him dissonances have their rhetorical use and are of value, too good to be prodigally lavished on that which is in itself insignificant.

Warmly greeted, he was as warmly applauded throughout the concert. Dignified, modest, he conducted quietly and none the less effectively. He knew what he wanted and was able to share this knowledge with the sympathetic players.

The concert will be repeated tonight. Dr. Koussevitzky will conduct next week. These works: Taylor, Suite, "Through the Looking Glass"; Gershwin, Rhapsody No. 2 for orchestra with piano (Mr. Gershwin, pianist; first performance). Scriabin, "The Poem of Ecstasy."

Holst Presents Program of Own Works at Symphony

Amer Jan 23

By MOSES SMITH

Gustav Holst, English composer, appears as guest conductor of the Boston Symphony Orchestra this week in a program which is devoted entirely to his own works. Mr. Holst has been represented on various choral and chamber music programs given in Boston during the past 10 years, but his orchestral work is still little known here.

Of the four compositions played yesterday, the Prelude and Scherzo, "Hammersmith," and the ballet from the opera, "The Perfect Fool," were new to Boston, while the St. Paul's Suite, for string orchestra, and "The Planets," a grand symphonic suite in seven movements, had been heard here only once previously. The result was a program almost entirely novel, and one not likely to stir up great anticipation in the minds of the uninformed.

In the actual hearing, at yesterday's matinee concert, this music proved that Holst is rightly placed among the leaders of the current English musical renaissance. Here is a man with a bounteous flow of musical ideas, one who speaks in music as simply and clearly and naturally as most mortals in language; a man who is not ashamed to own his "love to write a tune," and who proves, in his works his ability to do so. Often, too, he borrows quite frankly from the huge and rich literature of English folk-lore. In either event, the melodies are not forced, they are not introduced into the scores arbitrarily but are germane to the subject matter. The matter may be light and merely pleasant, as in the St. Paul's Suite, or it may be of weighty import, as in "The Planets." In any case it is treated masterfully, with such consummate knowledge of the orchestra that, as has been said, one forgets to speak of orchestration; with no discernible harmonic or idiomatic cliches or fashionable musical slang. Here is that rarity among modern composers—a man who writes unforced music, who writes because he likes to and must.

SYMPHONY UNDER OWN CONDUCTOR

Post Jan 26

Koussevitzky, Back from Vacation, Leads Third Concert

BY WARREN STOREY SMITH

Officially absent from Symphony Hall for two weeks less one day, Dr. Koussevitzky returned to his post last evening and led the Symphony Orchestra through the third concert of the Monday series. Music by Northern composers made the bulk of the programme; there was Sibelius' Fourth Symphony, the Concerto of Scriabin, in which Lilias Mackinnon, Scotch pianist, was the soloist, and Tchikovsky's Fantasia after Dante, "Francesca da Rimini"; while as preface to Finn and Russians came the "Coriolanus" Overture of Beethoven.

MISS MACKINNON SOLOIST

Dr. Koussevitzky's prowess with Overture and Symphony have already been revealed at the regular Symphony Concerts: his dramatic approach to the one, his sensitive response to the other. The Concerto of Scriabin, written a couple of years before that composer had turned 25, had been heard at minor orchestral concerts in this city, but not before at Symphony Hall. The piece is euphonious, well-made, highly creditable to so young a composer, but it contains little of the essential Scriabin. Miss Mackinnon, who last night made her first appearance in Boston, is said to be something of a Scriabin specialist, but her playing of the Concerto last evening lacked the sensuous quality of tone, the suppleness of phrasing, which his music, even in its earliest manifestations, requires. Her performance was otherwise musical and technically finished; the audience applauded her warmly.

Twice played by him at Pension Fund Concerts, Tchaikovsky's Fantasia, last evening, for the first time under Dr. Koussevitzky's direction found its way to a subscription concert. It is a work to tempt the conductor's powers of delineation, dramatization and fervent expression; yet even he cannot disguise the bombast and vulgarity of certain pages. When, however, Tchaikovsky is poet in tones and not mere musical melodramatist, as in the wailing chords for wind instruments in the passage for muted strings that tells of the remembered happiness of Francesca and her lover, Dr. Koussevitzky is his eloquent spokesman.

MUSIC

Globe Jan 26

SYMPHONY HALL

Boston Symphony Orchestra

The third concert of the Monday series last evening was the occasion for the return both of Dr Koussevitzky and Mr Burgin, the former from his annual mid-Winter vacation, the latter from an absence of several weeks enforced by illness. Both were greeted very cordially when they first appeared on the stage.

The program, long and unusual, included Beethoven's "Coriolanus" overture; Sibelius' fourth Symphony, in A minor; Scriabin's F-sharp minor piano concerto, and Tchaikovsky's fantasia 'Francesca da Rimini," after verses of Dante. Lilias MacKinnon was soloist in the Scriabin concerto, which had its first performance by the Boston Symphony.

If ever there was a musical work which demands repeated hearings for full appreciation of its content, its moods, and an even superficial mental cataloging of its merits of melody, harmony and instrumentation, it is Sibelius' fourth symphony. And repeated hearings serve to strengthen the impression that it is some of the noblest, most sincere and profoundly moving music ever penned.

Attempts at extracting a "meaning" or a "philosophy" or a "program" from absolute music, and then setting up such fancied results as fixed and unchangeable quantities, are as unfair as they are futile. Nevertheless all listeners are individually affected by music, and do find personal "meanings."

One impression fathered by this symphony is that of unusual spiritual peace and calm. The music seems as if it might have been written by a man old in years, still interested in but no longer troubled and shaken by life's conflicts. In originality of melody and harmony, and in beauty of instrumentation, the work deserves to be called a masterpiece.

Miss Mackinnon is a Scottish pianist from Aberdeen. She has played Scriabin extensively in Europe—including a concert with Dr Koussevitzky in London—but not until last season did she visit this country. She has a sound technique, obvious feeling for Scriabin's music, and both emotional fire and taste. Miss Mackinnon was applauded very enthusiastically, being recalled to the stage several times.

This concerto, at first hearing, impressed less than some other of Scriabin's piano music. It bears evidences of the composer's youth when he wrote it, for while many pages are intense in feeling, they lack the directness of expression which usually indicates maturity. On the other hand, the orchestral part is interestingly scored. The piano part seems both arduous and difficult.

Dr Koussevitzky gave the Beethoven overture an excellent and authoritative performance, as, indeed, he did of the entire program. That of "Francesca da Rimini" was one of the most intense and overwhelming that one has ever heard. It will be impossible to forget those last, demoniacal, shattering cords, with their din of raging elements and anguished shrieks of the damned.

The next Monday evening concert will be given Feb 15. Robert Goldsand, pianist, will be the soloist.

MONDAY SYMPHONY CONCERT

The third Monday evening concert of the Boston Symphony orchestra took place last evening, Dr. Koussevitzky conducting. The works performed were

Her. Jan 26

Beethoven's "Coriolanus" overture, Op. 62, Sibelius's Fourth Symphony, Op. 63, in A minor, Scriabin's Concerto for pianoforte, Op. 20, in F sharp minor, and Tchaikovsky's Orchestral Fantasia (after Dante) "Francesca da Rimini," Op. 32. The soloist in Scriabin's pianoforte concerto was Lilias Mackinnon, an English pianist who has for several years specialized in the performance of Scriabin's music.

The concerto, which was written about 1894, has been heard in Boston only once before the present performance. It has none of the characteristics of the later Scriabin—the Scriabin of "Promethus," of the "Poeme de l'extase" or the "Poeme divin," or of the later pianoforte works. It belongs to the period during which the composer wrote preludes, etudes, mazurkas, nocturnes, and waltzes in the manner of Chopin—a manner which he assimilated very successfully and even enriched with something of his own. This concerto has a similar elegance tinged with a Slavonic melancholy, relieved by moments of an equally Chopinesque vigor, heightened—in the vein of the typical romantic concerto—with delicate filigree decoration and brilliant fioritura. Unimportant music, it is nevertheless pleasing enough to warrant its being heard occasionally. Miss Mackinnon's performance, fluent enough in passage work, was largely deficient in the elegance of style that is here indispensable. In vigorous passages her tone was forced and harsh, her phrasing angular and jerky. She was applauded with warmth, however. The accompanying orchestral part was played very sensitively.

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In Romantic Mold

Gershwin at Symphony

Amer Jan 30

By MOSES SMITH

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A symphonic score from Gershwin is something of an occasion. In this instance the new work had been so eagerly awaited and publicized that it was natural to fear the composer would burst of a swelled head, and that the work itself would "flop." Neither thing happened fortunately. Mr. Gershwin, a most sensible as well as modest and charming young man, suffered in the actual performance from nothing more serious than a slight attack of nerves at the opening of the Rhapsody; while the composition itself seemed to please everybody, for it received a most hearty reception.

With the orchestra in fine fettle, and Mr. Koussevitzky almost consumed with ardor for his latest premiere, the listener heard a characteristically American score from a composer who says that he shuns traditions. Fortunately he does not; though he may not realize that fact. It is true that the speech is that of jazz; the ideas are Gershwinian, as is their expression. But this man has, in his third orchestrated work, a command of symphonic development quite remarkable, to say nothing of his mastery in instrumentation. He writes for the orchestra as if born with one in his mouth—well, perhaps that is saying a great deal!

Throughout, there is a conciseness of formal development, a neat way of saying something and then going on with other matter. Now and then the expression becomes unduly sentimental or bombastic. But this is the exception: for the most part Gershwin displays the taste, the intellectual command of the artist. We liked best, because it was most typical of Gershwin's music, the last section, especially the piano part. True, there is the inevitable resemblance to the Rhapsody in Blue, but what a development the man has undergone since then!

The rest of an uncommonly engrossing program was the Deems Taylor delightful "Looking Glass" Suite, occasioned by the centennial of Lewis Carroll, and the Scriabin "Poem of Ecstasy."

JAN. 27, '32 THE BOSTON HERALD, WE

Boston Symphony, with Gershwin, To Give Benefit Concert Saturday

George Gershwin will appear in an extra performance of his new Second Rhapsody with the Boston Symphony Orchestra next Saturday at noon in Symphony hall, the entire gross receipts to be devoted to the city's unemployment relief campaign. This concert is in part the result of the great demand to hear Gershwin's new score which is having its first public performances this week at the regular Symphony concerts of Friday afternoon and Saturday evening. Since these concerts are fully subscribed by the season, the great number of people who have applied for seats at Symphony hall would otherwise be disappointed.

The concert will be given by the full Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, and George Gersh[illegible] playing the piano part in [illegible] score. Mr. Gershwin, Dr. [illegible]ky, and the members of the [illegible] have arranged this benefit performance and are voluntarily giving their services.

Tickets will go on sale this morning at the Symphony hall box office until the capacity of the auditorium is exhausted. No more than five seats will be sold to one person. The admission is $1. Since all expenses are contributed, the entire receipts will be given to the Boston unemployment relief fund.

Although this concert will doubtlessly yield $2500 for the unemployment fund, a voluntary meeting of the members of the orchestra promises a much greater return. The orchestra at yesterday's intermission voluntarily and unanimously voted to give one day's pay a month for the balance of the Symphony season. This contribution, together with that of the staff of Symphony hall, is expected to exceed $5000. These contributions and the concert should bring Symphony Hall's gift to the fund well above $7500.

MUSIC

Symphony Concert

Her. Jan. 23

By PHILIP HALE

Gustav Holst of London was the gues conductor of the Boston Symphony orchestra yesterday afternoon. The program comprised four of his compositions: St. Paul's Suite for strings (firs time at these concerts); Prelude an Scherzo, "Hammersmith" (first time i Boston); Ballet from the opera "Th Perfect Fool" (first time in Boston) an "The Planets," a suite of seven movements. When "The Planets" was firs performed under Mr. Monteux ther was no female chorus for "Neptune th Mystic." Yesterday there was a choru which having been trained by Mr. Fiedler, sang unseen. The beauty of th ending was thereby enhanced.

To devote an orchestral concert c nearly two hours' length to any composer, whether he be Bach or Brahm Beethoven or Honegger, is a doubtfu venture. Mr. Holst stood the test wel yet if two or three of the "Planets had been omitted, the others woul have gained in effect. Certainl "Venus," "Mercury," "Uranus" an "Neptune" could not have been sparec "Mars" might be shortened; the warlike mood fortissimo leads one to wis at least an armistice. The jollity i "Jupiter" is distinctly English in character; like all jollity, one could wish that brought by Jupiter, to be less prolonged.

The suite for strings is a pleasing work that one would gladly hear again. The interest is unflagging; the thematic material is fresh; the treatment of it is scholarly without for a moment being pedantic i. e. dull. When there is counterpoint, it is not for the purpose of showing what a fine fellow the composer is If the jig; and if the finale with its use of the old tunes, "Dargason" and "Green Sleeves" are unmistakably English, the intermezzo is exotic, suggestive of the Orient, melodically and in the prevailing mood. This suite was brilliantly played. It was written for the orchestra of St. Paul's School for Girls. For practice or for performance? If for performance, these girls must be singularly accomplished in the use of stringed instruments.

"Hammersmith," which gives Mr. Holst a high position in the rank of contemporaneous composers, was played for the first time last November at a concert in London. The "Planets" as a whole were first heard in 1919-20. In the years between the composer has gained in depth of thought; conciseness and power of expression; control of imagination. The imperturbable prelude is, as he has said publicly, a background; the river, heedless of the cockneys swarming in the district; the river, knowing that it will flow long after the invaders are no more; as the river which will then be as unconcerned as it was when Romans were by its banks. Now other composers have felt the spell of a river; Wagner, Smetana, Balakirev, Griffes, Vaughan Williams among them; but Mr. Holst's river is his own, as is his music. There is more in "Hammersmith" than mere contrast between calm, serenity, peaceful indifference and the rough merriment of an unthinking crowd, "Arry" and "Arriet" enjoying life after their manner. This is not program music in the anecdotical or pictorial sense. There are two moods, eloquent in tonal expression. The searcher after symbolism in all art, might say: "Nature heedless of mortals's joys or sorrows." (Mr. Holst had already written his "Egdon Heath" after Thomas Hardy.) But Mr. Holst, a thinker even outside of music; and this cannot be said of every composer; a man fascinated by the poetry and the philosophy of India, when he girds up his loins to write music is first of all a musician. In "Hammersmith" there is no waste of notes, no undue elaboration of musical ideas; no districting elegancies; no incongruous ornamentation.

The ballet music for the dancing spirits of earth, water and fire is grateful to the ear, with fine effects in orchestration, rhythmically exciting—yet one would fain hear it in the theatre and see the elements obedient to the Wizard's incantation.

The composer of "Hammersmith," the ballet music, the suite for strings, "Venus," "Saturn," "Neptune" and pages of "Mercury" is modern in the best sense, as masters of the past are modern; not as the contemporaries who are futile experimenters; wh[illegible] barren of truly musical ideas, without poetry in their soul, put their faith in rhythm, repetitions of insignificant phrases, eccentric harmonic schemes and instrumentation. Mr. Holst still has confidence in normal scales; to him dissonances have their rhetorical use and are of value, too good to be prodigally lavished on that which is in itself insignificant.

Warmly greeted, he was as warmly applauded throughout the concert. Dignified, modest, he conducted quietly and none the less effectively. He knew what he wanted and was able to share this knowledge with the sympathetic players.

The concert will be repeated tonight. Dr. Koussevitzky will conduct next week. These works: Taylor, Suite, "Through the Looking Glass"; Gershwin, Rhapsody No. 2 for orchestra with piano (Mr. Gershwin, pianist; first performance). Scriabin, "The Poem of Ecstasy."

Holst Presents Program of Own Works at Symphony

Amer Jan 23

By MOSES SMITH

Gustav Holst, English composer, appears as guest conductor of the Boston Symphony Orchestra this week in a program which is devoted entirely to his own works. Mr. Holst has been represented on various choral and chamber music programs given in Boston during the past 10 years, but his orchestral work is still little known here.

Of the four compositions played yesterday, the Prelude and Scherzo, "Hammersmith," and the ballet from the opera, "The Perfect Fool," were new to Boston, while the St. Paul's Suite, for string orchestra, and "The Planets," a grand symphonic suite in seven movements, had been heard here only once previously. The result was a program almost entirely novel, and one not likely to stir up great anticipation in the minds of the uninformed.

In the actual hearing, at yesterday's matinee concert, this music proved that Holst is rightly placed among the leaders of the current English musical renaissance. Here is a man with a bounteous flow of musical ideas, one who speaks in music as simply and clearly and naturally as most mortals in language; a man who is not ashamed to own his "love to write a tune," and who proves, in his works his ability to do so. Often, too, he borrows quite frankly from the huge and rich literature of English folk-lore. In either event, the melodies are not forced, they are not introduced into the scores arbitrarily but are germane to the subject matter. The matter may be light and merely pleasant, as in the St. Paul's Suite, or it may be of weighty import, as in "The Planets." In any case it is treated masterfully, with such consummate knowledge of the orchestra that, as has been said, one forgets to speak of orchestration; with no discernible harmonic or idiomatic cliches or fashionable musical slang. Here is that rarity among modern composers—a man who writes unforced music, who writes because he likes to and must.

MPHONY
NDER OWN
ONDUCTOR

A Jan 26

ssevitzky, Back Vacation. Leads Third Concert

ARREN STOREY SMITH

lly absent from Symphony two weeks less one day, Dr. tzky returned to his post ing and led the Symphony through the third concert Monday series. Music by composers made the bulk gramme; there was Sibelius' ymphony, the Concerto of in which Lilias Mackinnon, anist, was the soloist, and y's Fantasia after Dante, a da Rimini"; while as prefnn and Russians came the as" Overture of Beethoven.

MACKINNON SOLOIST

ussevitzky's prowess with and Symphony have already aled at the regular Symphony his dramatic approach to the ensitive response to the other. erto of Scriabin, written a years before that composer 25, had been heard at minor concerts in this city, but not ymphony Hall. The piece is , well-made, highly credio young a composer, but it ttle of the essential Scriabin. innon, who last night made ppearance in Boston, is said thing of a Scriabin specialplaying of the Concerto last cked the sensuous quality of uppleness of phrasing, which even in its earliest manifesequires. Her performance wise musical and technically he audience applauded her

ayed by him at Pension Fund Tchaikovsky's Fantasia, last or the first time under Dr. ky's direction found its way ription concert. It is a work he conductor's powers of deramatization and fervent exet even he cannot disguise st and vulgarity of certain hen, however, Tchaikovsky tones and not mere musical tist, as in the wailing chords struments in the passage for ngs that tells of the rememiness of Francesca and her Koussevitzky is his eloquent

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MUSIC

Globe Jan 26

SYMPHONY HALL
Boston Symphony Orchestra

The third concert of the Monday series last evening was the occasion for the return both of Dr Koussevitzky and Mr Burgin, the former from his annual mid-Winter vacation, the latter from an absence of several weeks enforced by illness. Both were greeted very cordially when they first appeared on the stage.

The program, long and unusual, included Beethoven's "Coriolanus" overture; Sibelius' fourth Symphony, in A minor; Scriabin's F-sharp minor piano concerto, and Tchaikovsky's fantasia 'Francesca da Rimini," after verses of Dante. Lilias MacKinnon was soloist in the Scriabin concerto, which had its first performance by the Boston Symphony.

If ever there was a musical work which demands repeated hearings for full appreciation of its content, its moods, and an even superficial mental cataloging of its merits of melody, harmony and instrumentation, it is Sibelius' fourth symphony. And repeated hearings serve to strengthen the impression that it is some of the noblest, most sincere and profoundly moving music ever penned.

Attempts at extracting a "meaning" or a "philosophy" or a "program" from absolute music, and then setting up such fancied results as fixed and unchangeable quantities, are as unfair as they are futile. Nevertheless all listeners are individually affected by music, and do find personal "meanings."

One impression fathered by this symphony is that of unusual spiritual peace and calm. The music seems as if it might have been written by a man old in years, still interested in but no longer troubled and shaken by life's conflicts. In originality of melody and harmony, and in beauty of instrumentation, the work deserves to be called a masterpiece.

Miss Mackinnon is a Scottish pianist from Aberdeen. She has played Scriabin extensively in Europe—including a concert with Dr Koussevitzky in London—but not until last season did she visit this country. She has a sound technique, obvious feeling for Scriabin's music, and both emotional fire and taste. Miss Mackinnon was applauded very enthusiastically, being recalled to the stage several times.

This concerto, at first hearing, impressed less than some other of Scriabin's piano music. It bears evidences of the composer's youth when he wrote it, for while many pages are intense in feeling, they lack the directness of expression which usually indicates maturity. On the other hand, the orchestral part is interestingly scored. The piano part seems both arduous and difficult.

Dr Koussevitzky gave the Beethoven overture an excellent and authoritative performance, as, indeed, he did of the entire program. That of "Francesca da Rimini" was one of the most intense and overwhelming that one has ever heard. It will be impossible to forget those last, demoniacal, shattering cords, with their din of raging elements and anguished shrieks of the damned.

The next Monday evening concert will be given Feb 15. Robert Goldsand, pianist, will be the soloist.

MONDAY SYMPHONY CONCERT

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INFORMATION OBSCURED

101

-- The Scr

Trans Jan 28

As Gershwin Makes Ready His Rhapsody

Forward and Backward With The New Piece Through A Manifold Morning

IT IS safe to say that none of the novelties that Dr. Koussevitzky and his predecessors have introduced from time to time at Symphony Hall, has aroused more interest than that which he proposes to bring to first performance this week: George Gershwin's Second Rhapsodys for orchestra with Piano. (The composer will be the pianist. For the same pair of concerts the conductor re-members that the prseent year is the centenary of the birth of Lewis Carroll, in recognition of which he places on the program Deems Taylor's Suite sugg-sted by Carroll's "Through the Looking-Glass." A Koussevitzkian battle-horse, Skriabin's "Poem of Ecstasy," rounds out the concerts.

Background

Gershwin needs no introduction to any American public. Conversely, about his newest work or his freshest project, there is always widespread curiosity. The [illegible] is best prepared for his forthcoming rhapsody by a page or two in the only book about him—"George Gershwin" by Isaac Goldberg, himself frequent and valuable contributor to these columns. So recent and timely is the book that it reaches even on the origins of a music [illegible] no longer ago than last spring. Says Dr. Goldberg amusingly and provocatively:

"Gershwin's first Rhapsody had been [illegible] in the upper reaches of Gotham. His second or.ginated in the aphrodisiac atmosphere of Beverly Hills, California, [illegible] of oranges and Greta Garbo. It [illegible] born of an orchestral sequence [illegible]ed into the picture, 'Delicious.' The [illegible]ure, in part, is laid in many thoroughfares of New York, whence, to accentuate [illegible] rhythms of pursuit, Gershw.n hit up[illegible] so-called rivet theme. If Beethoven [illegible] be inspired by metronomes, and Chopin by raindrops, why not Gershwin [illegible] the eternal tattoo of the New York riveters, in their Babel-ascent to the skies?

"The picture, of course, asks but a few minutes of what, orig.nally, was christened, 'Rhapsody in Rivets.' Now [illegible] has been re-named simply, 'Second Rhapsody.' It was scored for full orches[illegible] plus piano, during the run of 'Girl Crazy.' It has no program.

"'I wrote it,' says the composer, 'mainly because I wanted to wr.te a serious composition and found the opportunity in California to do it. Nearly everybody comes back from California with a west [illegible] tan and a pocketful of moving-pictur money. I decided to come back with both these things, and a serious composition—[illegible] the climate would let me. I was under nc obligation to the Fox Company to do this. But, you know, the old artistic soul must every so often be appeased.'

"As in the case of his 'Concerto,' so for [illegible] trial-hearing of the 'Second Rhapsody' Gershwin hired an orchestra that, on Friday, June 26, 1931, went through the freshly completed score in one of the studios of the National Broadcast ng Company. As these studios have a wire connection with the Victor recording laboratories in Camden, a special record was made of the rehearsal. Here, indeed is an improvement upon the rehearsal idea; the composer may listen over and over again to the record, studying effects, comparing notes, and basing his revisions upon repeated performance."

Here in Boston

Between the rehearsal with the orchestra on Wednesday and the luncheon which Mr. Gershwin was to have with his friend, Charles Martin Loeffler, there was opportunity for an interview on the wing. First, there were at least half a dozen persons wanting something at nearly every moment. Did Gershwin become the least bit flustered by all this? The answer is an emhpatic No. Was there the slightest bit of evidence that this attention is "going to the head" of the young man? The "No" becomes even more emphatic. The stock phrase "modest and unassuming" does not begin to do justice to the case.

There were comments, after the rehearsal, upon the mastery shown in the orchestration of the new work. Unconsciously a twinkle of satisfaction crept into Gershwin's eyes. "And you know," he said, "it is only the third work I have ever scored. The Piano Concerto was the first." One recalled that the "Rhapsody in Blue" was not orchestrated by Gershwin, but by "Ferdy" Grofe, Paul Whiteman's aid.

"There is all the difference in the world between the way in which the other rhapsody was written and the way this one was composed. When I started on the earlier work, I had exactly five weeks to the time of performance. So I wrote it in three. I turned over page after page, knowing it was not as good as I would have liked it to be. But I knew also that it had to be finished and that I could waste no time on revisions. I kept saying to myself, 'Never mind, I'll fix that after the concert.' But the 'Rhapsody in Blue' was a success and its weak spots have never been 'fixed.'"

"Of course you don't want me to print that, Mr. Gershwin."

"Why, yes; I don't mind. Go ahead." Then, turning quickly to the subject in hand.

"With this rhapsody it was different. I had seven weeks in California. The amount of music which the picture required was small and was quickly written. The parties and the night-life of Hollywood did not interest me in the least. They bored me in fact. Here was my chance to do some serious work. Seven weeks of almost uninterrupted opportunity to write the b est music I could possibly think of! What a chance. The main theme came out of the picture, of course." Then he continued much in the manner of the quotation from Dr. Goldberg, adding, "So you see how much more time I had for it. Moreover, the picture was not to be released until Christmas, and I was requested not to bring out the Rhapsody until after the picture had been launched. All the while I have been revising and polishing. I have even made minor changes since coming to Boston. In this p'ece I have had the opportunity of doing pretty nearly what I wanted."

[illegible] the Manuscript

A gallop through the score with the composer showed that the "rivet theme," really the basis of the entire work, is heard at once. It is composed mostly of repeated notes, firmly accented, with a melodic turn at the end which is simon-pure Gershwin. No other musical brain could have conceived it. Soon the piano enters with a second theme, beautifully melodic, over a cross-rhythmed accompaniment. The "middle theme," as Gershwin calls his chief contrast material, is a purely melodic line given at first to the violins. "How would you characterize this theme?" was asked. A blank expression crept over the composer's face. Then, Just what do you mean? I wanted merely to write a broad, flowing melody, the same as Bach, Brahms or Wagner have done. That is all I can say about it." His broad flowing melody is probably all that he expected of it. Between repetitions of this theme, horns intone a two-measure syncopated motiv which is later considerably developed. Out of these four bits of material the whole rhapsody is made. The "rivet theme" probably receives the most transformations. It also acts as a sort of binder between different versions of the other themes, so contributing to the unity for the whole work.

The Rhapsody is not cast in any of the abstract forms. It is a Rhapsody in reality as well as in name. It proceeds in great surges toward ever larger and larger climaxes. The transformations of the themes are manifold. In them almost every known form of jazz has its turn, from the slowest blues to the wildest rhythmed dance-steps. At one point there is even suggestion of Spanish atmosphere. The piano is used variously. It sings melodies luminously; provides sparkling decoration; pounds out marked, percussive rhythms. But it is seldom used quite alone; almost always, in doing these things, it does them in some orchestral combination.

The orchestration will probably be a revelation to those who can think only of an earlier Gershwin. It is not seemly to anticipate performance; but one does not mind venturing a prophecy that the old line about Gershwin as talented and musical, "but lacking in science" will at last find a final resting place in the waste-basket. And the new-found "science" has play in polyphonic and harmonic treatment as well as in orchestration.

And the Conductor

As has many another composer, Gershwin commented on his good fortune in having a conductor like Koussevitzky and an orchestra like the Boston Symphony to produce the Rhapsody. "You know, he brings out things, and makes them sound like a million dollars, that I hardly knew were there!" And then, as an afterthought, "You know, he does things with pianissimos that I had not suspected. I guess I have never had a chance to know about pianissimos very well." (Laughter from the bystanders.) But it was evident during the rehearsal that there was one thing which he does know very well. Most of the halts that he requested, most of the suggestions that he made, were directed toward the percussion section, in which, by the way, he has some original and decidedly pertinent effects. Painstakingly he pointed out nuances and effects for this choir. And one thought, "Koussevitzky's pianissimos and Gershwin's percussion effects will make their mark in this rhapsody."

But we had arrived at the hotel by the time all this had been changed. One final impression is not to be omitted. On George Gershwin's piano one saw a single piece of music, which he was evidently studying during his stay in Boston. What was it? The latest song-hit? Or perhaps the newest musical comedy? We have heard somewhere that he is interested in these things. Prhaps; but his room gave no evidence. On the piano one saw Mozart's Symphony in G minor. Yes, this composer of popular music, by the evidence of his studies as well as of his latest score, is musician through and through.

Taylor and Carroll

The Suite, "Through the Looking Glass," is the work by which Deems Taylor first attained recognition beyond that accorded to a young, struggling composer. It was written in 1917-19 for small orchestra; then rescored in 1921-22 for full orchestra piano included. It has been widely played both in Europe and in America. Mr. Monteux introduced it to Boston on Feb. 16, 1924. It was of course suggested by Lewis Carroll's "Through the Looking-Glass and What Alice Found There."

The first movement is divided between a Dedication and "The Garden of Live Flowers." From Carroll's book, Mr. Taylor quotes two dedicatory verses. His own Dedication is a lyric movement beginning with a duet for violin and 'cello soli, supported by muted strings. The mood continues through a movement that leads without interruption into "The Garden of Live Flowers." Here Alice discovers that the Tiger-Lily (and the other flowers) can really talk. Delicate, scherzo-like touches suggest their chatter. A "Lento languido" forms a songful interlude.

Next comes "Jabberwocky," which contains, of course, the verses with the queer, queer words, such as

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The theme of the Jabberwock comes first. A clarinet solo is the music for the first verse (as above). A little fugue suggests the fight between the Jabberwock and our hero. The double-bass subject is the Jabberwock; the episodes his antagonist. Finally the Jabberwock is conquered (with xylophone for the "vorpal sword"). Through the voice of a bassoon in a sickly cadenza, he dies convulsively. There is great rejoicing, with ringing of bells and much tonal excitement. The music for the first verse brings conclusion.

"Looking-Glass Insects" is the section from the conversations with the "anything but a regular bee," the gnat "about the size of a chicken," the rocking-horse-fly, the bread-and-butter-fly. It is a scherzo mostly of the lightest possible texture. The score directs that a piece of tissue paper be laid across the strings of the piano to gain a characteristic effect. . . . Lastly the movement of "The White Knight," who is a sort of toy Don Quixote. [illegible] represented by a theme which Mr. Taylor's own program-note calls "a sort of [illegible]," and by another, "bland, mellifluous, a little sentimental; much more like the Knight as he really was."

A. H. M.

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THURSDAY TRANSCRIPT

News of the Riflemen

SYMPHONY CROWDED TO HEAR GERSHWIN OPUS

BOSTON HEARS GERSHWIN'S RHAPSODY

Symphony Orchestra in First Performance of "Second Rhapsody"

By KATHARINE LYONS

No matter who the composer on yesterday's symphony concert program, George Gershwin held sway. For a month Boston's music public has awaited his new symphony, which he has called "Second Rhapsody."

With no less an authority than the esteemed symphony conductor, Serge Koussevitsky, singing its praises in advance, its way was paved with highest anticipation.

Mr. Gershwin is twice blessed it seems. First, for his talent to write a symphony that at the outset displays the great strides he has made in the musical world since he wrote his ever-popular "Rhapsody in Blue" eight years ago, and secondly, for having the good fortune of interesting Mr. Koussevitsky in his composition.

The young composer heard his "Second Rhapsody" played for the first time yesterday by an ensemble of musicians who, under the guidance of so skilful a director, gave it a treatment that must have made him even happier than he had even dreamed.

"The Second Rhapsody," written for a full symphony, is a masterful composition. The sound of riveting on New York skyscrapers gave Gershwin his theme, which he has developed and carried through the entire piece. It is written in one movement and played in 16 minutes. There is a repetition of notes, firmly accented.

It opens with the piano, but having been scored for a full orchestra, the piano is heard intermittently and variously in solo, duet with drums, or with the entire ensemble.

When the composer leaves his "rivet theme," the effects for which are accentuated by the trombones and allied instruments, he goes into a contrastingly sweeping melody, given first to the violins. While less brooding and not so sentimental as the langorous one he gave to his "Rhapsody in Blue," musical authorities will at once recognize how much more pure melody it has.

There are varied transformations of the "rivet theme" most of which surge into great climaxes that employ every possible kind of syncopation or jazz embellishment.

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Opening the program was Deems Taylor's descriptive suite "Through the Looking Glass," with its five varied pictures chosen for a timely performance on account of the anniversary of Lewis Carroll, who wrote the immortal fairy tale from which the composer took his theme.

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Mr Gershwin, Dr Koussevitzky, and the Boston Symphony Orchestra will give today at noon in Symphony Hall a special performance of this much-discussed rhapsody, for the benefit of the United Boston Unemployed Relief Fund, to which the entire gross receipts will go, as the performers are giving their services and the management gives the use of the hall. The rhapsody will also be played, of course, in the Saturday subscription series tonight. There has been a great demand for single tickets, and the subscription concerts are sold out for the season, hence the extra performance this noon.

The performance of this work by a leading American writer of frankly popular music at the Boston Symphony concerts indicates that at last the absurd gap between what the man in the street calls "popular" music and what he calls "classical" music is being closed. This division into "popular" and "clasical," "jass" and "serious," "low-brow" and "high-brow" music is the greatest barrier in the way of the development of music in America.

The real division is between good music and bad music. Much of the imported European music played by the Boston Symphony turns out to be bad, and is not played again. Some, though not much, of the music written for Broadway and Hollywood and for the kind of performers who fill most radio programs, is good enough to be heard repeated for its own sake.

American "Jazz"

Some American "jazz" pieces have gone all over the world, and have profoundly influenced the leading European composers, Stravinsky, Honegger, Ravel, and the rest. Mr Gershwin, as perhaps the greatest talent among our popular composers, deserves a hearing at the Symphony concerts whenever he has anything to offer playable by the orchestra.

Mr Gershwin's music has, some of it, been played by other leading orchestras, and there are persistent rumors that he is to do an opera for the Metropolitan Opera. His "Rhapsody in Blue" has won wide and lasting popularity. His new rhapsody bids fair to do the same. It is music far more vital, far more beautiful than his piano concerto, or his "American in Paris."

He at first meant to call this rhapsody No. 2 either "Rhapsody in Rivets" or "Manhattan Rhapsody," because it was suggested by New York sights and sounds. The persistent rhythmic figures underlying much of it may, in fact, have come to him from memories of riveting machines. But he wisely avoided any definite suggestion of a program.

The music, scored for full modern orchestra, has the character of an improvisation. Mr Gershwin has never shown any gift for elaborating the architecture of his pieces. His best things are always episodic outbursts.

Sounded Genuine

This rhapsody, despite the frequent and regrettable failure yesterday of Dr Koussevitzky and the players to catch its rhythmic swing, impressed one deeply. It sounded genuine. Other composers, Stravinsky and Milhaud, for instance, have juggled "jazz" rhythms more cleverly, and avoided lapses from so-called "good taste" more successfully. Mr Gershwin is not as clever a musician as some of his admirers would have him, nor is his feeling for melody and harmony free from affinity for the vulgar. But he has creative imagination, more than a touch of sheer genius. Other and greater geniuses—Wagner, for example, in his "Tannhauser"—have lapsed into occasional vulgarity. There is something sterile about "good taste," particularly in America. Whitmanesque "barbaric yawps" are better, after all, than the gentilities of Longfellow or of MacDowell.

Deems Taylor's "Through the Looking Glass," also played yesterday, seemed pallid in its rather calculated prettiness beside Mr Gershwin's rhapsodic outbursts.

With Mr Taylor's suite, and with Skriabin's "Poem of Ecstasy," the remaining number on the program, Dr Koussevitzky was highly eloquent and very impressive, as usual. Even his remarkable interpretation does not, however, save Skriabin's tone poem from a suggestion of hysterical feebleness. It is less notable music than it seemed a dozen years back.

P. R.

Post Jan 30

Symphony Gives Taylor's "Alice" Suite

BY WARREN STOREY SMITH

There are Symphony concerts that are that and nothing more, however excellent the music played, however admirable the performance. Others are, in their way, occasions; and to this class belongs that of yesterday afternoon.

MR. BURGIN RETURNS

First of all Dr. Koussevitzky, absent on midwinter holiday from the last two pairs of regular subscription concerts, yesterday returned to them and was greeted by a rising orchestra and an applauding audience. Mr. Burgin, absent from these same concerts for an even longer period, as the result of an automobile accident, was yesterday once more at his post as leader of the first violins, and applause welcomed him as well.

The 100th anniversary of the birth of Charles Lutwidge Dodgson, better known to lovers of "Alice in Wonderland" as Lewis Carroll, which occurred three days ago, was commemorated by a performance of the suite of Deems Taylor, inspired by the Oxford Don's second masterpiece of nonsense, "Through the Looking Glass." And finally George Gershwin's Second Rhapsody for pianoforte and orchestra, long awaited successor to the "Rhapsody in Blue," received its first public performance and with its composer as soloist.

Taylor's Charming Suite

It is not easy to think of any composer, living or dead, who would have been so well fitted as was Mr. Taylor to put Lewis Carroll into music. To that task, if what must have been so pleasurable an occupation can be so described, Mr. Taylor could bring the necessary humor, fantasy, sentiment and skill. Slight in its way this "Looking-Glass" Suite undoubtedly is, yet there is about it something precious as there is about the Alice books themselves. There are few scores by American composers that one would as unwillingly see disappear.

Dr. Koussevitzky yesterday conducted this suite for the first time here, and read it as sympathetically as though the Carrollian type of humor were not to him as Russian necessarily somewhat alien. Delightful detail in a thoroughly delightful performance was the clarinet playing of Mr. Polatschek, and Dr. Koussevitzky graciously included him in the applause which followed.

Stage Setting Lacking

In one respect Mr. Gershwin's new rhapsody was not a disappointment. It is much better made, from the technical standpoint, than its famous predecessor. Mr. Gershwin has here done his own scoring, for full symphony orchestra, and done it well. As a craftsman he makes progress, but his musical speech is still predominantly that of Tin Pan Alley, whence he emerged to figure in international music festivals and symphony concerts. Most of the new rhapsody calls out for a musical comedy setting. At a symphony concert it is as out of place as a one-piece bathing suit. Mr. Gershwin, who played his music with a glib dexterity, was warmly applauded, yet there was no outstanding demonstration of approval. One might easily record a "succes d'estime."

Scriabin's Poem of Ecstasy, music in which Dr. Koussevitzky has ever excelled, concluded the concert. The work itself begins to pall in places. Much of it is static. But still impressive is the end, in which are unloosed the floodgates of orchestral tone.

INFORMATION OBSCURED

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Tran Jan 3

As Gershwin Makes Ready His Rhapsody

Forward and Backward With The New Piece Through A Manifold Morning

IT IS safe to say that none of the novelties that Dr. Koussevitzky and his predecessors have introduced from time to time at Symphony Hall has aroused more interest than that which he proposes to bring to first performance this week: George Gershwin's Second Rhapsodys for orchestra with Piano. (The composer will be the pianist. For the same pair of concerts the conductor remembers that the prseent year is the centenary of the birth of Lewis Carroll, in recognition of which he places on the program Deems Taylor's Suite suggested by Carroll's "Through the Looking-Glass." A Koussevitzkian battle-horse, Skriabin's "Poem of Ecstasy," rounds out the concerts.

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ershwin needs no introduction to any erican public. Conversely, about his est work or his freshest project, there always widespread curiosity. The is best prepared for his forthcoming psody by a page or two in the only k about him—"George Gershwin" by Isaac Goldberg, himself frequent and able contributor to these columns. So nt and timely is the book that it hes even on the origins of a music n no longer ago than last spring. Dr. Goldberg amusingly and pro- tively:

"Gershwin's first Rhapsody had been in the upper reaches of Gotham. His nd originated in the aphrodisiac at- phere of Beverly Hills, California, re- nt of oranges and Greta Garbo. It born of an orchestral sequence in- d into the picture, 'Delicious.' The ure, in part, is laid in many thorough- s of New York, whence, to accentuate rhythms of pursuit, Gershwin hit up- so-called rivet theme. If Beethoven be inspired by metronomes, and pin by raindrops, why not Gershwin the eternal tattoo of the New York veters, in their Babel-ascent to the s?

"The picture, of course, asks but a few nutes of what, originally, was stened, 'Rhapsody in Rivets.' Now has been re-named simply, 'Second psody.' It was scored for full orches- plus piano, during the run of 'Gir- zy.' It has no program.

"I wrote it,' says the composer, 'mainly ause I wanted to write a serious com- tion and found the opportunity in ifornia to do it. Nearly everybody mes back from California with a west tan and a pocketful of moving-pictur ney. I decided to come back with both se things, and a serious composition— he climate would let me. I was under no ligation to the Fox Company to do this. t, you know, the old artistic soul must very so often be appeased.'

"As in the case of his 'Concerto,' so for trial-hearing of the 'Second Rhapsody' Gershwin hired an orchestra that, on Friday, June 26, 1931, went through the freshly completed score in one of the studios of the National Broadcasting Company. As these studios have a wire connection with the Victor recording laboratories in Camden, a special record was made of the rehearsal. Here, indeed is an improvement upon the rehearsal idea; the composer may listen over and over again to the record, studying effects, comparing notes, and basing his revisions upon repeated performance."

Here in Boston

Between the rehearsal with the orchestra on Wednesday and the luncheon which Mr. Gershwin was to have with his friend, Charles Martin Loeffler, there was opportunity for an interview on the wing. First, there were at least half a dozen persons wanting something at nearly every moment. Did Gershwin become the least bit flustered by all this? The answer is an emhpatic No. Was there the slightest bit of evidence that this attention is "going to the head" of the young man? The "No" becomes even more emphatic. The stock phrase "modest and unassuming" does not begin to do justice to the case.

There were comments, after the rehearsal, upon the mastery shown in the orchestration of the new work. Unconsciously a twinkle of satisfaction crept into Gershwin's eyes. "And you know," he said, "it is only the third work I have ever scored. The Piano Concerto was the first." One recalled that the "Rhapsody in Blue" was not orchestrated by Gershwin, but by "Ferdy" Grofe, Paul Whiteman's aid.

"There is all the difference in the world between the way in which the other rhapsody was written and the way this one was composed. When I started on the earlier work, I had exactly five weeks to the time of performance. So I wrote it in three. I turned over page after page, knowing it was not as good as I would have liked it to be. But I knew also that it had to be finished and that I could waste no time on revisions. I kept saying to myself, 'Never mind, I'll fix that after the concert.' But the 'Rhapsody in Blue' was a success and its weak spots have never been 'fixed.'"

"Of course you don't want me to print that, Mr. Gershwin."

"Why, yes; I don't mind. Go ahead." Then, turning quickly to the subject in hand.

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Glob MUSIC Jan 30

SYMPHONY HALL

Boston Symphony Orchestra

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Mr Gershwin, Dr Koussevitzky, and the Boston Symphony Orchestra will give today at noon in Symphony Hall a special performance of this much-discussed rhapsody, for the benefit of the United Boston Unemployed Relief Fund, to which the entire gross receipts will go, as the performers are giving their services and the management gives the use of the hall. The rhapsody will also be played, of course, in the Saturday subscription series tonight. There has been a great demand for single tickets, and the subscription concerts are sold out for the season, hence the extra performance this noon.

The performance of this work by a leading American writer of frankly popular music at the Boston Symphony concerts indicates that at last the absurd gap between what the man in the street calls "popular" music and what he calls "classical" music is being closed. This division into "popular" and "clasical," "jass" and "serious," "low-brow" and "high-brow" music is the greatest barrier in the way of the development of music in America.

The real division is between good music and bad music. Much of the imported European music played by the Boston Symphony turns out to be bad, and is not played again. Some, though not much, of the music written for Broadway and Hollywood and for the kind of performers who fill most radio programs, is good enough to be heard repeated for its own sake.

American "Jazz"

Some American "jazz" pieces have gone all over the world, and have profoundly influenced the leading European composers, Stravinsky, Honegger, Ravel, and the rest. Mr Gershwin, as perhaps the greatest talent among our popular composers, deserves a hearing at the Symphony concerts whenever he has anything to offer playable by the orchestra.

Mr Gershwin's music has, some of it, been played by other leading orchestras, and there are persistent rumors that he is to do an opera for the Metropolitan Opera. His "Rhapsody in Blue" has won wide and lasting popularity. His new rhapsody bids fair to do the same. It is music far more vital, far more beautiful than his piano concerto, or his "American in Paris."

He at first meant to call this rhapsody No. 2 either "Rhapsody in Rivets" or "Manhattan Rhapsody," because it was suggested by New York sights and sounds. The persistent rhythmic figures underlying much of it may, in fact, have come to him from memories of riveting machines. But he wisely avoided any definite suggestion of a program.

The music, scored for full modern orchestra, has the character of an improvisation. Mr Gershwin has never shown any gift for elaborating the architecture of his pieces. His best things are always episodic outbursts.

Sounded Genuine

This rhapsody, despite the frequent and regrettable failure yesterday of Dr Koussevitzky and the players to catch its rhythmic swing, impressed one deeply. It sounded genuine. Other composers, Stravinsky and Milhaud, for instance, have juggled "jazz" rhythms more cleverly, and avoided lapses from so-called "good taste" more successfully. Mr Gershwin is not as clever a musician as some of his admirers would have him, nor is his feeling for melody and harmony free from affinity for the vulgar. But he has creative imagination, more than a touch of sheer genius. Other and greater geniuses—Wagner, for example, in his "Tannhauser"—have lapsed into occasional vulgarity. There is something sterile about "good taste," particularly in America. Whitmanesque "barbaric yawps" are better, after all, than the gentilities of Longfellow or of MacDowell.

Deems Taylor's "Through the Looking Glass," also played yesterday, seemed pallid in its rather calculated prettiness beside Mr Gershwin's rhapsodic outbursts.

With Mr Taylor's suite, and with Skriabin's "Poem of Ecstasy," the remaining number on the program, Dr Koussevitzky was highly eloquent and very impressive, as usual. Even his remarkable interpretation does not, however, save Skriabin's tone poem from a suggestion of hysterical feebleness. It is less notable music than it seemed a dozen years back.

P. R.

GERSHWIN PLAYS OWN RHAPSODY

Post Jan 30

Symphony Gives Taylor's "Alice" Suite

BY WARREN STOREY SMITH

There are Symphony concerts that are that and nothing more, however excellent the music played, however admirable the performance. Others are, in their way, occasions; and to this class belongs that of yesterday afternoon.

MR. BURGIN RETURNS

First of all Dr. Koussevitzky, absent on midwinter holiday from the last two pairs of regular subscription concerts, yesterday returned to them and was greeted by a rising orchestra and an applauding audience. Mr. Burgin, absent from these same concerts for an even longer period, as the result of an automobile accident, was yesterday once more at his post as leader of the first violins, and applause welcomed him as well.

The 100th anniversary of the birth of Charles Lutwidge Dodgson, better known to lovers of "Alice in Wonderland" as Lewis Carroll, which occurred three days ago, was commemorated by a performance of the suite of Deems Taylor, inspired by the Oxford Don's second masterpiece of nonsense, "Through the Looking Glass." And finally George Gershwin's Second Rhapsody for pianoforte and orchestra, long awaited successor to the "Rhapsody in Blue," received its first public performance and with its composer as soloist.

Taylor's Charming Suite

It is not easy to think of any composer, living or dead, who would have been so well fitted as was Mr. Taylor to put Lewis Carroll into music. To that task, if what must have been so pleasurable an occupation can be so described, Mr. Taylor could bring the necessary humor, fantasy, sentiment and skill. Slight in its way this "Looking-Glass" Suite undoubtedly is, yet there is about it something precious as there is about the Alice books themselves. There are few scores by American composers that one would as unwillingly see disappear.

Dr. Koussevitzky yesterday conducted this suite for the first time here, and read it as sympathetically as though the Carrollian type of humor were not to him as Russian necessarily somewhat alien. Delightful detail in a thoroughly delightful performance was the clarinet playing of Mr. Polatschek, and Dr. Koussevitzky graciously included him in the applause which followed.

Stage Setting Lacking

In one respect Mr. Gershwin's new rhapsody was not a disappointment. It is much better made, from the technical standpoint, than its famous predecessor. Mr. Gershwin has here done his own scoring, for full symphony orchestra, and done it well. As a craftsman he makes progress, but his musical speech is still predominantly that of Tin Pan Alley, whence he emerged to figure in international music festivals and symphony concerts. Most of the new rhapsody calls out for a musical comedy setting. At a symphony concert it is as out of place as a one-piece bathing suit. Mr. Gershwin, who played his music with a glib dexterity, was warmly applauded, yet there was no outstanding demonstration of approval. One might easily record a "succes d'estime."

Scriabin's Poem of Ecstasy, music in which Dr. Koussevitzky has ever excelled, concluded the concert. The work itself begins to pall in places. Much of it is static. But still impressive is the end, in which are unloosed the floodgates of orchestral tone.

TRANSCRIPT, SATURDAY, JANUARY 30, 1932

-Films

Many-Sided Symphonic Afternoon

Return of Koussevitzky, Gershwin's Rhapsody Coolly Received

THE EVENT of the day, at the Symphony Concert, fell below anticipation. All the week the prophetears of publicity had foretold a most exciting occasion, a veritable communal palpitation over the productio of Mr. George Gershwin's Second Rhapsody. None the less the roving eye surveyed the customary matinée audience wearing the customary aspect. When Mr. Gershwin crossed the stage to a piano placed under and immediately behind the conductor's stand, warm and general applause welcomed him. It was no warmer and no more general than many a composer-pianist, conductor-composer or "assisting artist" has received in similar circumstance. The whole audience listened eagerly; but in at least one quarter of the hall an ominous sign was noted. Close observers in American theaters, concert-rooms and opera houses are agreed that nervous hairdressing is clear token of restlessness under the given stage-experience. From one and another point of vantage it was in evidence during the performance of Mr. Gershwin's Rhapsody.

At the end of the piece as the composer-pianist rose from his place, hearty clapping rattled from every corner of the hall; but it was neither fervent nor prolonged. Mr. Gershwin returned uncommonly honest thanks to Dr. Koussevitzky, as from one genuinely moved; paid his compliments to the orchestra; left the stage. He returned once to renewed plaudits; again, with the customary pantomime over precedence, with the conductor. Together they made acknowledgment to the audience with the signalled and standing orchestra. They departed; the clapping quickly stilled; the despatch-writers of the news-agencies, whom neither Stravinsky nor Sibelius ever drew to a Symphony Concert, went their ways. The rites of the day stood adjourned. They were more ardent, a week ago, for Mr. Holst.

Of the quality of the Rhapsody it is difficult, for the moment, to write confidently. Throughout it suffered under over-anxious performance. Whoever has heard Mr. Gershwin play the piano-part in his First Rhapsody—"in Blue"— remembers the rhythmic élan, the ringing tone, the vitalizing ardor he then released. It was as though this eight-year-old music were springing anew from the mind and temperament that created it. On Friday with the Second Rhapsody, Mr. Gershwin, in comparison, proceeded cautiously; took thought, as it seemed, of every measure and every tone; was sedulous with each accent, each shading. At every turn, though for no more than for an instant, he first considered, then accomplished. Dr. Koussevitzky was in no better case. He had thoroughly studied and assiduously rehearsed every detail of the music. He was earnest to project it with the utmost fidelity. Like Mr. Gershwin, he reflected before he released.

The joint outcome was an exceedingly exact and exceedingly polished performance; but one lacking propulsion and vitality. A distinctive quality in both Mr. Gershwin's first Rhapsody and in his Piano-Concerto is vigor and ardor of creation and projection. Both proceed not only con spirito but con amore. The rhythm, the melody, the orchestral voices all speak out. To the contrary this Second Rhapsody seemed tempered and in degree de-natured by reflection and manipulation. It sounded over-often from the study-table and the piano-rack.

Whether this impression proceeded from over-anxious performance or is inherent in the music itself was hardly to be determined on Friday. A freer, more ardent repetition this evening may easily be corrective. But two circumstances, recounted to The Transcript by Mr. Gershwin, bear out the latter inference. The First Rhapsody—he told our representative on Wednesday—was written in haste, under pressure, with little time for revision and surface-polishing. The Second, it appeared, was composed in studious leisure; recorded on discs; there reconsidered and emended. Often Mr. Gershwin returned to it pen in hand.

In some instances the composing mind and temperament must make music meditatively; touch thought with measured emotion; revise and revise again. In others, they must be all eagerness; work at white heat and gustily; let the revising impulse cool until it is half-forgotten. By the evidence of the First Rhapsody, of the Concerto and of many a page in the musical plays, Mr. Gershwin works more naturally in the second vein. As it seemed yesterday, he tried in the Second Rhapsody to guide creation by reflection, to gain precision and polish by manipulation. The consequence is a lessening of the vitalizing élan that is his individual and conquering quality. He must beat high, sound full, flash hard and bright or he loses both. Unless second hearing revises first impression, he wrote this new Rhapsody subduing himself to reflection, bending too long and considerately over music-paper before he set down the just and final note. Both processes are at odds with the natural, the essential, play of his creative instinct.

A ripening as well as a studious Gershwin made this Second Rhapsody. The motivs that generate it are born of the only America that Mr. Gershwin knows—the urban and metropolitan America, incarnate in New York, that from his beginnings has run steadily and naturally in his blood and through his music. It has equal right to expression and characterization in tones with Mr. Hill's New England, Mr. Sowerby's West, Mr. Morris's South. His principal theme is of Manhattan rhythmically rivetting. One and another motiv smacks of our lighter theater at current best. In all honesty it has probably never occurred to Mr. Gershwin that such musical ideas, conveyed to the concert-hall, need transmuting quality. Unfortunately they do—of the sort that Mr. Carpenter bestows upon kindred matter in "Skyscrapers."

The motivs of the Second Rhapsody lack the arresting and driving quality of the themes of the First, but the rhythmical, melodic, harmonic and instrumental expansion is more inventive and skilful. The piano-part is written with a wider range and a finer sensibility to combination with the orchestra. Mr. Gershwin now treats the instrument in ensemble rather than for display. Though he still scores too thickly and bluntly, with thought of texture rather than sinew, with too little regard for isolated and individual timbres, his insight and craft are both bettered. With the percussion group his manipulation is often imaginative. The manifold and recurring jazz, be it for rhythm or color or both, is wrought into the symphonic web. The cultivated Carpenter of "Skyscrapers" jazzes more baldly than the jazz-born Gershwin of the Second Rhapsody. . . . In sum Mr. Gershwin waxes in craftsmanship but at the cost of earlier and irrestible élan; sounds from Theater-Street the voice of metropolitan America but forgets that it must have other distinctions; has need to thin and sharpen his orchestra; above all should fuse into the ardors of his symphonic past the studious acquisitions of his symphonic present. In good time each may complement the other.

An energetic Centenary Committee suggested to conductors that "about this time" they recall the memory of Lewis Carroll, born Jan. 27, 1832 to write "Alice in Wonderland." It indicated Deems Taylor's orchestral Suite, suggested by Carroll's other book, "Through the Looking Glass," as commemorative piece ready and waiting. Dr. Koussevitzky, who has a flair for anniversaries and who, like the rest of us, may read in Carroll for his own pleasure, readily complied. Possibly Mr. Taylor was most the gainer. For here at last, in this little Suite, emerged his true self from the operatic cloudbanks of "The King's Henchman" and "Peter Ibbetson." With a fresh mind gently stirred, he invented a fanciful or a humorous music; put it to paper with a light, deft hand; gave it grace of movement, charm of substance; stirred in a modicum of sentiment, yet kept it amusing throughout; seldom exhausted his matter; never stiffened it with a manner.

Heard only as music, regardless of the sub-titles from Carroll, the Suite pleases by these qualities. With the garden, Jabberwocky, the insects and the White Knight in the listener's mind, the humor shines brighter, the fancy is more playful, the technical dexterity more apt. Of course, it is miniature music, and music in a minor genre. Yet scarcely an American composer could have written it more sympathetically and adroitly; while very few could have written it at all. It is also a genre in which our symphonic music is persistently deficient. Mr. Taylor not only translates Carroll but also releases his younger self. In later years he has preferred to purvey the Metropolitan with opera on commission; but kind for kind "In the Looking Glass" is a little masterpiece beside "The King's Henchman" or "Peter Ibbetson." The gods give him joy. Neither the humor, the fancy, nor the flavors of the music escaped the conductor.

The afterpiece was Skriabin's "Poem of Ecstasy," from which Dr. Koussevitzky has held his hand these three years. Like no other conductor nowadays, he plays it as an act of faith in a kind of daimonic possession. Were he less familiar and his orchestra less accustomed with the music, it would be the truth to say that it conducts him rather than he conducts it. Gradually a like hypnotic possession enters into the hearer. Now advancing, now receding he tosses on Skriabin's orchestral billows, braces himself for the final surge of tone (Dr. Koussevitzky has been more exciting with the retard that for a suspensive instant stays it.) Stings and caresses; ecstasies sensuous and ecstasies spiritual; nervous reactions all. When Russians are celebrants, we ... happily by. H. T. P.

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In the current program-book of the Symphony Concerts the Trustees ask for a wider contribution to the Guarantee Fund that meets the annual deficit. "A much larger number of contributors is necessary to insure the permanence of the orchestra. Subscriptions vary from one dollar to several thousand a year. All are welcome." . . . For the current season the fund now stands at $50,177. The balance needed is $49,833. "There has been every effort to curtail expenses."

◆

MUSIC

SYMPHONY CONCERT

Herald Jan 30

By PHILIP HALE

When Mr. Burgin came on the platform of Symphony hall yesterday afternoon to take his seat as concertmaster after an absence of some weeks due to a motor car accident he was warmly greeted by the audience which completely filled the hall from floor to second balcony. There was enthusiastic and prolonged applause for Dr. Koussevitzky appearing after two guest conductors had had their appointed rule.

The program was as follows: Deems Taylor, Suite, "Through the Looking Glass"; Five Pictures from Lewis Carroll (born on Jan. 27, 1832); George Gershwin Rhapsody No. 2 for orchestra with piano (first performance; Mr. Gershwin, pianist); Scriabin, "The Poem of Ecstasy."

Seldom is a mere author honored in this country by having the centenary of his birth observed at a symphony concert. Was the idea of this celebration suggested to Dr. Koussevitzky by the zealous professor at Columbia University who is interested in the approaching exhibition there of Carrolliana, or by some devoted friend of Alice in Boston; or is it possible that Dr. Koussevitzky made the acquaintance of Alice in Moscow, for "Alice in Wonderland," has been translated into Russian.

Taylor's suite is pleasing music whether the hearer has read of Alice's adventures or not. Mr. Monteux brought out the suite eight years ago. The music has worn well, though the portion entitled, "Dedication," would gain by condensation. The chief theme does not bear so much repetition. Mr. Taylor has expressed the fitting mood for an introduction to the wondering Alice's strange adventures, but the mood is too long sustained, poetic as it is. "Jabberwocky" may well disappoint those who picture a more fearsome beast, but the two scherzos, "The Garden of Live Flowers," and "Looking Glass Insects," are delightfully in the Carrollian vein. (After all how should a composer picture a Jabberwock in tones? Ravel solved his problem neatly in his "Beauty and the Beast.") "The White Knight," rides bravely off in spite of his wretched horsemanship.

But suppose there were no printed program, not even a title for this suite? Would any one associate the music with Alice or any other heroine in fiction for women or children?

Mr. Gershwin's new rhapsody has not the sweeping irresistible lyric theme that distinguishes the preceding rhapsody. He has gained during the intervening years in the building of a musical structure, also in the art of instrumentation, although he has yet much to learn in combinations of instrumental timbres; in coloring the dress that should bedeck his musical thoughts. No one should cry out against his chief theme, which needs no verbal explanation, for its significance is unmistakable; its character is truly national, as are the dash and the recklessness of the better pages. The music has decided individuality, which, it is to be hoped, Mr. Gershwin will preserve, and not be frightened into the smug respectability approved by professors of music and easily shocked conservative hearers. The late George Chadwick, much more learned in the art than Mr. Gershwin, was never so American and original as when he forgot mythological subjects and hoary traditions to write an irreverent devil-me-care Scherzo and his "Vagrom Ballad." It would be painful to listen to Mr. Gershwin ill-at-ease in a strait-jacket fitted to him by a well meaning conservatory. Let him pay heed, as he has done in the past, to orchestral works of other men. Even his present crudities come from exuberance and independence. Musset said of his poetry that the glass from which he drank was small, but it was his own. Mr. Gershwin's glass is a large one; he drinks from it great draughts; perhaps he will later drink with more discretion and a somewhat finer beverage, but glass and liquor will still be his own.

Boston Symphony

Monitor Jan 30

Returning to his labors in Symphony Hall, Boston, after a midseason respite, Dr. Serge Koussevitzky received, on Jan. 29, a warm greeting. He then directed the fourteenth program of the Boston Symphony season, as follows: Taylor, Suite, "Through the Looking Glass;" Gershwin, Rhapsody No. 2 for piano and orchestra; Scriabin, "Poem of Ecstasy."

Mr. George Gershwin's new rhapsody was performed on this occasion for the first time. In an interview last fall, Dr. Koussevitzky was quoted as saying that "the experimental stage is definitely past and we know who among the new composers have something of interest to offer." And again: "I hold no brief for those 'modernists' whose work I cannot find serious enough to bring to a first hearing. I must feel the reason for the existence of a work before I can begin its study."

It seems to follow, then, that Mr. Gershwin is one of the new composers who have something of interest to offer, and that Dr. Koussevitzky has felt the reason for the existence of this rhapsody. Let us not presume to question the conductor's judgment on the first point; we can only regret that the performance of the rhapsody did not make the reason for its existence so clear to us as it must be to him.

You will gain a sufficient notion of the work when you learn that it was originally to be entitled "Manhattan Rhapsody," or "Rhapsody in Rivets." The main musical idea, which was inspired by the riveting machines of New York, was used in a motion picture score, and while he was yet in Hollywood Mr. Gershwin was moved to incorporate it in a symphonic piece. This theme is merely a rhythmic figure of a type easily imagined. The other material of the piece is taken from the rag bag of musical comedy. The composer has learned more about the orchestra since writing his "Rhapsody in Blue" and the Piano Concerto, but this is hardly enough to lift him from the theater to the concert hall. Nor is a great symphony orchestra the ideal communicator of his music, which belongs essentially to the dance hall bands.

The other American
represented fared better. M
Taylor's early Suite seems
remain his principal contri
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seems witty and charming.

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BIG RELIEF FUND EXCEEDS MILLION

Drive Leaders Appeal to Persons with Private Incomes to Aid

PLEDGES FOR DAY LARGEST RECORDED

Herald Jan. 30

Contributions to Boston's $3,000,000 fund for unemployment relief went $60,000 over the $1,000,000 mark yesterday. For the third day in succession the total for the day surpassed the total of subscriptions for the previous day.

The subscriptions for yesterday totalled $150,886.69. This brings the total for the drive thus far to $1,060,513.61.

The drive is on its way to the second million, but not with the impetus that it should have at this stage of the campaign. The time, allotted for the drive, is half completed and the fund is over $400,000 short of the half-way mark for the $3,000,000 quota.

This noon George Gershwin will appear in an extra performance of his new Second Rhapsody with the Boston Symphony Orchestra at Symphony hall in a campaign benefit. The entire gross receipts will be devoted to the fund, all giving their services voluntarily. Dr. Serge Koussevitzky will conduct, the full orchestra will play and Mr. Gershwin will play the piano part in his own score.

Symphony Orchestra,
Koussevitzky's direction,
Brooklyn concert Thurs-
and its evening concert
all on Friday, transposing
y days for these concerts.
concert will be on Satur-

Carnegie Hall concerts,
win will be the soloist in
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ch was first performed in
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ces for unemployment relief.
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ing music for a motion picture in-
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New York. It is scored for full
phony orchestra. This is the first
shwin work to be conducted by
ssevitzky.

n Friday, Mr. Koussevitzky also will
oduce to New York Paul Hin-
ith's Konzertmusik for string and
s instruments, written for the Bos-
Symphony's fiftieth anniversary
on and first performed in Boston
spring. The novelty for Saturday,
des the Gershwin rhapsody, is
lai Tcherepnin's "Eight Miniatures
er a Russian illustrated alphabet)"
ed for the first time this fall in
on under the composer's direction.

OPERAS AND CONCERTS

Herald Jan 31

By PHILIP HALE

It is not often that an author is honored by having the centenary of his birth celebrated at a symphony concert. This posthumous compliment has been paid to "Lewis Carroll." The "Through the Looking Glass" Suite by Deems Taylor was played in Symphony hall last Friday and yesterday. It was announced for performance on the same days by the Chicago and the Cincinnati orchestras. At Detroit the "Alice in Wonderland" Suite by Edgar Stillman Kelley was to be played. The Manhattan Orchestra of New York, unable to change its program in time, will play Taylor's Suite, led by the composer, early in February.

These performances will be as a prelude to an exhibition of Carrolliana at Columbia University which will be opened to the public on April 1st. Lists of music suggested by the adventures of Alice have been published recently. It apparently has not occurred to any one that Walter Slaughter wrote the music for Saville Clarke's play "Alice in Wonderland" which, produced at London in 1886, has been frequently revived in that city.

Dr. Koussevitzky has put Bruckner's 8th symphony on the program of Feb. 12-13. This reminds us that the Bruckner Society of New York has awarded a medal to Dr. Koussevitzky "in recognition of his devotion to the cause of Mahler's music in America." A Bruckner medal was awarded by this society to Toscanini last April. The Mahler medal has on it his own words: "My time will still come."

TRANSCRIPT, SATURDAY, JANUARY 30, 1932

- Films

Many-Sided Symphonic Afternoon

Return of Koussevitzky, Gershwin's Rhapsody Coolly Received

THE EVENT of the day, at the Symphony Concert, fell below anticipation. All the week the propheteers of publicity had foretold a most exciting occasion, a veritable communal palpitation over the production of Mr. George Gershwin's Second Rhapsody. None the less the roving eye surveyed the customary matinée audience wearing the customary aspect. When Mr. Gershwin crossed the stage to a piano placed under and immediately behind the conductor's stand, warm and general applause welcomed him. It was no warmer and no more general than many a composer-pianist, conductor-composer or "assisting artist" has received in similar circumstance. The whole audience listened eagerly; but in at least one quarter of the hall an ominous sign was noted. Close observers in American theaters, concert-rooms and opera houses are agreed that nervous hairdressing is clear token of restlessness under the given stage-experience. From one and another point of vantage it was in evidence during the performance of Mr. Gershwin's Rhapsody.

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In some instances the composing mind and temperament must make music meditatively; touch thought with measured emotion; revise and revise again. In others, they must be all eagerness; work at white heat and gustily; let the revising impulse cool until it is half-forgotten. By the evidence of the First Rhapsody, of the Concerto and of many a page in the musical plays, Mr. Gershwin works more naturally in the second vein. As it seemed yesterday, he tried in the Second Rhapsody to guide creation by reflection, to gain precision and polish by manipulation. The consequence is a lessening of the vitalizing élan that is his individual and conquering quality. He must beat high, sound full, flash hard and bright or he loses both. Unless second hearing revises first impression, he wrote this new Rhapsody subduing himself to reflection, bending too long and considerately over music-paper before he set down the just and final note. Both processes are at odds with the natural, the essential, play of his creative instinct.

A ripening as well as a studious Gershwin made this Second Rhapsody. The motivs that generate it are born of the only America that Mr. Gershwin knows—the urban and metropolitan America, incarnate in New York, that from his beginnings has run steadily and naturally in his blood and through his music. It has equal right to expression and characterization in tones with Mr. Hill's New England, Mr. Sowerby's West, Mr. Morris's South. His principal theme is of Manhattan rhythmically rivetting. One and another motiv smacks of our lighter theater at current best. In all honesty it has probably never occurred to Mr. Gershwin that such musical ideas, conveyed to the concert-hall, need transmuting quality. Unfortunately they do—of the sort that Mr. Carpenter bestows upon kindred matter in "Skyscrapers."

The motivs of the Second Rhapsody lack the arresting and driving quality of the themes of the First, but the rhythmical, melodic, harmonic and instrumental expansion is more inventive and skilful. The piano-part is written with a wider range and a finer sensibility to combination with the orchestra. Mr. Gershwin now treats the instrument in ensemble rather than for display. Though he still scores too thickly and bluntly, with thought of texture rather than sinew, with too little regard for isolated and individual timbres, his insight and craft are both bettered. With the percussion group his manipulation is often imaginative. The manifold and recurring jazz, be it for rhythm or color or both, is wrought into the symphonic web. The cultivated Carpenter of "Skyscrapers" jazzes more baldly than the jazz-born Gershwin of the Second Rhapsody. . . . In sum Mr. Gershwin waxes in craftsmanship but at the cost of earlier and irrestible élan; sounds from Theater-Street the voice of metropolitan America but forgets that it must have other distinctions; has need to thin and sharpen his orchestra; above all should fuse into the ardors of his symphonic past the studious acquisitions of his symphonic present. In good time each may complement the other.

An energetic Centenary Committee suggested to conductors that "about this time" they recall the memory of Lewis Carroll, born Jan. 27, 1832 to write "Alice in Wonderland." It indicated Deems Taylor's orchestral Suite, suggested by Carroll's other book, "Through the Looking Glass," as commemorative piece ready and waiting. Dr. Koussevitzky, who has a flair for anniversaries and who, like the rest of us, may read in Carroll for his own pleasure, readily complied. Possibly Mr. Taylor was most the gainer. For here at last, in this little Suite, emerged his true self from the operatic cloudbanks of "The King's Henchman" and "Peter Ibbetson." With a fresh mind gently stirred, he invented a fanciful or a humorous music; put it to paper with a light, deft hand; gave it grace of movement, charm of substance; stirred in a modicum of sentiment, yet kept it amusing throughout; seldom exhausted his matter; never stiffened it with a manner.

Heard only as music, regardless of the sub-titles from Carroll, the Suite pleases by these qualities. With the garden, Jabberwocky, the insects and the White Knight in the listener's mind, the humor shines brighter, the fancy is more playful, the technical dexterity more apt. Of course, it is miniature music, and music in a minor genre. Yet scarcely an American composer could have written it more sympathetically and adroitly; while very few could have written it at all. It is also a genre in which our symphonic music is persistently deficient. Mr. Taylor not only translates Carroll but also releases his younger self. In later years he has preferred to purvey the Metropolitan with opera on commission; but kind for kind "In the Looking Glass" is a little masterpiece beside "The King's Henchman" or "Peter Ibbetson." The gods give him joy. Neither the humor, the fancy, nor the flavors of the music escaped the conductor.

The afterpiece was Skriabin's "Poem of Ecstasy," from which Dr. Koussevitzky has held his hand these three years. Like no other conductor nowadays, he plays it as an act of faith in a kind of daimonic possession. Were he less familiar and his orchestra less accustomed with the music, it would be the truth to say that it conducts him rather than he conducts it. Gradually a like hypnotic possession enters into the hearer. Now advancing, now receding he tosses on Skriabin's orchestral billows, braces himself for the final surge of tone (Dr. Koussevitzky has been more exciting with the retard that for a suspensive instant stays it.) Stings and caresses; ecstasies sensuous and ecstasies spiritual; nervous reactions all. When Russians are celebrants, we [illegible] it happily by. H. T. P.

In the current program-book of the Symphony Concerts the Trustees ask for a wider contribution to the Guarantee Fund that meets the annual deficit. "A much larger number of contributors is necessary to insure the permanence of the orchestra. Subscriptions vary from one dollar to several thousand a year. All are welcome." . . . For the current season the fund now stands at $50,177. The balance needed is $49,833. "There has been every effort to curtail expenses."

MUSIC

SYMPHONY CONCERT

Herald Jan 30

By PHILIP HALE

When Mr. Burgin came on the platform of Symphony hall yesterday afternoon to take his seat as concertmaster after an absence of some weeks due to a motor car accident he was warmly greeted by the audience which completely filled the hall from floor to second balcony. There was enthusiastic and prolonged applause for Dr. Koussevitzky appearing after two guest conductors had had their appointed rule.

The program was as follows: Deems Taylor, Suite, "Through the Looking Glass"; Five Pictures from Lewis Carroll (born on Jan. 27, 1832); George Gershwin Rhapsody No. 2 for orchestra with piano (first performance; Mr. Gershwin, pianist); Scriabin, "The Poem of Ecstasy."

Seldom is a mere author honored in this country by having the centenary of his birth observed at a symphony concert. Was the idea of this celebration suggested to Dr. Koussevitzky by the zealous professor at Columbia University who is interested in the approaching exhibition there of Carrolliana, or by some devoted friend of Alice in Boston; or is it possible that Dr. Koussevitzky made the acquaintance of Alice in Moscow, for "Alice in Wonderland," has been translated into Russian.

Taylor's suite is pleasing music whether the hearer has read of Alice's adventures or not. Mr. Monteux brought out the suite eight years ago. The music has worn well, though the portion entitled, "Dedication," would gain by condensation. The chief theme does not bear so much repetition. Mr. Taylor has expressed the fitting mood for an introduction to the wondering Alice's strange adventures, but the mood is too long sustained, poetic as it is. "Jabberwocky" may well disappoint those who picture a more fearsome beast, but the two scherzos, "The Garden of Live Flowers," and "Looking Glass Insects," are delightfully in the Carrollian vein. (After all how should a composer picture a Jabberwock in tones? Ravel solved his problem neatly in his "Beauty and the Beast.") "The White Knight," rides bravely off in spite of his wretched horsemanship.

But suppose there were no printed program, not even a title for this suite? Would any one associate the music with Alice or any other heroine in fiction for women or children?

Mr. Gershwin's new rhapsody has not the sweeping irresistible lyric theme that distinguishes the preceding rhapsody. He has gained during the intervening years in the building of a musical structure, also in the art of instrumentation, although he has yet much to learn in combinations of instrumental timbres; in coloring the dress that should bedeck his musical thoughts. No one should cry out against his chief theme, which needs no verbal explanation, for its significance is unmistakable; its character is truly national, as are the dash and the recklessness of the better pages. The music has decided individuality, which, it is to be hoped, Mr. Gershwin will preserve, and not be frightened into the smug respectability approved by professors of music and easily shocked conservative hearers. The late George Chadwick, much more learned in the art than Mr. Gershwin, was never so American and original as when he forgot mythological subjects and hoary traditions to write an irreverent devil-me-care Scherzo and his "Vagrom Ballad." It would be painful to listen to Mr. Gershwin ill-at-ease in a strait-jacket fitted to him by a well meaning conservatory. Let him pay heed, as he has done in the past, to orchestral works of other men. Even his present crudities come from exuberance and independence. Musset said of his poetry that the glass from which he drank was small, but it was his own. Mr. Gershwin's glass is a large one; he drinks from it great draughts; perhaps he will later drink with more discretion and a somewhat finer beverage, but glass and liquor will still be his own.

Boston Symphony

Monitor Jan 30

Returning to his labors in Symphony Hall, Boston, after a mid-season respite, Dr. Serge Koussevitzky received, on Jan. 29, a warm greeting. He then directed the fourteenth program of the Boston Symphony season, as follows: Taylor Suite, "Through the Looking Glass;" Gershwin, Rhapsody No. 2 for piano and orchestra; Scriabin, "Poem of Ecstasy."

Mr. George Gershwin's new rhapsody was performed on this occasion for the first time. In an interview last fall, Dr. Koussevitzky was quoted as saying that "the experimental stage is definitely past and we know who among the new composers have something of interest to offer." And again: "I hold no brief for those 'modernists' whose work I cannot find serious enough to bring to a first hearing. I must feel the reason for the existence of a work before I can begin its study."

It seems to follow, then, that Mr. Gershwin is one of the new composers who have something of interest to offer, and that Dr. Koussevitzky has felt the reason for the existence of this rhapsody. Let us not presume to question the conductor's judgment on the first point; we can only regret that the performance of the rhapsody did not make the reason for its existence so clear to us as it must be to him.

You will gain a sufficient notion of the work when you learn that it was originally to be entitled "Manhattan Rhapsody," or "Rhapsody in Rivets." The main musical idea, which was inspired by the riveting machines of New York, was used in a motion picture score, and while he was yet in Hollywood Mr. Gershwin was moved to incorporate it in a symphonic piece. This theme is merely a rhythmic figure of a type easily imagined. The other material of the piece is taken from the rag bag of musical comedy. The composer has learned more about the orchestra since writing his "Rhapsody in Blue" and the Piano Concerto, but this is hardly enough to lift him from the theater to the concert hall. Nor is a great symphony orchestra the ideal communicator of his music, which belongs essentially to the dance hall bands.

The other American composer represented fared better. Mr. Deems Taylor's early Suite seems likely to remain his principal contribution to musical literature, just as the story which inspired it remains the monument of its author, Lewis Carroll, in honor of whose centenary the suite was played. It is true that Mr. Taylor has written other music, notably two operas which have been produced at the Metropolitan; but we believe that this suite is more truly representative of his talent. It is music which is happily wedded to its text, and which after 13 years still seems witty and charming.

Dr. Koussevitzky, alone among conductors, we are assured by Mr. Leonid Sabaneev in his "Modern Russian Composers," is qualified to officiate as high priest of Scriabin's tonal mysteries. We have never been able to soar with some of the commentators into the rarefied atmosphere where Scriabin dwells, but we were able to admire Dr. Koussevitzky's magnificent conception of this score, and the superb texture of sound that issued from the orchestra he guided through it. L. A. S.

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will give its Brooklyn concert Thursday evening, and its evening concert at Carnegie Hall on Friday, transposing the customary days for these concerts. The afternoon concert will be on Saturday, as usual.

In both Carnegie Hall concerts, George Gershwin will be the soloist in his new rhapsody for piano and orchestra, which was first performed in Boston last week. Besides the regular Boston performances of Friday afternoon and Saturday evening, Mr. Gershwin, Mr. Koussevitzky and the orchestra gave the rhapsody a special performance yesterday noon, contributing their services for unemployment relief.

The idea of this rhapsody occurred to Mr. Gershwin while he was composing music for a motion picture including a scene depicting steel riveting in New York. It is scored for full symphony orchestra. This is the first Gershwin work to be conducted by Koussevitzky.

On Friday, Mr. Koussevitzky also will introduce to New York Paul Hindemith's Konzertmusik for string and brass instruments, written for the Boston Symphony's fiftieth anniversary season and first performed in Boston last spring. The novelty for Saturday, besides the Gershwin rhapsody, is Nicolai Tcherepnin's "Eight Miniatures (after a Russian illustrated alphabet)" played for the first time this fall in Boston under the composer's direction.

[illegible] N Y Jan 31

...st Japanese Action

details of the fighting by their Chinese agents.

The Chase bank's American staff numbers about 15, not including wives and families of the branch. Alfred S. Schumacher is general manager of the branch. His bride of a year is in Shanghai with him.

The National City branch has a British manager. American employes number about 10.

The American Baptist Foreign Mission Society announced receipt of the following cable from Shanghai:

"Last night Japanese occupied Greater Shanghai outside of the boundaries of international and French settlements.

"Among missionaries and University of Shanghai faculty, it is considered that there is no cause for anxiety. All are quite safe."

Missionaries of the society now stationed at Shanghai include Miss Dora Fensom, New York, and Miss Ruth Bugbee, Concord, N. H., and H. D. Lamson, Exeter, N. H., on the faculty of the University of Shanghai.

THE FIRE RECORD

Box Time Loss

EUROPE
travel year!
Never before could you buy so much for so little . . . transatlantic rates are lower . . . hotels more anxious than ever to accommodate you. Let
COOK'S

THIS CLIPPING FROM
N. Y. SUN
JAN 2 - 1932

Music and Musicians

By W. J. HENDERSON

The American Composer.

IN the list of compositions brought forward in the concert room it is gratifying to find a sound and healthy piano concerto by an American. But there are many reasons for fearing that Harold Morris's commendable work will not easily establish itself as a permanent fixture in the repertories of solo pianists. It is an American product; and it is no secret that the American composer has no partisans. When a foreign artist comes to this country he is sure of the active support of his countrymen. Indeed, an Italian tenor can safely shatter the most beautiful phrases of Verdi when singing at the Metropolitan, knowing that his countrymen, who would shout "cane" at him if he did the same thing on the stage of the San Carlo, will applaud him vociferously.

Americans, if there were enough of them, might do the very same thing for an American singing in Rome, but in New York he must earn every plaudit. As for the American composer, he has always to overcome the lurking suspicion of music lovers that he cannot write because composing music is an occupation followed only by an inferior type of human being. Truly great minds take up politics or big business and leave music to carpet knights and ladies' men. This subject is too serious to be followed at this moment But the ill-concealed contempt of social dignitaries and commercial barons for disciples of the muses and humble cultivators of the humanities is one of the mountainous obstacles in the path of art in these United States.

Nevertheless, among the novelties produced last year, Mr. Morris's concerto stands well up in the front rank. It will march forward with a struggle not only for the reason already stated, but also because it is not a virtuoso piece. Many pianists will shy at it because they will not discern in it any opportunity to "make a hit." The best music lovers will accord it their respect, but this is a period when respect is distinctly out of favor.

* * *

Some Final Musings.

RUTH BRETON, excellent violinist, introduced a newly found sonata of Tartini, whose "Devil's Trill" has bedevilled violinists for many years. The composition proved to possess little more than historical interest. It is a good violin piece, of course, and soloists may find it worth playing occasionally. But it disclosed nothing new and indeed suggested the thought that perhaps that little "trillo del diavolo" was Tartini's daily food.

It was well worth while to hear Mahler's ninth symphony if only to renew one's wonder at the unceasing industry of those who hold that there are no faults in his art. The highest flights of his fancy carried him into some lofty regions, but there are many pages in which he is surely speeding along the earth without succeeding in taking off.

So at the end we find ourselves where we started—confronting a barren record. It is not a productive hour. The world is too deeply concerned with preserving its mere existence. It can hardly be expected to turn out many creations of the imagination. Europe has contributed little to the general output, and may not contribute much more in the immediate future, since commercialization and the spread of materialistic ideas have pushed art into the background over there quite as much as they have here. However, a new year is beginning and we are permitted to hope that it will be a better one.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

JAN 2 - 1932

Boston Orchestra Plans Its Second Visit Here

The Boston Symphony Orchestra will make its second visit to Brooklyn this season for a concert in the Academy of Music, on Friday evening, Jan 8. Dr. Serge Koussevitzky announces two numbers for the program—Beethoven's Fourth Symphony in B major and Rimsky-Korsakov's Symphonic Suite, "Scheherazade."

Beethoven's lyric score, which some consider to have been inspired by the composer's love for Therese Brunsvik, to whom he was engaged at the time, is one of the composer's greatest works in the romantic vein.

The interpretation by Dr. Koussevitzky of "Scheherazade" is considered one of his finest. The numerous solo passages, more particularly that of the concert master, reveals the virtuosity of the Boston Symphony personnel to brilliant advantage.

THIS CLIPPING FROM
N. Y. TIMES

JAN 2 - 1932

Stravinsky's violin concerto, produced under the composer's direction in Berlin last October, with Samuel Dushkin as soloist, had its American première at Boston yesterday, with Dushkin and the Boston Symphony under Koussevitzky.

THIS CLIPPING FROM
N. Y. TIMES

JAN 3 1932

George Gershwin's new composition, "The Second Rhapsody," which was announced for performance by the Boston Symphony Orchestra in that city on Jan. 29 and 30, will not be performed on those dates. It has been postponed to an unannounced date later in the season.

THIS CLIPPING FROM
N. Y. SUN
JAN 2 - 1932

The Boston Symphony Orchestra wil make its second visit of the season t New York to give concerts in Carnegie Hall, next Thursday evening, a 8:30 and Saturday afternoon, at 2:30

Serge Koussevitzky will present a the Thursday concert a Suite by Corelli, consisting of Sarabande, Gigue and Badinerie, the Fourth Symphony of Beethoven in G major, the Fourth Symphony of Sibelius, and a Suite by Geza Frid.

Geza Frid, the Hungarian composer, and Kodaly, he has composed several chamber wroks which have been performed in Europe. This suite had its first performance in Paris in 1930 under Pierre Monteux, and its first American performance under Koussevitzky in Boston on December 24. The movements consist of aria e allegro, passacaglia, scherzo, intermezzo and perpetuum mobile.

At the Saturday afternoon concert, Koussevitzky will repeat the ninth symphony of Mahler which he introduced to New York in November at the evening series. The other numbers will be Ravel's introduction and allegro for harp and orchestra, the solo part to be taken by Bernard Zighera; also the suite from Strawinsky's "Petrouchka," with Jesus Maria Sanroma as piano soloist.

THIS CLIPPING FROM
N. Y. TIMES

JAN 3 1932

Gustav Holst, English composer, and Chalmers Clifton will appear as guest conductors of the Boston Symphony Orchestra in that city during this month while Mr. Koussevitzky takes his usual midseason vacation. Mr. Clifton will lead the concerts during the week of Jan. 10 and Mr. Holst during the week of Jan. 17. The English composer is making his second visit to this country. He will be connected with the music department of Harvard for the remainder of the college year.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

gie Hall tomorrow night. Bottom, left to right—Mari Boston Orchestra in Brooklyn and Manhattan this wee at Town Hall.

THIS CLIPPING FROM
SPRINGIELD, O.
NEWS-SUN
JAN 3 1932

Works of Hungarian Composers Are Heard

The Boston Symphony Orchestra, in its recent concert, gave the first American performances of a suite by Geza Frid, a Hungarian composer unknown here. Other numbers were a Bach suite for flute, Ravel's Introduction and Allegro for harp and orchestra, and Schumann's third symphony.

Igor Stravinsky's violin concerto will be given for the first time in America in the Boston concerts of next Friday and Saturday, with Samuel Dushkin as the soloist. The second symphony of Vincent d'Indy will open the program, which closes with Stravinsky's "Petrouchka" suite.

While Serge Koussevitsky takes his annual January vacation, Chalmers Clifton and Gustav Holst will conduct the Boston Symphony, the former during the week of January 10 and the latter in the week of January 17. Mr. Holst, who is about to make his second visit to Boston, will be connected with the music department of Harvard University for the remainder of the college year.

THIS CLIPPING FROM
N. Y. Herald-Tribune

JAN 3 1932

and at the Brooklyn Academy of Music Friday evening.

Dr. Koussevitzky's novelty for Thursday night is a suite by Geza Frid, Hungarian composer, who was born at Marmarossziget in 1904. He took his first music lessons from his mother, and continued his studies with Kerri Szanto and Bela Bartook. In 1920 he entered the Academy of Music at Budapest, where he studied composition with Zoltan Kodaly. In 1925 he left Hungary and appeared as a pianist in many European countries, was accompanist for two years in the concerts of the violinist Zoltan Szekely, then settled in Holland and now lives in Amsterdam.

As a composer he became first known in 1927 when his string quartet was played in Budapest and London. Later works to be heard in Europe were the string trio, cello concerto, "Podium-Suite" for violin and piano, and Serenade for wind instruments.

The suite to be played here by the Boston Symphony was first performed in Paris in 1930 by the Orchestra Symphonique de Paris under Pierre Monteux. Dr. Koussevitzky introduced it to America in his Boston concert of December 24-26.

On Saturday afternoon the orchestra will repeat Mahler's ninth symphony, which it introduced to New York on November 19.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

JAN 3 - 1932

Boston Symphony

For his Manhattan concerts with the Boston Orchestra on Thursday evening and Saturday afternoon Mr. Koussewitsky has arranged an interesting pair of programs. That to be played Thursday includes a Suite by Frid, not previously heard in New York; Sibelius' Fourth Symphony, Beethoven's Fourth and a Corelli Suite. On Saturday afternoon Mr. Koussewitsky will conduct Mahler's Ninth Symphony (which he recently introduced to New York at a concert occurring in his Thursday evening series), as well as Ravel's Introduction and Allegro for harp, strings, flute and clarinet, and a Suite from Strawinsky's "Petrouschka."

In Brooklyn the Boston Orchestra will offer Beethoven's Fourth Symphony and Rimsky-Korsakow's "Scheherazade."

THIS CLIPPING FROM
N. Y. Herald-Tribune
JAN 5 1932

MUSIC NOTES

The Finnish composer, Jan Sibeliu has chosen the Boston Symphony Orchestra, under Serge Koussevitzky, give the first performance of his r cently completed eighth symphony, a cording to an announcement in "Th Boston Evening Transcript." It is considered probable that the Bosto orchestra will produce the new work considerable time before the end this season.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

JAN 5 - 1932

WITH BOSTON SYMPHONY

Gustav Holst, English composer and Chalmers Clifton will appear as guest conductors of the Boston Symphony Orchestra in that [illegible] during this month while Mr. Koussevitzky takes his usual midseason vacation. Mr. Clifton will lead the concerts during the week of January 10 and Mr. Holst during the week of January 17. The English composer is making his second visi to this country. He will be connected with the music department o Harvard for the remainder of th college year.

THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 4 - 1932

Boston Band In Thursday

Hub Symphony to Make Second Visit of Season This Week.

The Boston Symphony Orchestra will make its second visit of the season to New York to give concerts in Carnegie Hall next Thursday evening and Saturday afternoon.

Dr. Serge Koussevitzky will present at the Thursday concert a Suite by Corelli, consisting of Sarabande, Gigue and Badinerie; the Fourth Symphony of Beethoven in G major; the Fourth Symphony of Sibelius, and a Suite by Geza Frid. Geza Frid, the Hungarian composer, was born in 1904. A pupil of Bartok and Kodaly, he has composed several chamber works which have been performed in Europe. This Suite had its first performance in Paris in 1930 under Pierre Monteux, and its first American performance under Koussevitzky in Boston on December 24. The movements consist of Aria e Allegro, Passacaglia, Scherzo, Intermezzo and Perpetum Mobile.

At the Saturday afternoon concert, Koussevitzky will repeat the Ninth Symphony of Mahler which he introduced to this country last November, having then played this score in the evening series. The other numbers will be Ravel's Introduction and Allegro for Harp and Orchestra, the solo part to be taken by Bernard Zighera; also the Suite from Stravinsky's "Petrouchka," with Jesus Maria Sanroma as piano soloist.

THIS CLIPPING FROM
N. Y. TIMES
JAN 7 - 1932

JUDGE F. P. CABOT OF BOSTON DEAD

Had Presided in Juvenile Court of the City for the Last Fifteen Years.

CHILD DELINQUENCY EXPERT

Won Nation-Wide Recognition in His Field—On Board of Harvard and Radcliffe College.

Special to The New York Times.

BOSTON, Jan. 6.—Judge Frederick P. Cabot of the Boston Juvenile Court, a national authority on child delinquency, died tonight at Phillips House of the Massachusetts General Hospital, where he had undergone an operation. He was in his sixty-fourth year.

Born in Brookline, he was prepared in a private school in Boston for Harvard, graduating from the school in 1886 and the university in 1890. Three years later he took the degree of A. M. and simultaneously the degree of Bachelor of Laws. While a law student, he was editor of The Harvard Law Review. In 1893 he was admitted to practice in the Supreme Court of Massachusetts, and in February, 1896, in the United States Circuit Court and the Circuit Court of Appeals. During the latter year he was Assistant United States Attorney for Massachusetts, serving until 1897. For the next nineteen years he practiced law as a member of the firm of Hurlburt, Jones & Cabot. From 1916 to his death he was judge of the Juvenile Court, achieving distinction.

Judge Cabot was an overseer of Harvard College. In 1924 he was president of the governing board of Harvard Union. He was president of the trustees of the Boston Symphony Orchestra, a member of the council of Radcliffe College and for eighteen years a member of various visiting committees of the Harvard overseers. He also was a trustee of the Wentworth Institute.

He was a member of the Bar Association of Boston. His club memberships included the Tavern, Union and Harvard of Boston and New York, and the Pokanoket of Dover, Mass.

At the White House Conference on Child Health and Protection held two years ago Judge Cabot was chairman of the committee on the socially handicapped and delinquent.

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THIS CLIPPING FROM

HARTFORD, CONN.

COURANT

JAN 7 - 1932

Judge Frederick P. Cabot Dies.

Boston, Jan. 6. — (AP.) — Judge Frederick P. Cabot of the Boston Juvenile court, died suddenly tonight at the Phillips House where he underwent an operation a month ago. He was 63.

Judge Cabot was graduated from Harvard in 1890 and was admitted to the bar in 1893. He was an assistant United States attorney in Massachusetts from 1896 to 1897 when he became a member of the law firm of Hurlburt, Jones and Cabot.

He was president of the Judg Baker foundation, president of th trustees of the Boston Symphony Orchestra, overseer of Harvard Colleg and a member of the council of Ra cliffe College.

THIS CLIPPING FROM

HOLYOKE, MASS.

Transcript Telegram

JAN 7 - 1932

FREDERICK P. CABOT, JUDGE OF BOSTON JUVENILE COURT, DIES

BOSTON, Jan. 7—Frederick Pickering Cabot, 63, judge of the Boston juvenile court and nationally famous expert on the handling of delinquent children, died at Massachusetts General Hospital last night after a month's illness.

A Harvard graduate, Judge Cabot practised law and served for two years as assistant U. S. district attorney here before being appointed in 1915 as judge of the juvenile court to succeed Judge Harvey Baker.

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, and a director in several corporations.

Judge Cabot was unmarried. He leaves four sisters and two brothers.

THIS CLIPPING FROM

SCHENECTADY, N. Y.

GAZETTE

JAN 7 1932

Judge Cabot Dies Suddenly

BOSTON, Jan. 6 (AP).—Judge Frederick P. Cabot of the Boston Juvenile Court died Suddenly tonight at the Phillips House where he underwent an operation a month ago. He was 63.

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, overseer of Harvard College and a member of the council of Radcliffe College.

THIS CLIPPING FROM

ROCHESTER, N. Y.

Democrat Chronicle

JAN 8 1932

FREDERICK P. CABOT

Boston, Jan. 7—(AP)—Judge Frederick P. Cabot of the Boston Juvenile Court died suddenly last night at the Phillips House where he underwent an operation a month ago. He was 63. He was president of the Judge Baker Foundation, president of the Trustees of the Boston Symphony Orchestra, overseer of Harvard College and a member of the council of Radcliffe College.

THIS CLIPPING FROM

N. Y. JOURNAL

JAN 8 - 1932

BOSTON PLAYERS IN CONCERT HERE

Serge Koussevitzky and the Boston Orchestra gave their second Thursday subscription concert at Carnegie Hall last night. The novelty of the evening was a suite by Geza Frid, a young Hungarian still under 30. The work is in five movements, and while revealing unmistakable talent, is derivative in the type of its ideas and their expression.

Mr. Koussevitzky's more seasoned fare consisted of a suite by Corelli, Beethoven's Fourth Symphony and the similarly numbered symphony of Jan Sibelius. Mr. Koussevitzky and his orchestra gave a particularly striking performance of the Sibelius work.

THIS CLIPPING FROM

BROOKYLN, N. Y.

EAGLE

JAN 8 1932

Music of the Day

By EDWARD CUSHING

The Boston Orchestra Plays a Sibelius Symphony — Lotta Lehmann's New York Debut

THE fact that Jan Sibelius has never been associated with what is known vaguely as the modern movement in music has often struck us as exceedingly odd. At this moment, having just heard a performance of the A-minor Symphony by Mr. Koussewitsky and his Bostonians, it strikes as more than odd—as being, in fact, downright unaccountable.

The mystery, of course, is not that Sibelius himself should have shunned active participation in some phase of the movement, but simply that passive participation should never have been forced upon him. His music tells us clearly enough that he is not the sort of man who would be likely to go in for campaigning on the side of any ism; a few notable exceptions only prove the rule that in the life of a bona-fide creative musician there is not much time for theory-mongering or log-rolling or any other of the diversions that so many of Sibelius' contemporaries find irresistibly fascinating.

On the other hand, there has been nothing to prevent any one from identifying Sibelius with this or that modern school, claiming him as a proselyte of this or that modernist dogma—or, for that matter, making him willy-nilly the head of a school of his own. But he has, miraculously, escaped this fate—miraculously because, when you come down to it, he is a modern among moderns, one of the most original as he is certainly one of the most gifted of contemporaries.

The symphony that Mr. Koussewitsky played at Carnegie Hall last night embodies, for example, many of the principles of modernism. The brevity of the work, its lack of conventional form, the concentration of the material, the directness of its presentation, together with the fragmentary character of the themes, the harshness of the harmonic idiom, the peculiar instrumental scheme—all of this should make for the symphony's popularity among the leaders and camp followers of the left, and that it has failed to do so admits, we think, of only one explanation.

A majority of Sibelius' contemporaries who might otherwise find themselves in sympathy with him are probably prejudiced by envy of a man who has achieved the thing that they have attempted and failed to do—a man who has written music which, by virtue of the simplicity, the directness with which it expresses a point of view at once individual and ponderable, is destined to long life. Isolated by the main musical currents of the day, ignored by his contemporaries, Sibelius still remains the only living creative musician of whom one dares risk saying, with conviction, that he is a genius.

Mr. Koussewitsky and the Boston orchestra gave a thoughtfully considered performance of the A-minor Symphony. The evening's other music consisted of a suite by Corelli, Beethoven's B-flat Symphony and a suite by Geza Frid, a young Hungarian of whom little is known to us. This latter work was a novelty, heard for the first time in New York. It is a good example of what cleverness can achieve where talent is absent—a brilliant,

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THIS CLIPPING FROM

N. Y. AMERICAN

JAN 8 1932

At Carnegie Hall last evening Serge Koussevitzky and the Boston Symphony Orchestra presented a varied program to a large and appreciative audience. The novelty on the list was a suite in five movements by the Hungarian composer Geza Frid. The work had its first public performance in Paris less than two years ago and was introduced locally, last night.

Two symphonies were included in the Bostonian's program. They were Beethoven's fourth and the A minor by Sibelius. That portion heard by this writer was a reflection of the high standard of musicianship that has always been maintained by Mr. Koussevitzky and his men; the clear indication of the conductor's beat and the splendid response of the instrumentalists. The suite by Corelli was the opening number.

Two soloists will take part in the orchestra's concert in Carnegie Hall tomorrow afternoon. Bernard Zighera will play the solo harp in Ravel's Introduction and Allegro; and Jesus Maria Sanroma will play the piano part in the suite from Stravinsky's Petrouchka.

THIS CLIPPING FROM

N. Y. EVE. POST

JAN 8 - 1932

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There is an intermission, but that is misused. The members of the audience either stay in their places or repair to the corridors, almost as stuffy, or to a lounge cloudy with smoke. It would be a fine idea, except on rainy nights, if audiences were shooed out of the hall at this time, locked out and compelled to walk around the block. They would return with quickened minds and a new eagerness for the rest of the concert.

As to last night's concert, its vitality and interest were such that despite the conditions mentioned and despite a run of sluggish weather the audience gave every evidence of being moved and of willingness for the physical and mental ordeal which a really fine symphony concert always involves in its drain upon the energies of people who are sensitive and capable of being moved.

This concert opened with a slow, mellow air, an air which grew in the mind of an Italian gentleman by the name of Arcangelo Corelli, who played the violin for the Elector of Bavaria, lived in Heidelberg and Rome and was hurt to find that the public preferred an oboe virtuoso. Philip Hale says that he was "modest, amiable, simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage." Somehow that scrap of information much increased our pleasure in his gentle, dignified suite, which was arranged by Ettore Pinelli. At the end there were many little exclamations of delight all over the house.

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Sibelius was next. His fourth symphony also opens with a suggestion of momentous matters, but is uncouth, barren, primitive, as compared with the civilized, although austerely powerful opening of Beethoven. We consider it a tremendous symphony, sometimes mournful, surly, sullen, grim, with the strings swept by a stern wind from the north.

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According to Philip Hale, the critic of this newspaper in 1913 declared the symphony "as inconsequential as the ravings of a drunken man." Last spring, when Arturo Toscanini led the Philharmonic-Symphony Orchestra in a performance of it, Royal J. Davis said here: "The symphony was particularly pleasing and might profitably be more often performed. The composer knew what he was about. The piece is musical even when fantastic."

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By Oscar Thompson

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The two symphonies stood forth, as presented under Mr. Koussevitzky's masterful baton, in the light of striking contrast. The fourth symphony of Sibelius is less frequently heard than are others among seven works by him in the same form. It was first produced in 1911 at Helsingfors and in New York by the Symphony Society on March 2, 1913, under Walter Damrosch. The year following, Dr. Muck and the Boston men played the work in New York, and early this season the orchestra revived it after a fourteen years' sleep in Boston.

Probably a Finnish memorial, which depicts in music, finely made, the contemplation of nature as observed by Sibelius when on his native soil, this symphony, on hearing, brings varying impressions of impressive grandeur, while not entirely free from moments of imaginative lapse. As intimated above, the Sibelius symphony was superbly set forth by the orchestra, as had been the beautiful classic score of the preceding Beethoven symphony.

The two suites, which opened and closed the program, were likewise foils to each other. The old Corelli music was full of charm and grace and served as a happy medium for the display of the orchestra's remark- choir of strings. The Frid Suite brought to light a Hungarian composer, born in 1904, and a pupil of Bartok and Kodaly. The suite was played under Monteux in Paris last season. The movements are an aria E allegro, passacaglia, scherzo, intermezzo and perpetuum mobile. The suite as a whole proved on hearing to be of varying importance. The scoring is by an able craftsman, especially in the first parts. There are suggestions of folk tunes and other melody, and creative power is not always wanting. The orchestra played the suite with great finesse, and imparted, where needed, a full measure of Hungarian dash and rhythmic fire.

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Beethoven once offered the excellent advice to concert givers that works making an unusual demand upon the attention of listeners should come in the earlier part of a concert, when the hearers were unfatigued. This advice Mr. Koussevitzky might advantageously have followed last night. Instead, he placed in the latter part of his program its two least accessible works—the new Suite by the young Hungarian modernist, Geza Frid, and the forbidding, dark-hued, enigmatical Fourth Symphony of Sibelius.

This symphony has been known in New York for nineteen years. Mr. Damrosch introduced it here in 1913 and Mr. Toscanini played it last season. It is a grim and acrid score, but a powerful one, curiously original. It was superbly played last night. Mr. Koussevitzky lavished infinite care upon it and the great orchestra lent it every eloquence.

The Suite of young Mr. Frid is a carefree and ingenious piece of writing, which might have been more attractive to the audience if it had been heard under different circumstances.

Mr. Koussevitzky devoted the first half of his program to the most easily assimilable music on his list—the charming old Suite by Corelli and Beethoven's inexhaustibly beautiful Fourth Symphony. Both were superlatively performed, to the manifest delight of the audience.

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The reasons that prompted Dr. Koussevitzky's juxtaposing these particular symphonies and suites on the same program were not made known. Aside from the obvious reason that he considered their value as music, he must have planned the contrasting, in the symphonies, of the work of two men of genius of different periods, different methods, and perhaps different visions.

Unquestionably in these symphonies the visions of Beethoven and Sibelius were not the same. Beethoven's symphony, coming after the "Eroica" and after the C minor had been started, is almost a return to the classicism of Haydn, with the reservation that Beethoven in many ways remains the audacious, path-breaking Beethoven. There are moving pages in the opening introduction and in the second movement that rise over the level of most of the work, which in its conception, in its rhythms, bears, of course, the stamp of the composer, but which has not the struggles, the passions, the intensities of the symphonies that carry the preceding and succeeding numbers. Dr. Koussevitzky led the orchestra in a finely shaded performance that etched clearly the elements that went into the work's making

The Sibelius symphony is essentially inward, the work of an introspective man whose environment is not divorced from his feeling and thinking. It is conceived with rigorous simplicity. In it are strange, original harmonies which remain always almost transparent. Beethoven in his other symphonies storms at fate and is unbowed. Sibelius, too, is unbowed, but he does not storm here; his struggle resolves itself into an inner tautness that becomes at times almost unendurable and finally ends in a gray, dull, unavailing rage.

The orchestra gave the work a brilliant performance. From the opening notes, Dr. Koussevitzky had complete command of the orchestra. There was just balance; the resources of the ensemble were conserved; the climaxes had inevitability; the reading was prevailingly tight and tense. There were suggestions of sweetness and Spring in the second movement, not oversweetened. The broad, expressive melody that is the crest of the third movement was sung with opulent tone. The closing was dull and gray as the composer's conception.

Dr. Koussevitzky, by his continued interest in Sibelius and by his frequent performances of his works, has distinguished himself as a friend of the Finnish composer. The conductor expects to perform in this country for the first time Sibelius's new symphony, the Eighth, late this season, it is understood.

The Corelli suite, graceful yet dignified, was a charming beginning of the evening's program. The Frid suite revealed a writer who knows the orchestra, as indeed he should, being a pupil of Bartok and Kodaly. The first movement was partly in rhythm dangerously close to jazz; the second was sometimes saccharine; later movements were longer than their ideas warranted. This, on the whole, was the chief trouble with the composition; there was more of it than was necessary for the themes, which were not of great significance.

The capacity audience gave Dr. Koussevitzky and the orchestra enthusiastic receptions after each work. If any measure is possible for the amount of applause, the Sibelius symphony received the least. But its closing pages do not move to high spirits.

H. T.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

REPUBLICAN

JAN 8 - 1932

JUDGE CABOT DIES AT BOSTON

Boston, Jan. 7—Judge Frederick P. Cabot, nationally known juvenile courtjurist, was dead today in his 64th year. He died at Massachusetts General hospital as a result of complications following an operation.

Judge Cabot was best known for his work among delinquent children and was invited in 1929 to serve as a member of President Hoover's committee on the White House conference on child welfare and protection. Judge Cabot was unmarried. He is survived by four sisters and two brothers.

Judge Cabot was an overseer of Harvard college and a member of the council of Radcliffe college, president of the governing board of the Harvard Union, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker foundation and connected with various other organizations.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

104

JAN 7 - 1932

Judge Frederick P. Cabot Dies.

Boston, Jan. 6. — (AP.) — Judge Frederick P. Cabot of the Boston Juvenile court, died suddenly tonight at the Phillips House where he underwent an operation a month ago. He was 63.

Judge Cabot was graduated from Harvard in 1890 and was admitted to the bar in 1893. He was an assistant United States attorney in Massachusetts from 1896 to 1897 when he became a member of the law firm of Hurlburt, Jones and Cabot.

He was president of the Judge Baker foundation, president of the trustees of the Boston Symphony Orchestra, overseer of Harvard College and a member of the council of Radcliffe College.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JAN 7 - 1932

FREDERICK P. CABOT, JUDGE OF BOSTON JUVENILE COURT, DIES

BOSTON, Jan. 7—Frederick Pickering Cabot, 63, judge of the Boston juvenile court and nationally famous expert on the handling of delinquent children, died at Massachusetts General Hospital last night after a month's illness.

A Harvard graduate, Judge Cabot practised law and served for two years as assistant U. S. district attorney here before being appointed in 1915 as judge of the juvenile court to succeed Judge Harvey Baker.

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, and a director in several corporations.

Judge Cabot was unmarried. He leaves four sisters and two brothers.

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SCHENECTADY, N. Y.
GAZETTE

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ROCHESTER, N. Y.
Democrat Chronicle

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THIS CLIPPING FROM
N. Y. JOURNAL

JAN 8 - 1932

BOSTON PLAYERS IN CONCERT HERE

Serge Koussevitzky and the Boston Orchestra gave their second Thursday subscription concert at Carnegie Hall last night. The novelty of the evening was a suite by Geza Frid, a young Hungarian still under 30. The work is in five movements, and while revealing unmistakable talent, is derivative in the type of its ideas and their expression.

Mr. Koussevitzky's more seasoned fare consisted of a suite by Corelli, Beethoven's Fourth Symphony and the similarly numbered symphony of Jan Sibelius. Mr. Koussevitzky and his orchestra gave a particularly striking performance of the Sibelius work.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

JAN 8 1932

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By

Paris, Jan. 1—A gr
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On the other hand, there has been nothing to prevent any one from identifying Sibelius with this or that modern school, claiming him as a proselyte of this or that modernist dogma—or, for that matter, making him willy-nilly the head of a school of his own. But he has, miraculously, escaped this fate—miraculously because, when you come down to it, he is a modern among moderns, one of the most original as he is certainly one of the most gifted of contemporaries.

The symphony that Mr. Koussewitsky played at Carnegie Hall last night embodies, for example, many of the principles of modernism. The brevity of the work, its lack of conventional form, the concentration of the material, the directness of its presentation, together with the fragmentary character of the themes, the harshness of the harmonic idiom, the peculiar instrumental scheme—all of this should make for the symphony's popularity among the leaders and camp followers of the left, and that it has failed to do so admits, we think, of only one explanation.

A majority of Sibelius' contemporaries who might otherwise find themselves in sympathy with him are probably prejudiced by envy of a man who has achieved the thing that they have attempted and failed to do—a man who has written music which, by virtue of the simplicity, the directness with which it expresses a point of view at once individual and ponderable, is destined to long life. Isolated by the main musical currents of the day, ignored by his contemporaries, Sibelius still remains the only living creative musician of whom one dares risk saying, with conviction, that he is a genius.

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N. Y. EVE. POST

JAN 8 - 1932

Other Music

Two Symphonies and Two Suites on Boston Program Under Koussevitzky

THE concert by the Boston Symphony Orchestra under Serge Koussevitzky last night began with a suite from the works of an Italian who died in 1713 and ended with another suite by a Hungarian still alive. In between were the fourth symphonies of Beethoven and Sibelius. A massive program, lasting until 11 o'clock and taxing for audience as well as orchestra.

It is unfortunate that audiences at concerts of such important compositions, played masterfully, as programs are played by this great orchestra, are seldom in a state of mind to be edified or to enjoy to the full. We are all too busy, and then at the end of a tiring day we enter a hall and sit, for two hours, in air which certainly does not tend to freshen the faculties.

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The capacity audience gave Dr. Koussevitzky and the orchestra enthusiastic receptions after each work. If any measure is possible for the amount of applause, the Sibelius symphony received the least. But its closing pages do not move to high spirits. H. T.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JAN 8 - 1932

JUDGE CABOT DIES AT BOSTON

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Judge Cabot was an overseer of Harvard college and a member of the council of Radcliffe college, president of the governing board of the Harvard Union, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker foundation and connected with various other organizations.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

104

JAN 7 - 1932

Judge Frederick P. Cabot Dies.

Boston, Jan. 6. — (AP.) — Judge Frederick P. Cabot of the Boston Juvenile court, died suddenly tonight at the Phillips House where he underwent an operation a month ago. He was 63.

Judge Cabot was graduated from Harvard in 1890 and was admitted to the bar in 1893. He was an assistant United States attorney in Massachusetts from 1896 to 1897 when he became a member of the law firm of Hurlburt, Jones and Cabot.

He was president of the Judg Baker foundation, president of th trustees of the Boston Symphony Or chestra, overseer of Harvard Colleg and a member of the council of Ra cliffe College.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JAN 7 - 1932

FREDERICK P. CABOT, JUDGE OF BOSTON JUVENILE COURT, DIES

BOSTON, Jan. 7—Frederick Pickering Cabot, 63, judge of the Boston juvenile court and nationally famous expert on the handling of delinquent children, died at Massachusetts General Hospital last night after a month's illness.

A Harvard graduate, Judge Cabot practised law and served for two years as assistant U. S. district attorney here before being appointed in 1915 as judge of the juvenile court to succeed Judge Harvey Baker.

He was president of the Judge Baker Foundation, president of the trustees of the Boston Symphony Orchestra, an overseer of Harvard College, and a director in several corporations.

Judge Cabot was unmarried. He leaves four sisters and two brothers.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

JAN 7 1932

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THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

JAN 8 1932

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THIS CLIPPING FROM
N. Y. JOURNAL

JAN 8 - 1932

BOSTON PLAYERS IN CONCERT HERE

Serge Koussevitzky and the Boston Orchestra gave their second Thursday subscription concert at Carnegie Hall last night. The novelty of the evening was a suite by Geza Frid, a young Hungarian still under 30. The work is in five movements, and while revealing unmistakable talent, is derivative in the type of its ideas and their expression.

Mr. Koussevitzky's more seasoned fare consisted of a suite by Corelli, Beethoven's Fourth Symphony and the similarly numbered symphony of Jan Sibelius. Mr. Koussevitzky and his orchestra gave a particularly striking performance of the Sibelius work.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

N 8 1932

gers—American

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By

Paris, Jan. 1—A gr named Rodier has publis magnificent story of weav

That Mrs. Gilbert Hi long resident in France, is real author, is a secret Polichinelle. It is a thril story; for the history of w ing and the history of Euro civilization are inextricably tangled.

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The shunned that passive participation should never have been forced upon him. His music tells us clearly enough that he is not the sort of man who would be likely to go in for campaigning on the side of any ism; a few notable exceptions only prove the rule that in the life of a bonafide creative musician there is not much time for theory-mongering or log-rolling or any other of the diversions that so many of Sibelius' contemporaries find irresistibly fascinating.

On the other hand, there has been nothing to prevent any one from identifying Sibelius with this or that modern school, claiming him as a proselyte of this or that modernist dogma—or, for that matter, making him willy-nilly the head of a school of his own. But he has, miraculously, escaped this fate—miraculously because, when you come down to it, he is a modern among moderns, one of the most original as he is certainly one of the most gifted of contemporaries.

The symphony that Mr. Koussewitsky played at Carnegie Hall last night embodies, for example, many of the principles of modernism. The brevity of the work, its lack of conventional form, the concentration of the material, the directness of its presentation, together with the fragmentary character of the themes, the harshness of the harmonic idiom, the peculiar instrumental scheme—all of this should make for the symphony's popularity among the leaders and camp followers of the left, and that it has failed to do so admits, we think, of only one explanation.

A majority of Sibelius' contemporaries who might otherwise find themselves in sympathy with him are probably prejudiced by envy of a man who has achieved the thing that they have attempted and failed to do—a man who has written music which, by virtue of the simplicity, the directness with which it expresses a point of view at once individual and ponderable, is destined to long life. Isolated by the main musical currents of the day, ignored by his contemporaries, Sibelius still remains the only living creative musician of whom one dares risk saying, with conviction, that he is a genius.

Mr. Koussewitsky and the Boston orchestra gave a thoughtfully considered performance of the A-minor Symphony. The evening's other music consisted of a suite by Corelli, Beethoven's B-flat Symphony and a suite by Geza Frid, a young Hungarian of whom little is known to us. This latter work was a novelty, heard for the first time in New York. It is a good example of what cleverness can achieve where talent is absent—a brilliant, effective, inconsequential concert piece for orchestra.

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was a suite in five movements by the Hungarian compose Geza Frid. The work had its first public performance in Paris less than two years ag and was introduced locally, las night.

Two symphonies were included in the Bostonian's pro gram. They were Beethoven' fourth and the A minor b Sibelius. That portion heard b this writer was a reflection o the high standard of musician ship that has always been main tained by Mr. Koussevitzky an his men; the clear indication o the conductor's beat and th splendid response of the instrumentalists. The suite by Corelli was the opening number.

Two soloists will take part in the orchestra's concert in Carnegie Hall tomorrow afternoon. Bernard Zighera will play the solo harp in Ravel's Introduction and Allegro; and Jesus Maria Sanroma will play the piano part in the suite from Stravinsky's Petrouchka.

THIS CLIPPING FROM
N. Y. EVE. POST

o More,

JAN 8 - 1932

Two Symphonies and Two Suites on Boston Program Under Koussevitzky

THE concert by the Boston Symphony Orchestra under Serge Koussevitzky last night began with a suite from the works of an Italian who died in 1713 and ended with another suite by a Hungarian still alive. In between were the fourth symphonies of Beethoven and Sibelius. A massive program, lasting until 11 o'clock and taxing for audience as well as orchestra.

It is unfortunate that audiences at concerts of such important compositions, played masterfully, as programs are played by this great orchestra, are seldom in a state of mind to be edified or to enjoy to the full. We are all too busy, and then at the end of a tiring day we enter a hall and sit, for two hours, in air which certainly does not tend to freshen the faculties.

There is an intermission, but that is misused. The members of the audience either stay in their places or repair to the corridors, almost as stuffy, or to a lounge cloudy with smoke. It would be a fine idea, except on rainy nights, if audiences were shooed out of the hall at this time, locked out and compelled to walk around the block. They would return with quickened minds and a new eagerness for the rest of the concert.

As to last night's concert, its vitality and interest were such that despite the conditions mentioned and despite a run of sluggish weather the audience gave every evidence of being moved and of willingness for the physical and mental ordeal which a really fine symphony concert always involves in its drain upon the energies of people who are sensitive and capable of being moved.

This concert opened with a slow, mellow air, an air which grew in the mind of an Italian gentleman by the name of Arcangelo Corelli, who played the violin for the Elector of Bavaria, lived in Heidelberg and Rome and was hurt to find that the public preferred an oboe virtuoso. Philip Hale says that he was "modest, amiable, simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage." Somehow that scrap of information much increased our pleasure in his gentle, dignified suite, which was arranged by Ettore Pinelli. At the end there were many little exclamations of delight all over the house.

Beethoven followed. The playing was both firm and elastic. It was unified and also superb in detail. The grave fervors of the adagio waxed and waned with an exquisite feeling for values, and the tremulous agitation of the finale gave that impression of cosmic utterance ever associated with Beethoven.

Sibelius was next. His fourth symphony also opens with a suggestion of momentous matters, but is uncouth, barren, primitive, as compared with the civilized, although austerely powerful opening of Beethoven. We consider it a tremendous symphony, sometimes mournful, surly, sullen, grim, with the strings swept by a stern wind from the north.

The impression which this symphony has made on several reviewers for this newspaper incidentally affords an example of how taste and perception do change with the times.

According to Philip Hale, the critic of this newspaper in 1913 declared the symphony "as inconsequential as the ravings of a drunken man." Last spring, when Arturo Toscanini led the Philharmonic-Symphony Orchestra in a performance of it, Royal J. Davis said here: "The symphony was particularly pleasing and might profitably be more often performed. The composer knew what he was about. The piece is musical even when fantastic."

Last night's program closed with a suite by Geza Frid, a piece not heard here before. How different from the Corelli suite! Instead of conveying themes and clothing melody in soft tonal garments, it seeks brilliant and novel orchestral effects, and gets them. There is a bit of a grave chorale for horns, and the harp has some slithery notes. Entertaining and original in orchestration, we should say, and not important.

HENRY BECKETT.

THIS CLIPPING FROM
N. Y. SUN

JAN 8 - 1932

Boston Symphony Plays Novelty in Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the second mid-week concert of its New York series last evening at Carnegie Hall. The program was planned on a scale of broad dimensions and in content, generally solid. The works as listed were, by Corelli, suite arranged by Pinelli; Beethoven, his fourth symphony; by Jan Sibelius, his fourth symphony, in A minor; Geza Frid, a suite for orchestra. The last-named composition was a novelty in New York. The orchestra introduced it to America at a home concert on December 24 of this season.

The two symphonies stood forth, as presented under Mr. Koussevitzky's masterful baton, in the light of striking contrast. The fourth symphony of Sibelius is less frequently heard than are others among seven works by him in the same form. It was first produced in 1911 at Helsingfors and in New York by the Symphony Society on March 2, 1913, under Walter Damrosch. The year following, Dr. Muck and the Boston men played the work in New York, and early this season the orchestra revived it after a fourteen years' sleep in Boston.

Probably a Finnish memorial, which depicts in music, finely made, the contemplation of nature as observed by Sibelius when on his native soil, this symphony, on hearing, brings varying impressions of impressive grandeur, while not entirely free from moments of imaginative lapse. As intimated above, the Sibelius symphony was superbly set forth by the orchestra, as had been the beautiful classic score of the preceding Beethoven symphony.

The two suites, which opened and closed the program, were likewise foils to each other. The old Corelli music was full of charm and grace and served as a happy medium for the display of the orchestra's remarkable choir of strings. The Frid Suite brought to light a Hungarian composer, born in 1904, and a pupil of Bartok and Kodaly. The suite was played under Monteux in Paris last season. The movements are an aria E allegro, passacaglia, scherzo, intermezzo and perpetuum mobile. The suite as a whole proved on hearing to be of varying importance. The scoring is by an able craftsman, especially in the first parts. There are suggestions of folk tunes and other melody, and creative power is not always wanting. The orchestra played the suite with great finesse, and imparted, where needed, a full measure of Hungarian dash and rhythmic fire.

S. A. D.

THIS CLIPPING FROM
N. Y. Herald-Tribune

AN 8 - 1932

Koussevitzky Conducts 2d Evening Concert Here

Presents Boston Symphony in Varied Carnegie Hall Program

Mr. Koussevitzky, usually a judicious and skillful program-maker, offered his Carnegie Hall audience at last night's Boston Symphony concert a singularly maladroit arrangement of music. The program was excessively long. Two hours after it began at ten minutes to nine, with a Suite by Corelli, it was still unfinished; and the novelty of the evening, a work of none too easily digestible character for the average listener, was its concluding number.

Beethoven once offered the excellent advice to concert givers that works making an unusual demand upon the attention of listeners should come in the earlier part of a concert, when the hearers were unfatigued. This advice Mr. Koussevitzky might advantageously have followed last night. Instead, he placed in the latter part of his program its two least accessible works—the new Suite by the young Hungarian modernist, Geza Frid, and the forbidding, dark-hued, enigmatical Fourth Symphony of Sibelius.

This symphony has been known in New York for nineteen years. Mr. Damrosch introduced it here in 1913 and Mr. Toscanini played it last season. It is a grim and acrid score, but a powerful one, curiously original. It was superbly played last night. Mr. Koussevitzky lavished infinite care upon it and the great orchestra lent it every eloquence.

The Suite of young Mr. Frid is a carefree and ingenious piece of writing, which might have been more attractive to the audience if it had been heard under different circumstances.

Mr. Koussevitzky devoted the first half of his program to the most easily assimilable music on his list—the charming old Suite by Corelli and Beethoven's inexhaustibly beautiful Fourth Symphony. Both were superlatively performed, to the manifest delight of the audience.

THIS CLIPPING FROM
N. Y. TIMES

JAN 8 - 1932

Boston Symphony Reappears.

The Boston Symphony Orchestra, headed by its conductor, Serge Koussevitzky, began its second visit of the season to this city at Carnegie Hall last night, giving the second concert of the evening series. The program was characteristically provocative, including a suite by Corelli, Beethoven's and Sibelius's Fourth Symphonies, and a first performance here of a suite for orchestra by Geza Frid, young Hungarian composer.

The reasons that prompted Dr. Koussevitzky's juxtaposing these particular symphonies and suites on the same program were not made known. Aside from the obvious reason that he considered their value as music, he must have planned the contrasting, in the symphonies, of the work of two men of genius of different periods, different methods, and perhaps different visions.

Unquestionably in these symphonies the visions of Beethoven and Sibelius were not the same. Beethoven's symphony, coming after the "Eroica" and after the C minor had been started, is almost a return to the classicism of Haydn, with the reservation that Beethoven in many ways remains the audacious, pathbreaking Beethoven. There are moving pages in the opening introduction and in the second movement that rise over the level of most of the work, which in its conception, in its rhythms, bears, of course, the stamp of the composer, but which has not the struggles, the passions, the intensities of the symphonies that carry the preceding and succeeding numbers. Dr. Koussevitzky led the orchestra in a finely shaded performance that etched clearly the elements that went into the work's making.

The Sibelius symphony is essentially inward, the work of an introspective man whose environment is not divorced from his feeling and thinking. It is conceived with rigorous simplicity. In it are strange, original harmonies which remain always almost transparent. Beethoven in his other symphonies storms at fate and is unbowed. Sibelius, too, is unbowed, but he does not storm here; his struggle resolves itself into an inner tautness that becomes at times almost unendurable and finally ends in a gray, dull, unavailing rage.

The orchestra gave the work a brilliant performance. From the opening notes, Dr. Koussevitzky had complete command of the orchestra. There was just balance; the resources of the ensemble were conserved; the climaxes had inevitability; the reading was prevailingly tight and tense. There were suggestions of sweetness and Spring in the second movement, not oversweetened. The broad, expressive melody that is the crest of the third movement was sung with opulent tone. The closing was dull and gray as the composer's conception.

Dr. Koussevitzky, by his continued interest in Sibelius and by his frequent performances of his works, has distinguished himself as a friend of the Finnish composer. The conductor expects to perform in this country for the first time Sibelius's new symphony, the Eighth, late this season, it is understood.

The Corelli suite, graceful yet dignified, was a charming beginning of the evening's program. The Frid suite revealed a writer who knows the orchestra, as indeed he should, being a pupil of Bartok and Kodaly. The first movement was partly in rhythm dangerously close to jazz; the second was sometimes saccharine; later movements were longer than their ideas warranted. This, on the whole, was the chief trouble with the composition; there was more of it than was necessary for the themes, which were not of great significance.

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H. T.

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SPRINGFIELD, MASS.
REPUBLICAN

JAN 8 - 1932

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THIS CLIPPING FROM
N. Y. World-Telegram
JAN 8 - 1932

NEW FRID SUITE MAKES DEBUT

Young Hungarian Composer's Work Included in Boston Symphony Concert Here.

The concert given by the Boston Symphony Orchestra in Carnegie Hall last night was perilously long, and yet its program provided a balanced study in contrasts. Each half contained a suite and a symphony.

A sarabande, a gigue, and a badinerie by Arcangelo Corelli, as assembled and edited by Ettore Pinelli, made the suite of the first half. The symphony was Beethoven's fourth

The fourth symphony of Sibelius figured in the second half, plus a suite, heard for the first time in New York, by the young Hungarian composer, Geza Frid.

String Section Wins Praise.

The Corelli work, with which the concert opened, is scored only for strings, and great credit goes to that section of the Boston orchestra because of its smooth, euphonious playing of this ravishing music, which was introduced in this country by Bernardino Molinari and the St. Louis Symphony in 1927.

It would be hard to match the current of exquisite, purling tone pro-

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 9 1932

Boston Symphony Concert

duced by the body of muted strings in the delightful "Badinerie."

The blustering modern suite of Frid commands attention largely through its unconventionality. The scoring is deft and pictorially vivid. In the first section there is a reminiscence of Debussy's "Fetes." The passacaglia (second movement) is a whirlwind of lashing, oscillating tone.

At Best with Beethoven.

The performance of the Beethoven symphony was the prize of the evening. Mr. Koussevitzky read the work with a care and a sympathy that evoked all its poetry. In particular one must mention his surpassingly lovely and imaginative treatment of the adagio. The response of the audience was unanimous.

Less warm and cordial was that to the Sibelius symphony. Which bears witness to the fact that the public ear has not yet become fully accommodated to the sounds that Sibelius has used here to communicate the splendor of his panoramic vision.

Another Tribute to Sibelius.

Often his eloquence is abortive, abrupt, like the beetling edge of a jagged cliff. But over it all there is the mastery of a sensitive tone painter and a commanding individuality.

Mr. Koussevitzky will always be remembered as an indefatigable explorer of the vast, wild territory that is Sibelius' music. His searching and authoritative conducting of the fourth last evening was another striking tribute to the genius of the man who broods over Finland's runic days.

L. B.

THIS CLIPPING FROM
N. Y. TELEGRAPH
JAN 9 - 1932

Boston Band Is Pleasing

Koussevitzky Returns in Usual Magnificent Mood With Grand Program.

by Walter D. Shackleton

Dr. Serge Koussevitzky, the gentle, and to this mind, the paramount director in America, both from a point of sincerity, honesty and avoidance of showmanship, as well as ability, again brought his magnificent and closely knit band from Boston to Carnegie Hall. It was the second visit in the two-concert series the Boston Symphony makes here. It is a distinct pleasure to know that the band will be back on three more occasions.

Dr. Koussevitzky gave us a well balanced program of Corelli, Beethoven, Sibelius and the modernist, Frid. Despite it being somewhat long, the program was far from being dull at any moment.

Corelli's tantalizing suite of Sarbande, Gigue and Badinere opened the program and was fittingly enlivening and stirring. It put the audience immediately into a good mood, a receptive mood. It showed to a fullness the stylist Corelli was.

Then followed Beethoven's beloved Fourth Symphony with its happiness in its quiet contentment, almost foreign to the beset and driven Beethoven. In comparison was Sibelius' Fourth Symphony with its nature tones, reminiscent of Wagner's depth and searching qualities. It has such a simplicity that it is apt to be misjudged as lacking a definite substance, an opinion far from correct.

Geza Frid's ghostly suite concluded the program. It is purely modern, in object, thought and color. Possibly somewhat shallow, but nevertheless, even as modern music seems to be inherently surface, like the present age, it has appeal. There is a desire to hear it more, a good study.

THIS CLIPPING FROM
NEW YORK MIRROR
JAN 9 - 1932

Koussevitzky Again.

Chronological programs, such as that presented by Dr. Serge Koussevitzky at the second Thursday evening appearance in this city of the Boston Symphony, seem to be outmoded, judging from the general run of programs of other symphonic organizations. Last evening's program at Carnegie Hall, nevertheless, proved interesting from both the historic and the intrinsically musical standpoints. The first three numbers: A Suite by Corelli, Beethoven's Fourth Symphony and Sibelius' Symphony No. 4, were composed at interims of 105 years. The concluding number, a Suite for orchestra, by Geza Frid (first time in New York) brought the list up to date.

Notwithstanding Koussevitzky's felicitous excursions into musical realms of the 18th and early 19th century, the Russian maestro is at heart a spokesman of the modern era, and of the music which hails from the latter half of the 19th century (that period which, to Englishmen, is known as the Victorian age). Last evening, his reading of the Beethoven Symphony, though not wanting in ardor during certain passages of the second movement and throughout the last movement, suffered when placed beside his sublime rendition of the Sibelius opus, or that even more transcendent presentation of the Mahler Symphony, which, though offered weeks ago, still remains vivid in our memory.

Sibelius' Fourth Symphony, performed here last March by Toscanini, at a time when the Finnish composer seemed to be coming into his own in this country, loses nothing of its mystic appeal after repeated hearings. One often wonders why this composer is not heard here more frequently.—A. V. B.

THIS CLIPPING FROM
N. Y. SUN
JAN 11 1932

Koussevitzky Offers Mahler

Includes Ninth Symphony in Boston Orchestra Concert Program at Carnegie Hall.

By W. J. HENDERSON.

The Boston Symphony Orchestra worked hard for two hours Saturday afternoon in Carnegie Hall to concentrate the interest of a typical matinee audience. What is a typical matinee audience? That is not easy to tell, except that it always contains many elderly persons who wear an air of astonishment.

Somehow you fancy they all went to orchestral concerts in the palmy days of Theodore Thomas, when the program contained such dainty morsels as the slow movement from the fifth symphony and Johann Strauss's "Village Swallows" waltz. Saturday afternoon these typical survivors of the musical age of innocence were required to bend their minds to a mortal hour of Mahler.

Mr. Koussevitzy was not content with giving this prolonged panorama of tones one presentation. He must needs repeat it in order that people who do not sit up late of nights listening to symphonies might hear it in the afternoon and get to bed early. Those who shake the air with their complaints that Mahler and Bruckner do not get fair play, but are crowded off the stage to make room for such mere entertainers as Brahms and Richard Strauss, must have felt that for once a conductor was doing the square thing.

But why would it not be better, if Mahler's ninth symphony is to be given at two concerts, to give it in sections, two movements on Thursdays and the other two on Saturday? This proposition should be seriously considered. It has definable merits. Meanwhile, let it be recorded that the typical matinee audience of Saturday afternoon sat it out bravely and applauded with great resolution. We do not believe that any one really likes a symphony which lasts over an hour, but if any dare to say they do not, they are roundly rebuked by the Mahlerites and the Brucknerites, who are frevent worshipers of heavenly lengths.

After the ninth symphony the typical matinee audience heard Ravel's introduction and allegro for harp with string orchestra, flute and clarinet. Bernard Zighera played the harp and received much applause. The concluding number on the program was the suite from Stravinsky's "Petrouchka," which we still perversely suspect of being his masterpiece. What a pity this ballet does not linger in repertoire of the Metropolitan! But, alas, there is no one to dance it. There was a time—but what is the use of talking about that? The Boston musicians played the music very well indeed, as they naturally would, and the typical matinee audience—most of which probably never saw Karsavina or Nijinsky, Rosina Galli or Bolm—expressed its approval by the customary show of hands.

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER
JAN 8 1932

land was the most optimistic of all.

JUDGE CABOT DEAD

BOSTON, Jan. 8 (US)—Judge Frederick Cabot, nationally known juvenille court justice, was dead Thursday in his 64th year. He died at the Massachusetts General hospital after an operation. He was an overseer of Harvard college and a member of Radcliffe college, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker foundation and connected prominently with various other Massachusetts organizations.

LEGISLATION PIGEONHOLED

Treasurer of Winthrop Mills Co. and Fisher Mfg. Co. Dies at Age of 64

BOSTON BUREAU
DAILY NEWS RECORD

Boston, Jan. 8. — Judge Frederick Pickering Cabot, treasurer of the Winthrop Mills Co. and the Fisher Manufacturing Co., who died Wednesday evening here, will be buried this afternoon following funeral services at the King's Chapel at 2:30.

Judge Cabot, who was 64 years of age, died at the Phillip's House, Massachusetts General Hospital, after having been treated for about four weeks. Death was due to complications following an operation.

Although Judge Cabot was treasurer of the mills mentioned and was chairman of the board of F. H. Cabot & Co., selling agents for the Winthrop mill, his principal interests were in the field of child delinquency in which he was well known. He was a judge in the Boston Juvenile Court. In 1929 he was invited to serve on the President's committee in the White House conference on child welfare and was made chairman of one of its sub-committees for which $500,000 was made available for research.

Judge Cabot was unmarried. He was one of 11 children and is survived by two brothers Stephen P. Cabot and Francis H. Cabot, and four sisters, Miss Amy Cabot (with whom he lived), Mrs. James J. Putnam, Mrs. Arthur Lyman, and Mrs. John Richardson.

He was graduated from Harvard 1886 and was admitted to the Massachusetts Bar in 1893. He served as an assistant district attorney for one year and then practiced law with Hurburt, Jones & Cabot.

He was an overseer of Harvard college, member of the council of Radcliffe College, president of the governing board of the Harvard Union, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker Foundation, trustee of Wentworth Institute and Gov. Dummer Academy, a member of the Tavern, Union and Harvard clubs of Boston, Harvard Club of New York and the Pokanoket Club of Dover.

THIS CLIPPING FROM
N. Y. Herald-Tribune
JAN 10 1932

Mahler's Ninth Offered Again By Koussevitzky

Leads Boston Symphony in Magnificent Reading of Much-Discussed Work

By Jerome D. Bohm

At the second matinee concert of the Boston Symphony Orchestra's yesterday in Carnegie Hall, Mr. Koussevitzky once more performed the ninth symphony of Gustav Mahler which he introduced to local audiences last November. The second part of the program was given over to the Introduction and Allegro for harp, with string, flute and clarinet accompaniment and the orchestral suite from Stravinsky's ballet, "Petrouchka."

Paul Bekker, who writes less sentimentally about Mahler than he does about Beethoven and Wagner, has said in his monumental analyses of Mahler's symphonic work that the unwritten title of the ninth symphony might well be. "What Death Has To Tell Me." In its four long movements, in three of which the conductor again made liberal excisions, Mahler has reenvisioned the "Inferno" and "Paradiso" of Dante. Perhaps in the ultimate adagio it is more Buddha's "Nirvana" than Dante's more concrete imagery that is invoked.

After the excoriating human anguish of the andante commodo, the macabre grotesqueries of the "Laendler" movement and the contemptuous ironisation of himself as well of artists in general, of the Rondo, Burlesque, the super-earthly renunciation and transfiguration of the adagio leave the hearer with the sensation of having shared for the time being the composer's titanic quest for the absolute.

There is less dross in this work than in many of Mahler's other symphonies. Theer are fewer of those disturbing juxtapositions of the eloquent with the banal. In the final adagio, he has cast aside all sentimentality and his inspiration remains elevated and profoundly moving. Too little has been written in appreciation of Mahler's superb instrumentation; of its eschewing of filling-in effects such as often clutter up the scores of Strauss and of his great skill in saying much with little means. Although he calls for a huge orchestra, he is sparing in its use. Polytonallity may be traced here to its original source and his poignant use of disonance is that of a master.

After the profound utterances of Mahler, Ravel's pretty work seemed doubly trivial. Even the witticisms and fantasy of "Petrouchka" sounded unimportant, though they stem from the same Stravinsky who still had an idea worth publishing in his head. Mr. Koussevitzky and his fine orchestra gave the symphony a tonally magnificent reading: one emotionally stirring and worthy of the composer's puissant conception. Bernard Zigheria performed the solo part in the Ravel work capably and Mr. Koussevitzky, as always, did justice to Stravinsky's clever score. The audience was warm in its expressions of approval through the afternoon.

THIS CLIPPING FROM
N. Y. TIMES
JAN 10 1932

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THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
JAN 9 - 1932

MUSIC

KOUSSEVITZKY RETURNS

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Koussevitzky brought to the "Fourth," the strong, yet tutored sweep, with which he always encompasses the classic works of Beethoven. In the second movement, the orchestra's playing, steady, deep and moving, left one grateful for the dignity of the Boston leader, which prevents him from playing the baton-waver's tricks with Beethoven's grandeur.

The second half of the program, showed the orchestra in another mood as it unfolded Rimsky's tale from The Thousand Nights and a Night. This narrative suite, a musical interpretation of Sinbad's adventures, brought the Boston conductor another well-deserved ovation from the audience. W.

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BROOKLYN, N. Y.
CITIZEN
JAN 9 1932

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The program comprised Beethoven's Symphony 4 in B-flat major, Op. 60, and the Symphonic Suite, "Scheherazade," Op. 35, of Rimsky-Korsakov. The next concert will be Thursday, Feb. 4.

THIS CLIPPING FROM
NATION
JAN 1932

Books in Brief

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If the padding were removed from this book, the residue would be an inadequate biographical sketch. The author presents his observations on the "epoch" and his opinions about various composers to the detriment of his subject. He justifies these divagations by pleading that there are no tragic shades in Koussevitzky's life. "Fate has always been kind to him; from the very beginning of his artistic career everything has gone smoothly and happily. . . . Confronted with this, one hardly knows which way to turn. One writes a biography and suddenly perceives that there is essentially no biography." On the contrary, the materials for an interesting "life" are ready to hand. The kindness of fate has smothered in many a man the possibilities of development. In Koussevitzky artistic sensitiveness, dynamic personality, and unflagging energy carried him from an obscure provincial town to the heights of his profession. Abundant drama lies in the story of the boy who arrived in Moscow penniless at the age of fourteen, mastered the most unwieldy of the fiddle family so rapidly that at eighteen he was first double-bass in the Imperial Theater orchestra, and at twenty-four won European recognition as one of the three greatest double-bass virtuosi of musical history. When he could have retired with fame and fortune, he made a fresh start as a conductor. Fate has indeed been kind to a man who has shown no fear of fate.

THIS CLIPPING FROM
N. Y. World-Telegram
JAN 8 - 1932

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The First

By HARRY HA

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in studying two brothers he get

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER
JAN 8 1932

land was the most optimistic of all.

JUDGE CABOT DEAD

BOSTON, Jan. 8 (US)—Judge Frederick Cabot, nationally known juvenile court justice, was dead Thursday in his 64th year. He died at the Massachusetts General hospital after an operation. He was an overseer of Harvard college and a member of Radcliffe college, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker foundation and connected prominently with various other Massachusetts organizations.

LEGISLATION PIGEONHOLED

THIS CLIPPING FROM
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TIMES
JAN 9 - 1932

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 9 1932

Boston Symphony Concert Attracts Large Audience

The Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences, Department of Music, last evening brought the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, to the Academy of Music for the second of a series of five concerts to be given there this season by that orchestra. The program included Beethoven's Symphony No. 4 in B-flat major, Op. 60, and Rimsky-Korsakov's "Scheherazade" symphonic suite. The audience was both large and enthusiastic, recalling the conductor to the stage many times at the conclusion of each work.

Adrian Van Sinderen is at the head of a Citizens' Committee, organized to promote interest in the concert series by the Boston organization. Vice-chairmen of the committee include: Frank L. Babbott, Mrs. Edward C. Blum, Judge Frederick E. Crane, Walter H. Crittenden, Mrs. H. Edward Dreier, Mrs. William H. Good, Herbert F. Gunnison, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith, R. Huntington Woodman.

THIS CLIPPING FROM
NEW YORK
NEWS RECORD
JAN 9 - 1932

RITES TODAY FOR JUDGE F. P. CABOT

Treasurer of Winthrop Mills Co. and Fisher Mfg. Co. Dies at Age of 64

BOSTON BUREAU
DAILY NEWS RECORD

Boston, Jan. 8. — Judge Frederick Pickering Cabot, treasurer of the Winthrop Mills Co. and the Fisher Manufacturing Co., who died Wednesday evening here, will be buried this afternoon following funeral services at the King's Chapel at 2:30.

Judge Cabot, who was 64 years of age, died at the Phillip's House, Massachusetts General Hospital, after having been treated for about four weeks. Death was due to complications following an operation.

Although Judge Cabot was treasurer of the mills mentioned and was chairman of the board of F. H. Cabot & Co., selling agents for the Winthrop mill, his principal interests were in the field of child delinquency in which he was well known. He was a judge in the Boston Juvenile Court. In 1929 he was invited to serve on the President's committee in the White House conference on child welfare and was made chairman of one of its sub-committees for which $500,000 was made available for research.

Judge Cabot was unmarried. He was one of 11 children and is survived by two brothers Stephen P. Cabot and Francis H. Cabot, and four sisters, Miss Amy Cabot (with whom he lived). Mrs. James J. Putnam, Mrs. Arthur Lyman, and Mrs. John Richardson.

He was graduated from Harvard 1886 and was admitted to the Massachusetts Bar in 1893. He served as an assistant district attorney for one year and then practiced law with Hurburt, Jones & Cabot.

He was an overseer of Harvard college, member of the council of Radcliffe College, president of the governing board of the Harvard Union, president of the trustees of the Boston Symphony orchestra, president of the Judge Baker Foundation, trustee of Wentworth Institute and Gov. Dummer Academy, a member of the Tavern, Union and Harvard clubs of Boston, Harvard Club of New York and the Pokanoket Club of Dover.

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BROOKLYN, N. Y.
CITIZEN
JAN 9 1932

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THIS CLIPPING FROM
N. Y. TELEGRAPH
JAN 9 - 1932

Boston Band Is Pleasing

Koussevitzky Returns in Usual Magnificent Mood With Grand Program.

by Walter D. Shackleton

Dr. Serge Koussevitzky, the gentle, and to this mind, the paramount director in America, both from a point of sincerity, honesty and avoidance of showmanship, as well as ability, again brought his magnificent and closely knit band from Boston to Carnegie Hall. It was the second visit in the two-concert series the Boston Symphony makes here. It is a distinct pleasure to know that the band will be back on three more occasions.

Dr. Koussevitzky gave us a well balanced program of Corelli, Beethoven, Sibelius and the modernist, Frid. Despite it being somewhat long, the program was far from being dull at any moment.

Corelli's tantalizing suite of Sarbande, Gigue and Badinere opened the program and was fittingly enlivening and stirring. It put the audience immediately into a good mood, a receptive mood. It showed to a fullness the stylist Corelli was.

Then followed Beethoven's beloved Fourth Symphony with its happiness in its quiet contentment, almost foreign to the beset and driven Beethoven. In comparison was Sibelius' Fourth Symphony with its nature tones, reminiscent of Wagner's depth and searching qualities. It has such a simplicity that it is apt to be misjudged as lacking a definite substance, an opinion far from correct.

Geza Frid's ghostly suite concluded the program. It is purely modern, in object, thought and color. Possibly somewhat shallow, but nevertheless, even as modern music seems to be inherently surface, like the present age, it has appeal. There is a desire to hear it more, a good study.

THIS CLIPPING FROM
N. Y. Herald-Tribune
JAN 1 0 1932

Herald; Artur Bodanzk
The last act of the o
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was the Metropolitan's
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'Mignon' Opera

Raises $7,000 for Fund for Bab

Thomas's "Mignon" was p
the third time this season
the Metropolitan Opera H
annual benefit for the Free
for Babies, Inc. With a cast
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THIS CLIPPING FROM
NEW YORK MIRROR
JAN 9 - 1932

Koussevitzky Again.

Chronological programs, such as that presented by Dr. Serge Koussevitzky at the second Thursday evening appearance in this city of the Boston Symphony, seem to be outmoded, judging from the general run of programs of other symphonic organizations. Last evening's program at Carnegie Hall, nevertheless, proved interesting from both the historic and the intrinsically musical standpoints. The first three numbers: A Suite by Corelli, Beethoven's Fourth Symphony and Sibelius' Symphony No. 4, were composed at interims of 105 years. The concluding number, a Suite for orchestra, by Geza Frid (first time in New York) brought the list up to date.

Notwithstanding Koussevitzky's felicitous excursions into musical realms of the 18th and early 19th century, the Russian maestro is at heart a spokesman of the modern era, and of the music which hails from the latter half of the 19th century (that period which, to Englishmen, is known as the Victorian age). Last evening, his reading of the Beethoven Symphony, though not wanting in ardor during certain passages of the second movement and throughout the last movement, suffered when placed beside his sublime rendition of the Sibelius opus, or that even more transcendent presentation of the Mahler Symphony, which, though offered weeks ago, still remains vivid in our memory.

Sibelius' Fourth Symphony, performed here last March by Toscanini, at a time when the Finnish composer seemed to be coming into his own in this country, loses nothing of its mystic appeal after repeated hearings. One often wonders why this composer is not heard here more frequently.—A. V. B.

THIS CLIPPING FROM
N. Y. TIMES
JAN 1 0 1932

Koussevitzky Repeats Mahler.

Gustav Mahler, a leader of New York's opera and Philharmonic concerts a quarter-century ago, held the lion's share of attention at the Boston Symphony Orchestra's matinée in Carnegie Hall yesterday. Though the start was delayed owing to weather, half a hundred late subscribers heard the first half-hour movement of Mahler's Ninth Symphony over the radio reproducer in the hall's new and spacious lounge.

Coupled in a lighter musical aftermath were Ravel's graceful Introduction and Allegro for harp and orchestra, with Bernard Zighera as soloist, and Stravinsky's popular "Petrouchka," with J. M. Sanroma at the piano. In the last, Conductor Koussevitsky, who had well served Stravinsky as advocate in Paris, fairly stole a march on the Metropolitan's coming revival of a favorite Russian ballet.

Mahler's Ninth had been first heard here in Koussevitsky's evening concert on Nov. 19 last. Musicians welcomed a second hearing made possible by the matinée, and there were many standing in a crowded house. To not a few this latest among Mahler's strange, fourth-dimensional musings on infinity has seemed to be, perhaps, the most fairly representative of a man whose passionate musical earnestness still casts shadows over some later meteoric luminaries.

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THIS CLIPPING FROM
N. Y. SUN
JAN 1 1 1932 105

Koussevitzky Offers Mahler

Includes Ninth Symphony in Boston Orchestra Concert Program at Carnegie Hall.

By W. J. HENDERSON.

The Boston Symphony Orchestra worked hard for two hours Saturday afternoon in Carnegie Hall to concentrate the interest of a typical matinee audience. What is a typical matinee audience? That is not easy to tell, except that it always contains many elderly persons who wear an air of astonishment.

Somehow you fancy they all went to orchestral concerts in the palmy days of Theodore Thomas, when the program contained such dainty morsels as the slow movement from the fifth symphony and Johann Strauss's "Village Swallows" waltz. Saturday afternoon these typical survivors of the musical age of innocence were required to bend their minds to a mortal hour of Mahler.

Mr. Koussevitzy was not content with giving this prolonged panorama of tones one presentation. He must needs repeat it in order that people who do not sit up late of nights listening to symphonies might hear it in the afternoon and get to bed early. Those who shake the air with their complaints that Mahler and Bruckner do not get fair play, but are crowded off the stage to make room for such mere entertainers as Brahms and Richard Strauss, must have felt that for once a conductor was doing the square thing.

But why would it not be better, if Mahler's ninth symphony is to be given at two concerts, to give it in sections, two movements on Thursdays and the other two on Saturday? This proposition should be seriously considered. It has definable merits. Meanwhile, let it be recorded that the typical matinee audience of Saturday afternoon sat it out bravely and applauded with great resolution. We do not believe that any one really likes a symphony which lasts over an hour, but if any dare to say they do not, they are roundly rebuked by the Mahlerites and the Brucknerites, who are frevent worshipers of heavenly lengths.

After the ninth symphony the typical matinee audience heard Ravel's introduction and allegro for harp with string orchestra, flute and clarinet. Bernard Zighera played the harp and received much applause. The concluding number on the program was the suite from Stravinsky's "Petrouchka," which we still perversely suspect of being his masterpiece. What a pity this ballet does not linger in repertoire of the Metropolitan! But, alas, there is no one to dance it. There was a time—but what is the use of talking about that? The Boston musicians played the music very well indeed, as they naturally would, and the typical matinee audience—most of which probably never saw Karsavina or Nijinsky, Rosina Galli or Bolm—expressed its approval by the customary show of hands.

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NATION
JAN 1 3 1932

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
JAN 14 1932

Boston Symphony Gets $20,000 from Cabot Estate

BOSTON, Jan. 14—(AP) Bequests of $20,000 each to the Boston Symphony Orchestra and the Judge Baker Foundation for Boys, were contained in the will of Judge Frederick P. Cabot of the Juvenile Court of Boston filed for probate today. The value of the estate was not given.

After several private bequests, the residue is to be held in trust for a sister and after her death is to be divided between the orchestra, the foundation and Radcliffe College.

THIS CLIPPING FROM THE
ATTLEBORO, MASS.
SUN
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MONTPELIER, VT.
EVE. ARGUS
JAN 15 1932

LARGE BEQUEST MADE

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NEWPORT, R. I.
NEWS
JAN 15 1932

SEVERAL PUBLIC BEQUESTS.

Cabot Leaves $20,000 to Boston Symphony, Judge Baker Foundation

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THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
JAN 16 1932

completes the programme.

Boston Symphony

Next Tuesday evening in the Albee Theatre, Providence, Gustav Holst will make his first appearance in Providence as the notable guest conductor of the Boston Symphony orchestra. The famous Englishman arrived in America last week and will make his first public appearance as conductor in this country next Tuesday. He will also conduct the concerts in Boston on the following Friday and Saturday.

His programme for Providence will include the Symphony in E-flat by Haydn, the third of the Saloman series. The rest of the programme will consist of music of his own composition: "St. Paul's Suite" for string orchestra; "Somerset Rhapsody," based on English folk tunes; Ballet from the opera, "The Perfect Fool;" the prelude and scherzo, "Hammersmith," inspired by a historic section of London, which is to have its first American performance on this occasion and a Fugue a la Gigue, by Bach, which Holst has arranged for orchestra.

Gustav Holst is considered one of the foremost of living British composers. Born in 1874, he derives his name from a remote Swedish ancestry, but his forebears are preponderantly English. Early in his career, he attained fame as a pianist, as an organist, and as a trombone player, but at length devoted most of his energies to conducting, particularly choral music. Holst has composed a large number of works in almost every musical form, of which his orchestral "Planets" and his choral "Ode to Death," have been performed by the Boston Symphony orchestra. He visited America in 1923. He is to be connected with the music division at Harvard University during its second semester.

Broadway Theatre

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PROVIDENCE, R. I.
BULLETIN
JAN 16 1932

HOLST WILL CONDUCT SYMPHONY CONCERT

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HANOVER, PA.
SUN
JAN 16 1932

* * *

The Boston Symphony Orchestra honored the memory of the late Frederick P. Cabot, President of the Board of Trustees, by a free concert in Symphony Hall last Tuesday afternoon. The orchestra and the choir of the Bach Cantata Club were heard in four numbers from Mozart's Requiem; the orchestra alone in Chaikovsky's "Pathetic" Symphony. Dr. Koussevitzky conducted.

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

Myra Hess, Pianist, Found Pleasing Artist.

New York Audience Acclaims Woman Who Is to Appear Here.

BY DOROTHY DUNIWAY RYAN.

NEW YORK, Jan. 16.-(Special.)-Myra Hess, pianist, who makes her Portland debut this season under the management of Steers & Coman, delighted an audience which crowded Town hall January 9 to hear her first New York recital of the season. Miss Hess was enthusiastically received. Her recital had been eagerly awaited, and she fulfilled all expectations in a program which showed the full range of her power and musicianship.

In a rather unusual program arrangement, Miss Hess confined her selections to two Beethoven sonatas and the Fantasie Stucke and the symphonic studies of Schumann. She demonstrated, however, that a pianist of her interpretive gifts can find plenty of inspiration and material in these two composers to present a program of variety and brilliance.

Tributes to Miss Hess' musicianship were paid by the city's leading music critics following the recital. Olin Downes, in a long review in the New York Times, said: "To her exceptional gifts she adds the constant growth of a real artist—one never satisfied with a given level of achievement, however high. At no time did the mere rewards of a virtuoso tempt her."

"The Lone Prairie," by Arthur Shepherd, American composer born in Paris, Idaho, was given for the first time in Europe early this month by the Orchestra Symphonique de Paris. The work, which was cordially received, was repeated January 13 by the Berlin Philharmonic. Both presentations were conducted by Fabien Sevitsky, well-known young Russian director of the Philadlphia Chamber String sinfonietta and nephew of Serge Koussevitsky, conductor of the Boston Symphony orchestra.

"The Lone Prairie" is the second of four western pieces for orchestra, called "Horizons," written in 1927 by Mr. Shepherd, who is assistant conductor of the Cleveland orchestra. The piece begins with the cowboy song, "The Dying Cowboy," its uncouth mournfulness expressed by the tenor saxophone. Arthur Loesser writes: "After the beginning of the movement, the composer goes into a kind of free fantasy, derivative of fragments of the tune. Other material is added, ascending and descending chromatics in the woodwinds suggest the shriek of the wind and the howl of the coyotes—the saxophone again bleats the tune in its original form, closing the movement."

At the Paris and Berlin concerts Mr. Sevitsky also introduced another American work, new to Europe, "Money Musk," by Leo Sowerby of Grand Rapids, Mich., who won the American academy's prix de Rome for foreign study in 1921.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 17 1932

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Boston Symphony to Present Third Concert Here Tuesday

Gustav Holst, Noted English Composer, to Appear as Guest Conductor.—Rata Present to Be Heard in Lecture-Recital Wednesday

Boston Symphony subscribers will see a noted figure in the musical world Tuesday night when Gustav Holst appears as guest conductor in place of Serge Koussevitzky at the concert in the Albee Theatre.

Arriving from England last week, Mr. Holst is to make his first public appearance as conductor in this country at Tuesday's concert. Then and there the audience will not only see a foremost composer of the day but will listen to a program which, with the exception of Haydn's Symphony in E-flat, the third of the Saloman series, consists entirely of his works.

One of them is to have its first performance in this country, a Prelude and Scherzo, "Hammersmith," which takes its title and inspiration from an historic section of London. Others will be "St. Paul's Suite," for string orchestra; "Somerset Rhapsody," based on English folk tunes; Ballet from the opera, "The Perfect Fool," an an orchestral arrangement of a Fugue a la Gigue, by Bach.

Mr. Holst visited America in 1923 and has had his orchestral "Planets" and his choral "Ode to Death" performed by the Boston Symphony Orchestra. He is to lead the orchestra again at the coming Friday and Saturday concerts in Boston. During Harvard's second semester he will be connected with the music division. As guest conductor in Providence with the Symphony he has been preceded in recent years by the Britishers, Goossens and Beecham, and by the Spanish conductor, Arbos, who have taken charge of the orchestra during Dr. Koussevitzky's mid-season vacation.

Instead of lecturing on the program numbers, which the lateness of the announcement has given him insufficient time to prepare, Dr. W. Louis Chapman announces that he will speak on the orchestra and the functions of its instruments at his customary lecture in the Providence Public Library this afternoon. This will be the third in the series arranged by the Monday Morning Musical Club and is free to the public. It will begin at 4 o'clock.

Programs for the week follow:

TOMORROW.

MacDowell Club, home of Mrs. Percy R. Patterson, 160 Columbia avenue, Edgewood, 8 o'clock, Mrs. William S. Ide in charge.

Violin:
Mazurka .... Volpe
"Ave Maria" .... Schubert
"Humoresque" .... Tschaikowski-Kreisler
Miss Bertha L. Bixby.
Miss Lydia Bell, accompanist.

Soprano:
"The Violet" .... Mozart
"Die Forelle" .... Schubert
"Come Into the Spring Night" .... Vanderstucken
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Mrs. Raymond W. Perry, accompanist.

Piano:
"May Night" .... Palmgren
Rhapsody in G-minor .... Brahms
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Instrumental ensemble, directed by Miss Mildred L. Copeland.
Trio in G-major .... Haydn
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"Invitation a la Valse"...Weber-Tausig
II. Three Preludes .... Chopin
M-minor
D-major
E-major.
Barcarolle.
III. Prelude, Chorale and Fugue. Cesar Franck

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Trio, opus 8, First Movement, Allegro.
Dorothy Joslin Pearce, piano;
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Soprano:
a. "Madchen Wunsch"
b. "Mir aus den Blicken"
c. "Miene Frenden"
Sarah Henley Ide.
Grace S. Regester, accompanist.

Violin:
a. Prelude, opus 28, No. 13
b. Mazurka in A-minor
Grace Pierpont Hey.
Ruth Tripp, accompanist.

Piano:
a. Valse
b. Ballade in D-minor
Fannie Levis Friedlanden.

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RECORD
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THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
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Broadway Theatre

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BULLETIN
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- IV. Allegro con spirito

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Holst Best Known for Compositions

Symphony Leader Began Professional Career as Trombonist

BY WARREN STOREY SMITH

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The chief celebration, which was to have been held here on Jan. 27, Carroll's birthday, has been postponed to May 4, so that Mrs. Reginald Hargreaves, the original Alice, may be present at the opening ceremonies. Mrs. Hargreaves, who is 80 years old, requested the postponement, to be spared the hardships of a transatlantic trip in January.

The orchestras will play at their regular concerts during the week of Jan. 27 or early in February compositions based on Carroll's immortal books. The Boston, Chicago and Cincinnati Symphony Orchestras, under the direction of Dr. Serge Koussevitzky, Dr. Frederick A. Stock and Dr. Eugene Goossens, respectively, will play the Deems Taylor suite, "Through the Looking-Glass," at their regular concerts on Jan. 28 and 29.

The Detroit Symphony will play the Stillman-Kelly suite, "Alice in Wonderland," under the direction of Victor Kolar, associate director, who is conducting in the absence of Dr. Ossip Gabrilowitsch. The Manhattan Symphony, which could not alter its program in time, will play the Deems Taylor suite under the direction of Mr. Taylor himself early in February.

After several private bequests, the residue is to be held in trust for a sister and after her death is to be divided between the orchestra, the foundation and Radcliffe college.

IN TERMS OF MUSIC, *Comment in Season*

Gershwin
—2d Rhapsody

Gu… Conducting
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…heard is very interesting, … is carrying on the torch of musical learning worthily and that his compositions are of a very high order of esthetic and musical thought.

The time for the unreserved worship of the compositions of the old masters

The St. Paul's Suite is not an ecclesiastical work as its name might imply, but was composed for the girl's orchestra of St. Paul's School. It is strongly Celtic in character with a rhythmic jig, a brilliant presto and impressive intermezzo and for finale another reel with the accent on the off beat. Our salute to the girl's orchestra which can play this vivacious piece of unusual music.

The last movement of this suite is strongly reminiscent of the "Irish Washerwoman" of our youth, and very good thematic material it is, too. This contrapuntal study would become wearisome were it not for the remarkable fugal "working out" of the orchestra, which gave a notable exhibition of impeccable bowing and unity of rhythm which pleased the eye as well as the ear.

The "Somerset Rhapsody" is more elegiac than rhapsodic. It is very fully scored. Mr. Ritter presided over four kettle drums instead of two. Mr. Speyer was particularly eloquent in a long lamentoso upon the English horn with the Celtic sentiment again much in evidence. Despite the many evidences of remarkable orchestral resources there are in this and in the "Hammersmith" Prelude and Scherzo some very long paths of tonal aridity which might have blossomed into greater beauty had the composer abandoned his avowed purpose of studied atonality and watered the desert with the life-giving springs of melody and harmony of the less advanced type.

It seemed quite appropriate that the part of the Wizard in "The Perfect Fool" should be taken by Bedetti, that truly great 'cellist who was heard in several solo parts during Holst's compositions. It was he who gave life, beauty and vigor to the charming arrangement of the "Fugue a la Gigue" by Bach as well as distinction to the parlando recitatives in the "Invocation" in the Ballet.

Mr. Theodorowicz, acting as concertmaster for Mr. Burgin, who is happily now well on the way to convalescence after his automobile accident, was heard with grace and beauty in short episodes … solo violin and in ex- …ring …con- …y of …light … His …retto …e ac-

customed. In his own compositions, however, he was much more alert, more exacting in his beat and more vivacious in his manner. The orchestra gave its very best efforts and undivided attention and assisted his artistic efforts to the fullest, which is a quality of the highest type of musicianship and of personality.

This brief hearing of Holst shows him to be an able conductor of the classics, an original thinker in orchestration, a highly individual and personal composer of significant music in characteristic, but not entirely exclusive idiom, and one capable and vital in his appreciation of Bach in his lighter vein.

Mr. Holst was received with the warmest cordiality by the capacity house. He was recalled after each offering and more than once called upon the orchestra to share the acknowledgement of his success.

The program:

Haydn—
  Symphony in E flat major (B. & H. No. 3)
    I. Adagio: Allegro con spirito
    II. Andante
    III. Menuetto: Trio
    IV. Allegro con spirito
Holst…St. Paul's Suite, for String Orchestra
Holst……………………Somerset Rhapsody
Holst—
  Ballet from the opera, "The Perfect Fool."
    I. Invocation
    II. Dance of the Spirits of Earth
    III. Dance of the Spirits of Water
    IV. Dance of the Spirits of Fire
Holst..Prelude and Scherzo, "Hammersmith"
  (First performance in America)
Bach……………………Fugue a la Gigue
  (Arranged for Orchestra by Holst)

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
DALLAS, TEX.
TIMES-HERALD

1 91932

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"The Second Rhapsody," it is called, and it will be played by the Boston Symphony orchestra on Jan. 29 and 30, and will be heard in Carnegie hall in New York on Feb. 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian hall.

The New York, which like the 1924 Opus will employ some syncopation, some blue embellishments and some jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The preliminarly title was "Rhapsody of Rivets," but this was outgrown as the work progressed.

The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

"The new rhapsody is not a continuation of my first," the composer said. "It is broader and deeper. It has but four movements, whereas the 'Rhapsody in Blue' was a pot pouri of a number of themes, written hurriedly for a set event.

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McALESTER, OKLA.
NEWS CAPITAL

JAN 1 91932

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THIS CLIPPING FROM
BEATRICE, NEB.
SUN

N 1 91

MAESTRO OF BLUES WRITES ANOTHER

By Charles Honce

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THIS CLIPPING FROM
DES MOINES, IA.
TRIBUNE

JAN 1 9 1932

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DAILY PRESS

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THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

JAN 1 9 1932

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"After I had finished the 'rivets' theme, I got into a broad, flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed.

"The new rhapsody is not a continuation of my first," the composer said. "It is broader and deeper. It has but four movements, whereas the 'Rhapsody in Blue' was a pot pourri of a number of themes, written hurriedly for a set event.

"And it will not be as popular."

The new work will be played by the regulation orchestra, including pianos. There will be no saxophones. The riveting effects will be taken by the trombones and allied instruments.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 1 9 1932

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Boston Symphony to Play It for First Time January 29.

BY CHARLES HONCE.

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THIS CLIPPING FROM
WORCESTER, MASS.
POST

JAN 1 9 1932

Rivets Inspired George Gershwin's New Rhapsody

Music Will Be Played by Boston Symphony on Jan. 29 and 30

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"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic pent house apartment overlooking the broad sweep of the Hudson, and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

The Theme

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

"After I had finished the 'Rivets' theme I got into a broad, flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed.

"A composer shouldn't try to make a title mean too much. Take the 'Rhapsody in Blue' for instance. Everybody has read a meaning into it except me."

Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

"The new rhapsody is not a continuation of my first," the composer said. "It is broader and deeper. It has but four movements, whereas the 'Rhapsody in Blue' was a pot pourri of a number of themes, written hurriedly for a set event.

"And it will not be as popular."

The new work will be played by the regulation orchestra, including pianos. There will be no saxophones. The riveting effects will be taken by the trombones and allied instruments.

Gershwin, who never touched a piano until he was 12 years old, and who set himself to a serious study of musical technique and orchestration after he already had won success in Tin Pan Alley, was born in Brooklyn Sept. 26, 1898, in a non-musical family. At 16 he was a piano pounder in Remick's at $15 a week and his first active contract with the theater was playing the piano at rehearsals of "Miss 1917."

Fame and Fortune

In 1919, the song "Swanee," sung by Al Jolson in "Sinbad," lifted Gershwin into face and fortune overnight. A succession of musical comedy successes followed, down to the current hit "Of Thee I Sing."

The now historic concert by Paul Whiteman and his band on Feb. 12, 1924, introduced Gershwin's "Rhapsody in Blue," undoubtedly his best known and best liked composition.

Later came "The Concert in F," the "Jazz Preludes" and "An American in Paris."

Gershwin constantly is working, studying, pressing toward a higher musical goal.

"Yes, I would like to write a grand opera," he said, "but the difficulty is in getting a good libretto. Even in musical comedy the libretto is the main thing. Good music cannot carry a poor libretto."

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THIS CLIPPING FROM
IONIA, MICH.
SENTINEL STANDARD

JAN 1 9 1932

Gershwin Symphony

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Prov Jan 19 Prov. Journal

IN TERMS OF MUSIC, Comment in Season

Gustav Holst, Noted English Composer, Conducting Boston Symphony Orchestra, Warmly Greeted in Praiseworthy Concert at Albee Theatre.

The Boston Symphony Orchestra last evening gave the third of its concert series in the Albee Theatre. The concert was directed by Gustav Holst, distinguished English composer.

Only occasionally is the Boston Symphony Orchestra presided over by a guest conductor during Dr. Koussevitzsky's mid-season siesta, whereas the New York Philharmonic Orchestra has three or four guests during the season. It is not to be expected that any visiting conductor will make any particular impression upon his men in a brief season. The claims of personality and the many features that combine to make genius require time to make themselves felt, and it is imposible to throw off the habits of many months in a few days.

It is probably no easier for the conductor than it is for the men. He, too, is accustomed to another team; he, too, must become adjusted to other tonal qualities, and notwithstanding the cordiality of his reception by the band, he must feel strange and somewhat ill at ease.

Holst comes to a magnificent instrument; he handles it ably; he accomplishes highly artistic results. Haydn, Bach and Holst receive their meed of performance and praise. Consciously and unconsciously we compare their merits and graces and to most persons the concert is over. But there is much more to be said, there are many features to contemplate. There are divers values to be appreciated and, after all is done and said, we realize that the music we have heard is very interesting; that our visitor is carrying on the torch of musical learning worthily and that his compositions are of a very high order of esthetic and musical thought.

The time for the unreserved worship of the compositions of the old masters has gone. The fact that Mozart, Bach or Beethoven wrote this or that does not make them good unless they contain true and intrinsic merit. The life of every composer contains some works that are better than others and we are pleased to admire the best of these.

Comes now a composer from across the seas whose musical and literary preparation has been most thorough, thus assuring a capable medium for the presentation of his talents. These are unusual, his gifts are varied and of a high order, his thematic material is often rich and highly original and his harmony is tinctured by a modernism that is so much his own that it may be said to be his idiom.

There is nothing commonplace about Holst's orchestration. This, too, has personality and originality and if it is reminiscent of anyone it recalls Edward Elgar. He is appreciative of the keyed glockenspiel with its suggestion of musical glasses, the xylophone now coming into its own in orchestral music, of the matchless baritone of the bass clarinet and the resonant reinforcement of the double bassoon. In these facilities he has the advantage over the older composers who were limited as to orchestral possibilities. Frequently one notes trumpet figures which are suggestive of jazz, but we must remember these are not the only episodes in music that are debased by unworthy exposition and that because jazz has borrowed of the best in music there is no reason for belittling the value of the musical timbre or for failing to distinguish between the splendid and the cheap. In his orchestration Holst brings to us much that is apparently in the jazz idiom, but it clothes fine thematic material and is well worthy of sympathetic attention.

The St. Paul's Suite is not an ecclesiastical work as its name might imply, but was composed for the girl's orchestra of St. Paul's School. It is strongly Celtic in character with a rhythmic jig, a brilliant presto and impressive intermezzo and for finale another reel with the accent on the off beat. Our salute to the girl's orchestra which can play this vivacious piece of unusual music.

The last movement of this suite is strongly reminiscent of the "Irish Washerwoman" of our youth, and very good thematic material it is, too. This contrapuntal study would become wearisome were it not for the remarkable fugal "working out" of the orchestra, which gave a notable exhibition of impeccable bowing and unity of rhythm which pleased the eye as well as the ear.

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It seemed quite appropriate that the part of the Wizard in "The Perfect Fool" should be taken by Bedetti, that truly great 'cellist who was heard in several solo parts during Holst's compositions. It was he who gave life, beauty and vigor to the charming arrangement of the "Fugue a la Gigue" by Bach as well as distinction to the parlando recitatives in the "Invocation" in the Ballet.

Mr. Theodorowicz, acting as concertmaster for Mr. Burgin, who is happily now well on the way to convalescence after his automobile accident, was heard with grace and beauty in short episodes that fell to the solo violin and in extremely fine passages where the string trio and quartet served as pleasing contrast to the full orchestra.

In the exquisite old time Symphony of Haydn, Mr. Holst conducted with a light hand and with only few directions. His adagio is more rapid and his allegretto more slow than that to which we are accustomed. In his own compositions, however, he was much more alert, more exacting in his beat and more vivacious in his manner. The orchestra gave its very best efforts and undivided attention and assisted his artistic efforts to the fullest, which is a quality of the highest type of musicianship and of personality.

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Haydn—
Symphony in E flat major (B. & H. No. 3)
I. Adagio; Allegro con spirito
II. Andante
III. Menuetto; Trio
IV. Allegro con spirito
Holst...St. Paul's Suite, for String Orchestra
Holst....................Somerset Rhapsody
Holst—
Ballet from the opera, "The Perfect Fool."
I. Invocation
II. Dance of the Spirits of Earth
III. Dance of the Spirits of Water
IV. Dance of the Spirits of Fire
Holst..Prelude and Scherzo, "Hammersmith"
(First performance in America)
Bach....................Fugue a la Gigue
(Arranged for Orchestra by Holst)

DR. W. LOUIS CHAPMAN.

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TIMES-HERALD

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"And it will not be as popular."

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 1 9 1932

GERSHWIN WRITES SECOND RHAPSODY

Boston Symphony to Play It for First Time January 29.

BY CHARLES HONCE.

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THIS CLIPPING FROM
WORCESTER, MASS.
POST

107

JAN 1 9 1932

Rivets Inspired George Gershwin's New Rhapsody

Music Will Be Played by Boston Symphony on Jan. 29 and 30

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The Theme

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

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THIS CLIPPING FROM
IONIA, MICH.
SENTINEL STANDARD

JAN 1 9 1932

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
168 JAN 19 1932

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JOURNAL

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THIS CLIPPING FROM
BALTIMORE, MD.
NEWS
JAN 19 1932

GERSHWIN IN 'RIVETS' RHAPSODY

Encore for "Blue" Theme to be Presented in Boston, New York

By Associated Press.

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Composer Sees Serious Quality in Work He Started for Movie

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The new work will be played by the regulation orchestra, incluing pianos. There will be no saxophones. The riveting effects will be taken by the trombones and allied instruments.

THIS CLIPPING FROM
SARATOGA SPRINGS, N. Y.
SARATOGIAN

JAN 19 1932

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THIS CLIPPING FROM
ELKART, IND.
TRUTH

JAN 19 1932

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THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

JAN 19 1932

Rivets Give Gershwin His 'Second Rhapsody'

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EVE. UNION
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JOURNAL

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"The sound of riveting on New York skyscrapers provided the theme. After I had finished the 'rivets' theme I got into a broad, flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed."

The new work will be played by the regulation orchestra, incluing pianos. There will be no saxophones. The riveting effects will be taken by the trombones and allied instruments.

THIS CLIPPING FROM
SARATOGA SPRINGS, N. Y.
SARATOGIAN

JAN 19 1932

Gershwin Writes New Rapsody With Riveters Providing Theme

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The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs, Gershwin decided also to do a serious piece of work, and put seven weeks into it.

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic pent house apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

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THIS CLIPPING FROM
ELKART, IND.
TRUTH

JAN 19 1932

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9 1932

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BULLETIN

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OMAHA, NEB.
EVE. BEE NEWS

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BINGHAMTON, N. Y.
PRESS

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THIS CLIPPING FROM
DULUTH, MINN.
HERALD

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PROVIDENCE, R. I.
BULLETIN

JAN 19 1932

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ed which carries the approval o
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TALL CEDARS OF LEBANO

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JAN 19 1932

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New York, Jan. 19—(Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

"The Second Rhapsody," it is called, and it will be played by the Boston Symphony orchestra on Jan. 29 and 30, and will be heard in Carnegie Hall in New York on Feb. 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian Hall.

The New York, which like the 1924 opus will employ some syncopation, some blue embellishments and some jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The sound of riveting machines on New York skyscrapers provided the original theme.

The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

THIS CLIPPING FROM
OMAHA, NEB.
EVE. BEE NEWS

JAN 19 1932

NEW GERSHWIN RHAPSODY HAS RIVET THEME

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The New York, which like the 1924 opus will employ some syncopation, some blue embellishments and some jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The preliminary title was "Rhapsody of Rivets."

The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs, Gershwin decided also to do a serious piece of work, and put seven weeks into it.

"In the picture a composer comes to the United States," said Gershwin, "and I decided to write some music which would express the composer's emotional reaction to New York.

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about 4 minute of it. The entire rhapsody now runs about 15 minutes.

"After I finished the 'Rivets' theme I got into a broad, flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed."

The work will be played by the regulation orchestra, including pianos. There will be no saxophones. The riviting effect will be taken by the trombones and allied instruments.

Gershwin, who never touched a piano until he was 12 years old, and who set himself to a serious study of musical technique and orchestration after he already had won success in Tin Pan alley, was born in Brooklyn, Sept. 26, 1898. At 16, he was a piano pounder in Remick's at $15 a week and his first active contact with the theater was playing the piano at rehearsals of "Miss 1917."

In 1919, the song "Swanee," sung by Al Jolson in "Sinbad," lifted Gershwin into fame and fortune. A succession of musical comedy followed.

THIS CLIPPING FROM
DULUTH, MINN.
HERALD

JAN 19 1932

GERSHWIN HAS NEW ORCHESTRAL WORK

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THIS CLIPPING FROM
SALT LAKE CITY, UTAH
TELEGRAM

110

JAN 19 1932

Gershwin, Whose 'Rhapsody in Blue' Marked High Point in Development Of Modern Music, Composes Encore

New Work Will Be Given Premiere by Boston Symphony Orchestra

By CHARLES HONCE
Associated Press Staff Writer

NEW YORK, Jan. 19—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

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The composer began the position last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs, Gershwin decided also to do a serious piece of work, and put seven weeks into it.

EXPLAINS THEME

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic penthouse apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took four minutes of it. The entire rhapsody now runs about 15 minutes.

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Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

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WON'T BE AS POPULAR

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Gershwin, who never touched a piano until he was 12 years old, and who set himself to a serious study of musical technique and orchestration after he already had won success in Tin Pan alley, was born in Brooklyn September 26, 1898, in a non-musical family. At 16 he was a piano pounder in Remick's at $15 a week and his first active contact with the theater was playing the piano at rehearsals of "Miss 1917."

"Rhapsody in Blue," undoubtedly his best known and best liked composition. Later came "The Concerto in F," the "Jazz Preludes," and "An American in Paris."

CONSTANTLY WORKING

Gershwin constantly is working, studying, pressing toward a higher musical goal.

"Yes, I would like to write a grand opera," he said, "but the difficulty is in getting a good libretto. Even in musical comedy the libretto is the main thing. Good music cannot carry

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THIS CLIPPING FROM
ST. JOSEPH, MO.
NEWS-PRESS

JAN 19 1932

NEW RHAPSODY OUT

Gershwin Produces Another Work in Blue.

Second One Is Broader and Deeper—Boston Symphony to Introduce It.

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

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The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

Riveters Inspired Theme.

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic penthouse apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

"The sound of riveting on New York skyscrapers provided the movie producer was to

turned to painting. He took it up just the other day, and his first oil, a portrait, was turned out in three days. Previously he had done some pen and ink work.

movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed.

In Four Movements.

"A composed shouldn't try to make a title mean too much. Take the 'Rhapsody in Blue' for instance. Everybody has read a meaning into it except me."

Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

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"And it will not be as popular."

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Fame Came in 1919.

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In 1919 the song "Swanee," sung by Al Jolson in "Sinbad," lifted Gershwin into fame and fortune overnight. A succession of musical comedy successes followed, down to the current hit "Of Thee I Sing."

THIS CLIPPING FROM
AKRON, OHIO
BEACON-JOURNAL

JAN 19 1932

PRESENTATION PLANNED

By CHARLES HONCE
Associated Press Staff Writer

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Develops Theme

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Runs 15 Minutes

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THIS CLIPPING FROM
CORSICANA, TEXAS
SUN

JAN 19 1932

THE SECOND RHAPSODY BY GEO. GERSHWIN EXPECTED TO MARK NEW MUSICAL HIGH

By CHARLES HONCE.

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

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THIS CLIPPING FROM
JAMESTOWN, N. Y.
EVE. JOURNAL

JAN 19 1932

Boston Symphony Orchestra To Play George Gershwin's Encore to 'Rapsody In Blue'

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"A composer shouldn't try to make a title mean too much. Take the 'Rapsody in Blue' for instance Everybody has read a meaning into it except me."

JAN 19 1932

Spotlight

Gershwin's Newest Piece to Be Played by Boston Symphony. — Crook Who Fled from Devil's Island Dies.—No Spare Pants in New York.

GEORGE GERSHWIN, composer of the much-radioed "Rhapsody in Blue." has written another piece. After suffering through a variety of names, as it was developed, it has come to be called simply "The Second Rhapsody." Paul Whiteman introduced the first of Gershwin's major compositions. The Boston Symphony Orchestra is to play this new one Jan. 29 and again on Jan. 30. With all due respect to Whiteman, that shows you how Gershwin has come along in the eight years since the "Rhapsody in Blue" first burst upon the amazed public. "The Second Rhapsody" was originally the "Rhapsody of Rivets." One of the revolutionary features of the orchestration is that there will be no saxophones. Trombones will supply the riveting noises, confirming ideas lots of people have had all along about trombones. It expresses the reaction of an immigrant composer to New York. It was first done as incidental music for a motion picture, but outgrew itself, Gershwin is anxious to write a grand opera, but cannot find a good libretto. He has also taken up painting, and in the past three days has turned out his first masterpiece, which he found a great relaxation.

THIS CLIPPING FROM
N. Y. EVE. POST

JAN 19 1932

New Rhapsody by George Gershwin

George Gershwin has written a second rhapsody which will be played by the Boston Symphony Orchestra in that city ~~January 29 and 30~~ and in this city in Carnegie Hall at its concert of February 5. According to Mr. Gershwin, the theme of the rhapsody, which runs fifteen minutes, was at first the sound of riveting on New York skyscrapers, and the preliminary title was "Rhapsody of Rivets." Later, as the theme was expanded, the composer dropped the title as a misnomer.

"The new rhapsody is not a continuation of my first 'Rhapsody in Blue,'" says Mr. Gershwin, "it is broader and deeper. It has but four movements, whereas the other was a potpourri of a number of themes, written hurriedly for a set event.

"And it will not be as popular."

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES

JAN 19 1932

George Gershwin Has New Rhapsody Written

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INDIANAPOLIS, IND.
NEWS

JAN 19 1932

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THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

JAN 19 1932

Gershwin Writes Another Rhapsody

Will Be Given Premiere by Boston Symphony Orchestra.

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The new work, which like the 1924 opus, will employ some syncopation, some blue embellishments and some jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The preliminary title was "Rhapsody of Rivets," but this was outgrown as the work progressed.

The composer began the composition last year in Hollywood, while under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

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The number of motor vehicles in use in Switzerland has more than doubled since 1925.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
TELEGRAM

110 JAN 1 9 1932

Gershwin, Whose 'Rhapsody in Blue' Marked High Point in Development Of Modern Music, Composes Encore

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By CHARLES HONCE
Associated Press Staff Writer

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EXPLAINS THEME

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic penthouse apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took four minutes of it. The entire rhapsody now runs about 15 minutes.

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Gershwin, who never touched a piano until he was 12 years old, and who set himself to a serious study of musical technique and orchestration after he already had won success in Tin Pan alley, was born in Brooklyn September 26, 1898, in a nonmusical family. At 16 he was a [illegible] pounder in Remick's at $15 a week and his first active contact with the theater was playing the piano at rehearsals of "Miss 1917."

In 1919, the song "Swanee," sung by Al Jolson in "Sinbad," lifted Gershwin into fame and fortune overnight. A succession of musical comedy successes followed down to the current hit "Of Thee I Sing."

The now historic concert by Paul Whiteman and his band on February 12, 1924, introduced Gershwin's "Rhapsody in Blue," undoubtedly his best known and best liked composition. Later came "The Concerto in F," the "Jazz Preludes," and "An American in Paris."

CONSTANTLY WORKING

Gershwin constantly is working, studying, pressing toward a higher musical goal.

"Yes, I would like to write a grand opera," he said, "but the difficulty is in getting a good libretto. Even in musical comedy the libretto is the main thing. Good music cannot carry a poor libretto."

As a relaxation Gershwin has

color, size or quantity; highest grade materials; lowest prices in west. For quotations. Was. 7995: 848 State.

126 Lost and Found

PUPPY—Female wire-hair fox terrier, lost. Body black and white, head brown and

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THIS CLIPPING FROM
ST. JOSEPH, MO.
NEWS-PRESS

JAN 1 9 1932

INDICATED VALUES BASED ON TODAY'S SALES.

Cash Wheat.

No. 1 Dark hard	$0.52	@	.84
Hard, ord to ch	.51½	@	.84
No. 2 Dark hard	.51½	@	.83
Hard, ord to ch	.51	@	.83
No. 3 Dark hard	.51	@	.82
Hard, ord to ch	.50	@	.82
No. 4 Dark hard	.50	@	.80
Hard, ord to ch	.49	@	.80
No. 5 Dark hard	.49	@	.78
Hard, ord to gd	.48	@	.78
No. 1 Soft red	.53	@	.58
No. 2 Soft red	.52	@	.57
No. 3 Soft red	.51	@	.56
No. 4 Soft red	.50	@	.55
No. 5 Soft red	.48	@	.54

Corn.

No. 2 Yellow	$0.39½	@	.42
No. 3 Yellow	.38	@	.41

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JAN 1 9 1932

Spotlight

Gershwin's Newest Piece to Be Played by Boston Symphony. — Crook Who Fled from Devil's Island Dies.—No Spare Pants in New York.

GEORGE GERSHWIN, composer of the much-radioed "Rhapsody in Blue," has written another piece. After suffering through a variety of names, as it was developed, it has come to be called simply "The Second Rhapsody." Paul Whiteman introduced the first of Gershwin's major compositions. The Boston Symphony Orchestra is to play this new one Jan. 29 and again on Jan. 30. With all due respect to Whiteman, that shows you how Gershwin has come along in the eight years since the "Rhapsody in Blue" first burst upon the amazed public. "The Second Rhapsody" was originally the "Rhapsody of Rivets." One of the revolutionary features of the orchestration is that there will be no saxophones. Trombones will supply the riveting noises, confirming ideas lots of people have had all along about trombones. It expresses the reaction of an immigrant composer to New York. It was first done as incidental music for a motion picture, but outgrew itself. Gershwin is anxious to write a grand opera, but cannot find a good libretto. He has also taken up painting, and in the past three days has turned out his first masterpiece, which he found a great relaxation.

THIS CLIPPING FROM
N. Y. EVE. POST

JAN 1 9 1932

New Rhapsody by George Gershwin

George Gershwin has written a second rhapsody which will be played by the Boston Symphony Orchestra in that city ~~January 29 and 30~~ and in this city in Carnegie Hall at its concert of February 5. According to Mr. Gershwin, the theme of the rhapsody, which runs fifteen minutes, was at first the sound of riveting on New York skyscrapers, and the preliminary title was "Rhapsody of Rivets." Later, as the theme was expanded, the composer dropped the title as a misnomer.

"The new rhapsody is not a continuation of my first 'Rhapsody in Blue,'" says Mr. Gershwin, "it is broader and deeper. It has but four movements, whereas the other was a potpourri of a number of themes, written hurriedly for a set event.

"And it will not be as popular."

THIS CLIPPING FROM
AKRON, OHIO
BEACON-JOURNAL

JAN 1 9 1932

GERSHWIN'S NEW RHAPSODY READY

Develops Theme Of Latest Musical Score From Film Number

PRESENTATION PLANNED

By CHARLES HONCE
Associated Press Staff Writer

NEW YORK, Jan. 19. — George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

"The Second Rhapsody," it is called, and it will be played by the Boston Symphony orchestra on Jan. ~~29 and~~ 30, and will be heard in Carnegie hall in New York on Feb. 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian hall.

Develops Theme

The New York, which like the 1924 opus will employ some syncopation, some blue embellishments and some jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The preliminary title was "Rhapsody in Rivets," but this was outgrown as the work progressed.

The composer began the composition last year in Hollywood while under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic pent house apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme throughout a certain part of the picture.

Runs 15 Minutes

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

"After I had finished the 'rivets' theme I got into a broad flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed.

"A composer shouldn't try to make a title mean too much. Take the 'Rhapsody in Blue,' for instance. Everybody has read a meaning into it except me."

Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES

JAN 1 9 1932

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THIS CLIPPING FROM
CORSICANA, TEXAS
SUN

JAN 1 9 1932

THE SECOND RHAPSODY BY GEO. GERSHWIN EXPECTED TO MARK NEW MUSICAL HIGH

By CHARLES HONCE.

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THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

JAN 1 9 1932

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Will Be Given Premiere by Boston Symphony Orchestra.

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The number of motor vehicles in use in Switzerland has more than doubled since 1925.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

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THIS CLIPPING FROM
ALBANY, N. Y.
NEWS

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THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

JAN 20 1932

-:- MUSIC -:-

A GUEST CONDUCTOR

It is not so many years since Providence used to have the privilege of hearing the Boston Symphony Orchestra five times every season. For reasons over which no one in this city has control, this number has been cut down in recent years to four. To add to local trials, it has become the practice to send us a "guest conductor" for one of the four.

Last night came Gustav Holst of England, who is better known as a composer than he is as a conductor—so we are informed. We grant readily that Mr. Holst is an accomplished musician, even if we are not prepared to concede that his distinction is such as to justify a program made up of four of his original compositions, one arrangement which he has made of a Bach fugue and one not-very-important Haydn symphony. Nor is it to be ignored that the Haydn came first, that it was played listlessly and that Mr. Holst seemed much less interested in it than in what followed.

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MORN. BEE NEWS

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Gershwin, who never touched a piano until he was 12 years old, and who set himself to a serious study of musical technique and orchestration after he already had won success in Tin Pan alley, was born in Brooklyn, Sept. 26, 1898. At 16, he was a piano pounder in Remick's at $15 a week and his

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THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

JAN 20 1932

SOUND OF RIVETS RHAPSODY THEME

Gershwin Opus to Be Given in Carnegie Hall Feb. 5

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"A composer shouldn't try to make a title mean too much. Take the 'Rapsody in Blue' for instance.

THIS CLIPPING FROM
THE OUTLOOK

JAN 2 1932

TRUTH in advertising having become such a rare quality, the term "all-star cast" has not only lost its proper meaning almost entirely but has frequently come to connote the absence of anybody any one ever heard of in a play. However, if it's names you want, *The Devil Passes*, the prolific Benn W. Levy's latest gift to the American stage, has no fewer than eight players of international repute. What's more, they can all act, or, at any rate, do in this play. They are Arthur Byron, Mary Nash, Cecilia Loftus, Er-

possess the largeness of conception, th sweeping eloquence and the intensely in dividual flavor which this symphony re veals in such full measure.

When Jan Sibelius, at his home in th mighty forests of his native Finland, com posed this work, he was under the spel of Nature to such a degree that the musi may almost be said to be Nature herself the goddess with whom he daily communes. In celebrating her, he gives himself no concern whether the style in which he works be ancient or modern—he simply writes music. His Fourth Symphony shows us Nature, magnificent, gloomy and austere. No element of sensualism invades these terse, sombre and astringent pages, orchestrated with an economy of means which makes every note count to the full. To the hearer who is repelled by the lack of facile surface appeal, we would recommend these lines by Walt Whitman:

> "Nature is rude and incomprehensible at
> first;
> Be not discouraged—keep on—there are
> divine things, well envelop'd;
> I swear to you there are divine things
> more beautiful than words can tell."

THE symphony, if you will, is pessimistic; its finest movement, the Largo, carrying a suggestion of titanic yet abortive human striving against irresistible natural forces. Joyless, too, is the unforgettable close of the final movement; the music seems to grow gradually thinner and more remote till it fades away into the cold and the greyness.

The performance, while not a perfect one, had many fine qualities. Mr. Koussevitzky conducted with an evident affection for the work. His tempi were admirable throughout and he built up climaxes of genuine power, as distinguished from mere volume.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 20 1932

[illegible] Von, Friday.

A new symphony by an American composer, Allan Lincoln Langley, was played for the first time by the National Orchestral Association in Carnegie hall, New York, last evening. Mr. Langley is a native of Newport, R. I. and studied at the New England Conservatory of Music under such musicians as Chadwick, Minternitz and Josef Adamowski. He was formerly a member of the Boston Symphony Orchestra.

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

JAN 20 1932

NEW RHAPSODY

By Gershwin Is Ready

Boston Symphony Orchestra To Present Composition Before New York Hears It.

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Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

THIS CLIPPING FROM
MONROE, MICH.
EVE. NEWS

JAN 20 1932

Gershwin Offers Second Rhapsody

(*By The Associated Press*)

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THIS CLIPPING FROM
NEW BERN, N. C.
SUN-JOURNAL

JAN 20 1932

ANOTHER "RHAPSODY"

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THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

JAN 20 1932 111

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Creator of "Rhapsody in Blue" to Play Composition in Boston Recital.

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THIS CLIPPING FROM
N. Y. TIMES

JAN 21 1932

ORCHESTRA TO OFFER NEW GERSHWIN WORK

Boston Symphony Will Introduce Second Rhapsody in Boston and at Concert Here.

George Gershwin's Second Rhapsody will be played for the first time anywhere by the Boston Symphony Orchestra on Jan. 29 and 30, with Serge Koussevitzky conducting, and will be performed for the first time in New York by the same orchestra at Carnegie Hall on Feb. 5. Mr. Gershwin will be the piano soloist here and in Boston.

Mr. Gershwin's first work of this kind, the "Rhapsody in Blue," was performed eight years ago for the first time under Paul Whiteman's direction. Other compositions he has written for orchestra are "An American in Paris" and the Concerto in F.

The new work began as incidental music to a motion picture but broadened in scope as the composer developed his ideas. The preliminary title was "Rhapsody of Rivets," but this was outgrown. The theme of the rivets occupies only the first part of the work. The piano score was written in Hollywood last year. It is scored for full symphony orchestra. It does not call for saxophones.

Mr. Gershwin said that while he planned to continue writing for musical shows, he was contemplating devoting more time to music of a serious nature. He said he had in mind ideas for another work for orchestra or for string quartet, which he would begin working on soon. He is also eager to write a grand opera, but has not yet found a libretto to his liking. "The Green Pastures," "Porgy" and "Frankie and Johnny" were considered, but none was selected definitely. Mr. Gershwin said that he wanted to write an opera on "The Dybbuk" but found that an Italian composer, Ludovico Rocca, had the exclusive rights to do a musical setting for this play.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JAN 19 1932

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NEWS

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NEWS TRIBUNE

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MORN. BEE NEWS

JAN 20 1932

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In 1919, the song "Swanee," sung by Al Jolson in "Sinbad," lifted Gershwin into fame and fortune. A succession of musical comedy followed.

THIS CLIPPING FROM
THE OUTLOOK

JAN 20 1932

▶▶ Notable Music ◀◀

▶▶Concerts of the Week

THE most noteworthy event of the past musical week in New York was the performance by the Boston Symphony Orchestra, under Mr. Koussevitzky's baton, of Sibelius' Fourth Symphony, acclaimed by many musicians as the Finnish master's greatest work. The writer is in unqualified agreement with this estimate, and feels disposed to go still further by saying that he knows of few works of the past twenty years which possess the largeness of conception, the sweeping eloquence and the intensely individual flavor which this symphony reveals in such full measure.

When Jan Sibelius, at his home in the mighty forests of his native Finland, composed this work, he was under the spell of Nature to such a degree that the music may almost be said to be Nature herself, the goddess with whom he daily communes. In celebrating her, he gives himself no concern whether the style in which he works be ancient or modern—he simply writes music. His Fourth Symphony shows us Nature, magnificent, gloomy and austere. No element of sensualism invades these terse, sombre and astringent pages, orchestrated with an economy of means which makes every note count to the full. To the hearer who is repelled by the lack of facile surface appeal, we would recommend these lines by Walt Whitman:

> "Nature is rude and incomprehensible at
>   first;
> Be not discouraged—keep on—there are
>   divine things, well envelop'd;
> I swear to you there are divine things
>   more beautiful than words can tell."

THE symphony, if you will, is pessimistic; its finest movement, the Largo, carrying a suggestion of titanic yet abortive human striving against irresistible natural forces. Joyless, too, is the unforgettable close of the final movement; the music seems to grow gradually thinner and more remote till it fades away into the cold and the greyness.

The performance, while not a perfect one, had many fine qualities. Mr. Koussevitzky conducted with an evident affection for the work. His tempi were admirable throughout and he built up climaxes of genuine power, as distinguished from mere volume.

The other numbers were three delightful little Corelli pieces, well done, and Beethoven's Fourth Symphony, which received a reading refined to the point of tameness. There was also a suite of lighter character by Frid, which, perhaps, did not get a fair hearing from an audience jaded by two important symphonies and the heavy air of Carnegie Hall, whose management should, some day, do something about its ventilation.

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

JAN 20 1932

Boston Symphony Orchestra January 29 [illegible] and will be heard in Carnegie Hall in New York February 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian Hall.

The new work, which, like the 1924 opus, will employ syncopation, blue embellishments and jazz, started out as incidental music to a motion picture, but broadened into its present form as Gershwin developed his theme. The preliminary title was "Rhapsody of Rivets," but this was outgrown as the work progressed.

The composer began the composition last year in Hollywood when under contract to supply music for a talkie. As this required only a few songs Gershwin decided also to do a serious piece of work, and put seven weeks into it.

"In the picture a composer comes to the United States," said Mr. Gershwin, as he turned from the piano in his modernistic pent house apartment overlooking the broad sweep of the Hudson, "and I decided to write some music which would express the composer's emotional reaction to New York. The music was to run as an underlying theme through a certain part of the picture.

"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

"After I had finished the 'rivets' theme I got into a broad, flowing movement which strikes me as almost religious in effect. The work developed beyond the first conception and so the title was changed.

"A composer shouldn't try to make a title mean too much. Take the 'Rhapsody in Blue,' for instance. Everybody has read a meaning into it but me."

Gershwin wrote only the piano score in Hollywood. The orchestration was developed after his return to New York.

"The new rhapsody is not a continuation of my first," the compos said. "It is broader and deeper. has but four movements, whereas t 'Rhapsody in Blue' was a pot pou of a number of themes, written hu riedly for a set event. And it w not be popular."

THIS CLIPPING FROM
AMSTERDAM, N. Y.
RECORDER

JAN 20 1932 111

SHWIN WRITES ECOND RHAPSODY"

or of "Rhapsody in Blue" Play Composition in Boston Recital.

Y YORK, Jan. 20.—(AP)— Gershwin, whose "Rhapsody e" marked a high point in velopment of modern Amer- usic, has written an encore. Second Rhapsody," it is and it will be played by the Symphony orchestra on Jan. 30, and will be heard in le hall in New York on Feb. almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian hall.

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Gershwin Opus to Be Given in Carnegie Hall Feb. 5

NEW YORK, Jan. 20—(AP)—George Gershwin, whose "rapsody in blue" marked a high point in the development of modern American music, has written an encore.

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THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 20 1932

A new symphony by an American composer, Allan Lincoln Langley, was played for the first time by the National Orchestral Association in Carnegie hall, New York, last evening. Mr. Langley is a native of Newport, R. I. and studied at the New England Conservatory of Music under such musicians as Chadwick, Minternitz and Josef Adamowski. He was formerly a member of the Boston Symphony Orchestra.

Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

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Second Rhapsody in Boston and at Concert Here.

George Gershwin's Second Rhapsody will be played for the first time anywhere by the Boston Symphony Orchestra on Jan. 29 and 30, with Serge Koussevitzky conducting, and will be performed for the first time in New York by the same orchestra at Carnegie Hall on Feb. 5. Mr. Gershwin will be the piano soloist here and in Boston.

Mr. Gershwin's first work of this kind, the "Rhapsody in Blue," was performed eight years ago for the first time under Paul Whiteman's direction. Other compositions he has written for orchestra are "An American in Paris" and the Concerto in F.

The new work began as incidental music to a motion picture but broadened in scope as the composer developed his ideas. The preliminary title was "Rhapsody of Rivets," but this was outgrown. The theme of the rivets occupies only the first part of the work. The piano score was written in Hollywood last year. It is scored for full symphony orchestra. It does not call for saxophones.

Mr. Gershwin said that while he planned to continue writing for musical shows, he was contemplating devoting more time to music of a serious nature. He said he had in mind ideas for another work for orchestra or for string quartet, which he would begin working on soon. He is also eager to write a grand opera, but has not yet found a libretto to his liking. "The Green Pastures," "Porgy" and "Frankie and Johnny" were considered, but none was selected definitely. Mr. Gershwin said that he wanted to write an opera on "The Dybbuk" but found that an Italian composer, Ludovico Rocca, had the exclusive rights to do a musical setting for this play.

THIS CLIPPING FROM
NEW BERN, N. C.
SUN-JOURNAL

JAN 20 1932

ANOTHER "RHAPSODY"

NEW YORK, Jan. 19—(By Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore. "The Second Rhapsody," it is called, and it will be played by the Boston symphony orchestra on Jan. 29 and 30, and will be heard in Carnegie Hall in New York on Feb. 5. almost eight years to the day from the time his first rhapsody created history under Paul Whiteman's baton at Aeolian Hall.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 20 1932

IN TERMS OF MUSIC, Comment in Season

Gustav Holst, Noted English Composer, Conducting Boston Symphony Orchestra, Warmly Greeted in Praiseworthy Concert at Albee Theatre.

The Boston Symphony Orchestra last evening gave the third of its concert series in the Albee Theatre. The concert was directed by Gustav Holst, distinguished English composer.

Only occasionally is the Boston Symphony Orchestra presided over by a guest conductor during Dr. Koussevitzsky's mid-season siesta, whereas the New York Philharmonic Orchestra has three or four guests during the season. It is not to be expected that any visiting conductor will make any particular impression upon his men in a brief season. The claims of personality and the many features that combine to make genius require time to make themselves felt, and it is imposible to throw off the habits of many months in a few days.

It is probably no easier for the conductor than it is for the men. He, too, is accustomed to another team; he, too, must become adjusted to other tonal qualities, and notwithstanding the cordiality of his reception by the band, he must feel strange and somewhat ill at ease.

Holst comes to a magnificent instrument; he handles it ably; he accomplishes highly artistic results. Haydn, Bach and Holst receive their meed of performance and praise. Consciously and unconsciously we compare their merits and graces and to most persons the concert is over. But there is much more to be said, there are many features to contemplate. There are divers values to be appreciated and, after all is done and said, we realize that the music we have heard is very interesting; that our visitor is carrying on the torch of musical learning worthily and that his compositions are of a very high order of esthetic and musical thought.

The time for the unreserved worship of the compositions of the old masters has gone. The fact that Mozart, Bach or Beethoven wrote this or that does not make them good unless they contain true and intrinsic merit. The life of every composer contains some works that are better than others and we are pleased to admire the best of these.

Comes now a composer from across the seas whose musical and literary preparation has been most thorough, thus assuring a capable medium for the presentation of his talents. These are unusual, his gifts are varied and of a high order, his thematic material is often rich and highly original and his harmony is tinctured by a modernism that is so much his own that it may be said to be his idiom.

There is nothing commonplace about Holst's orchestration. This, too, has personality and originality and if it is reminiscent of anyone it recalls Edward Elgar. He is appreciative of the keyed glockenspiel with its suggestion of musical glasses, the xylophone now coming into its own in orchestral music, of the matchless baritone of the bass clarinet and the resonant reinforcement of the double bassoon. In these facilities he has the advantage over the older composers who were limited as to orchestral possibilities. Frequently one notes trumpet figures which are suggestive of jazz, but we must remember these are not the only episodes in music that are debased by unworthy exposition and that because jazz has borrowed of the best in music there is no reason for belittling the value of the musical timbre or for failing to distinguish between the splendid and the cheap. In his orchestration Holst brings to us much that is apparently in the jazz idiom, but it clothes fine thematic material and is well worthy of sympathetic attention.

The St. Paul's Suite is not an ecclesiastical work as its name might imply, but was composed for the girl's orchestra of St. Paul's School. It is strongly Celtic in character with a rhythmic jig, a brilliant presto and impressive intermezzo and for finale another reel with the accent on the off beat. Our salute to the girl's orchestra which can play this vivacious piece of unusual music.

The last movement of this suite is strongly reminiscent of the "Irish Washerwoman" of our youth, and very good thematic material it is, too. This contrapuntal study would become wearisome were it not for the remarkable fugal "working out" of the orchestra, which gave a notable exhibition of impeccable bowing and unity of rhythm which pleased the eye as well as the ear.

The "Somerset Rhapsody" is more elegiac than rhapsodic. It is very fully scored. Mr. Ritter presided over four kettle drums instead of two. Mr. Speyer was particularly eloquent in a long lamentoso upon the English horn with the Celtic sentiment again much in evidence. Despite the many evidences of remarkable orchestral resources there are in this and in the "Hammersmith" Prelude and Scherzo some very long paths of tonal aridity which might have blossomed into greater beauty had the composer abandoned his avowed purpose of studied atonality and watered the desert with the life-giving springs of melody and harmony of the less advanced type.

It seemed quite appropriate that the part of the Wizard in "The Perfect Fool" should be taken by Bedetti, that truly great 'cellist who was heard in several solo parts during Holst's compositions. It was he who gave life, beauty and vigor to the charming arrangement of the "Fugue a la Gigue" by Bach as well as distinction to the parlando recitatives in the "Invocation" in the Ballet.

Mr. Theodorowicz, acting as concertmaster for Mr. Burgin, who is happily now well on the way to convalescence after his automobile accident, was heard with grace and beauty in short episodes that fell to the solo violin and in extremely fine passages where the string trio and quartet served as pleasing contrast to the full orchestra.

In the exquisite old time Symphony of Haydn, Mr. Holst conducted with a light hand and with only few directions. His adagio is more rapid and his allegretto more slow than that to which we are accustomed. In his own compositions, however, he was much more alert, more exacting in his beat and more vivacious in his manner. The orchestra gave its very best efforts and undivided attention and assisted his artistic efforts to the fullest, which is a quality of the highest type of musicianship and of personality.

This brief hearing of Holst shows him to be an able conductor of the classics, an original thinker in orchestration, a highly individual and personal composer of significant music in characteristic, but not entirely exclusive idiom, and one capable and vital in his appreciation of Bach in his lighter vein.

Mr. Holst was received with the warmest cordiality by the capacity house. He was recalled after each offering and more than once called upon the orchestra to share the acknowledgement of his success.

The program:

Haydn—
Symphony in E flat major (B. & H. No. 3)
I. Adagio; Allegro con spirito
II. Andante
III. Menuetto; Trio
IV. Allegro con spirito
Holst...St. Paul's Suite, for String Orchestra
Holst....................Somerset Rhapsody
Holst—
Ballet from the opera, "The Perfect Fool."
I. Invocation
II. Dance of the Spirits of Earth
III. Dance of the Spirits of Water
IV. Dance of the Spirits of Fire
Holst..Prelude and Scherzo, "Hammersmith"
(First performance in America)
Bach......................Fugue a la Gigue
(Arranged for Orchestra by Holst)

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
HAMILTON, O.
NEWS

JAN 20 1932

GERSHWIN WRITES SECOND RHAPSODY

To Be Played by Boston Symphony Orchestra on January 29

NEW YORK, Jan. 20—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

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THIS CLIPPING FROM THE
NEW BEDFORD, MASS.
STANDARD

JAN 20 1932

American-Made 50-Minute Symphony Gets Critics' O. K.

NEW YORK, Jan. 20 (AP)—A 50-minute symphony, American-made by a composer born 39 years ago in Newport, R. I., won favorable comment today from critics.

The composition, "Symphony in D Minor, No. 2," was completed five years ago by Allan Lincoln Langley, but had never been performed until the National Orchestral association presented it at Carnegie hall yesterday.

Heretofore known as a composer of waltzes of orchestral caliber, some of which have been played at Lewisohn stadium concerts here, Langley pleased critics with his "symphony," despite comment of some that its unusual "Brucknerian" length seemed to militate against a sustained pitch throughout.

The symphony is suggestive in style of Brahms and Bruckner, critics said. It is, however, romantic and orthodox in construction, and not in the "modern" manner. Themes are well defined and the symphony is fashioned with an unashamed eye to melody.

Langley, who studied at the New England Conservatory of Music, formerly played with the Boston and National Symphony orchestras and with the New York Philharmonic.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 20 1932

Boston Symphony Orchestra Gives Third in Concert Series

Gustav Holst, Distinguished English Composer, Is Guest Conductor And Is Received With Warmest Cordiality by Capacity House.—An Able Conductor of Classics, Critic Declares.

The Boston Symphony Orchestra last evening gave the third of its concert series in the Albee Theatre. The concert was directed by Gustav Holst, distinguished English composer.

Only occasionally is the Boston Symphony Orchestra presided over by a guest conductor during Dr. Koussevitzsky's mid-season siesta, whereas the New York Philharmonic Orchestra has three or four guests during the season. It is not to be expected that any visiting conductor will make any particular impression upon his men in a brief season. The claims of personality and the many features that combine to make genius require time to make themselves felt, and it is imposible to throw off the habits of many months in a few days.

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There is nothing commonplace about Holst's orchestration. This, too, has personality and originality and if it is reminiscent of anyone it recalls Edward Elgar. He is appreciative of the keyed glockenspiel with its suggestion of musical glasses, the xylophone now coming into its own in orchestral music, of the matchless baritone of the bass clarinet and the resonant reinforcement of the double bassoon. In these facilities he has the advantage over the older composers who were limited as to orchestral possibilities. Frequently one notes trumpet figures which are suggestive of jazz, but we must remember these are not the only episodes in music that are debased by unworthy exposition and that because jazz has borrowed of the best in music there is no reason for belittling the value of the musical timbre or for failing to distinguish between the splendid and the cheap. In his orchestration Holst brings to us much that is apparently in the jazz idiom, but it clothes fine thematic material and is well worthy of sympathetic attention.

The St. Paul's Suite is not an ecclesiastical work as its name might imply, but was composed for the girl's orchestra of St. Paul's School. It is strongly Celtic in character with a rhythmic jig, a brilliant presto and impressive intermezzo and for finale another reel with the accent on the off beat. Our salute to the girl's orchestra which can play this vivacious piece of unusual music.

The last movement of this suite is strongly reminiscent of the "Irish Washerwoman" of our youth, and very good thematic material it is, too. This contrapuntal study would become wearisome were it not for the remarkable fugal "working out" of the orchestra, which gave a notable exhibition of impeccable bowing and unity of rhythm which pleased the eye as well as the ear.

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Holst..Prelude and Scherzo, "Hammersmith"
(First performance in America)
Bach......................Fugue a la Gigue
(Arranged for Orchestra by Holst)

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
UTICA, N. Y.
OBSERVER DISPATCH

JAN 20 1932

New Gershwin Rhapsody Is Encore to His Blue Hit of Eight Years Ago

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"The sound of riveting on New York skyscrapers provided the theme. The movie producer was to use as much of the material as he wished, and he took about four minutes of it. The entire rhapsody now runs about 15 minutes.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

112

JAN 20 1932

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Bach....................Fugue a la Gigue
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DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
HAMILTON, O.
NEWS

JAN 20 1932

GERSHWIN WRITES SECOND RHAPSODY

To Be Played by Boston Symphony Orchestra on January 29

NEW YORK, Jan. 20—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

"The Second Rhapsody," it is called, and it will be played by the Boston Symphony Orchestra on January 29 and 30, and will be heard in Carnegie Hall in New York on February 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian Hall.

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OBSERVER DISP

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MAHARAJAH OR OT- YOU CAN'T GET AWAY WITH THAT STUFF!
HELP!- CALL THE GUARD!

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[illegible] Minute [illegible] Critics' O. K.

NEW YORK, Jan. 20 (AP)—A 50-minute symphony, American-made by a composer born 39 years ago in Newport, R. I., won favorable comment today from critics.

The composition, "Symphony in D Minor, No. 2," was completed five years ago by Allan Lincoln Langley, but had never been performed until the National Orchestral association presented it at Carnegie hall yesterday.

Heretofore known as a composer of waltzes of orchestral caliber, some of which have been played at Lewisohn stadium concerts here, Langley pleased critics with his "symphony," despite comment of some that its unusual "Brucknerian" length seemed to militate against a sustained pitch throughout.

The symphony is suggestive in style of Brahms and Bruckner, critics said. It is, however, romantic and orthodox in construction, and not in the "modern" manner. Themes are well defined and the symphony is fashioned with an unashamed eye to melody.

Langley, who studied at the New England Conservatory of Music, formerly played with the Boston and National Symphony orchestras and with the New York Philharmonic.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 20 1932

Boston Symphony Orchestra Gives Third in Concert Series

Gustav Holst, Distinguished English Composer, Is Guest Conductor And Is Received With Warmest Cordiality by Capacity House.—An Able Conductor of Classics, Critic Declares.

The Boston Symphony Orchestra last evening gave the third of its concert series in the Albee Theatre. The concert was directed by Gustav Holst, distinguished English composer.

Only occasionally is the Boston Symphony Orchestra presided over by a guest conductor during Dr. Koussevitzsky's mid-season siesta, whereas the New York Philharmonic Orchestra has three or four guests during the season. It is not to be expected that any visiting conductor will make any particular impression upon his men in a brief season. The claims of personality and the many features that combine to make genius require time to make themselves felt, and it is imposible to throw off the habits of many months in a few days.

It is probably no easier for the conductor than it is for the men. He, too, is accustomed to another team; he, too, must become adjusted to other tonal qualities, and notwithstanding the cordiality of his reception by the band, he must feel strange and somewhat ill at ease.

Holst comes to a magnificent instrument; he handles it ably; he accomplishes highly artistic results. Haydn, Bach and Holst receive their meed of performance and praise. Consciously and unconsciously we compare their merits and graces and to most persons the concert is over. But there is much more to be said, there are many features to contemplate. There are divers values to be appreciated and, after all is done and said, we realize that the music we have heard is very interesting; that our visitor is carrying on the torch of musical learning worthily and that his compositions are of a very high order of esthetic and musical thought.

The time for the unreserved worship of the compositions of the old masters has gone. The fact that Mozart, Bach or Beethoven wrote this or that does not make them good unless they contain true and intrinsic merit. The life of every composer contains some works that are better than others and we are pleased to admire the best of these.

Comes now a composer from across the seas whose musical and literary preparation has been most thorough, thus assuring a capable medium for the presentation of his talents. These are unusual, his gifts are varied and of a high order, his thematic material is often rich and highly original and his harmony is tinctured by a modernism that is so much his own that it may be said to be his idiom.

There is nothing commonplace about Holst's orchestration. This, too, has personality and originality and if it is reminiscent of anyone it recalls Edward Elgar. He is appreciative of the keyed glockenspiel with its suggestion of musical glasses, the xylophone now coming into its own in orchestral music, of the matchless baritone of the bass clarinet and the resonant reinforcement of the double bassoon. In these facilities he has the advantage over the older composers who were limited as to orchestral possibilities. Frequently one notes trumpet figures which are suggestive of jazz, but we must remember these are not the only episodes in music that are debased by unworthy exposition and that because jazz has borrowed of the best in music there is no reason for belittling the value of the musical timbre or for failing to distinguish between the splendid and the cheap. In his orchestration Holst brings to us much that is apparently in the jazz idiom, but it clothes fine thematic material and is well worthy of sympathetic attention.

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THE NEW YORK TIMES, S

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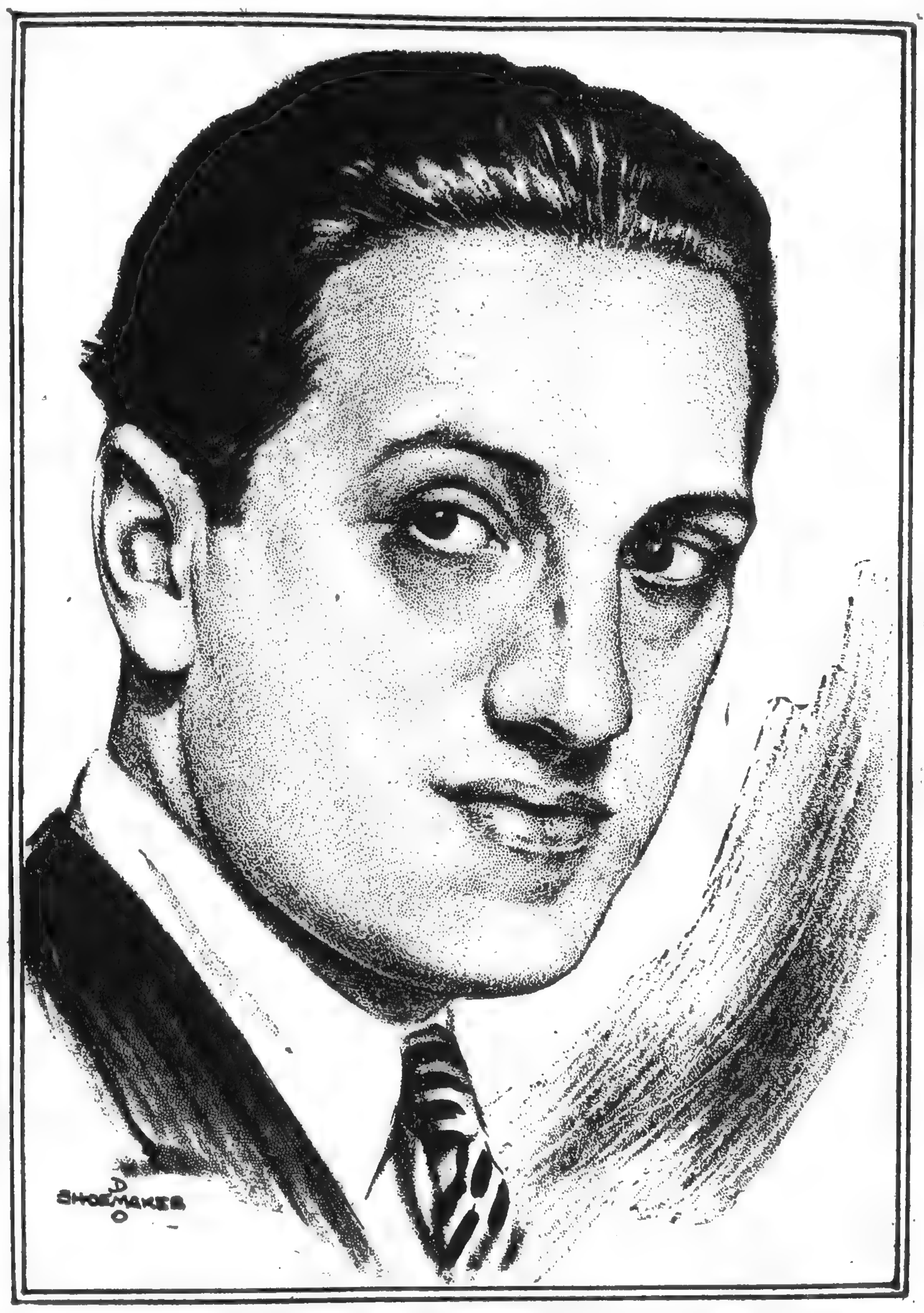

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CAMDEN, N. J.
POST
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N. Y. TIMES
JAN 24 1932

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THIS CLIPPING FROM THE
LANSING, MICH.
STATE JOURNAL
JAN 23 1932

Boston Symphony Orchestra Will Give Gershwin 'Second Rhapsody' World Premier; Is Serious Work

By CHARLES HONCE
Associated Press

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Tel. Chelsea 3-8800

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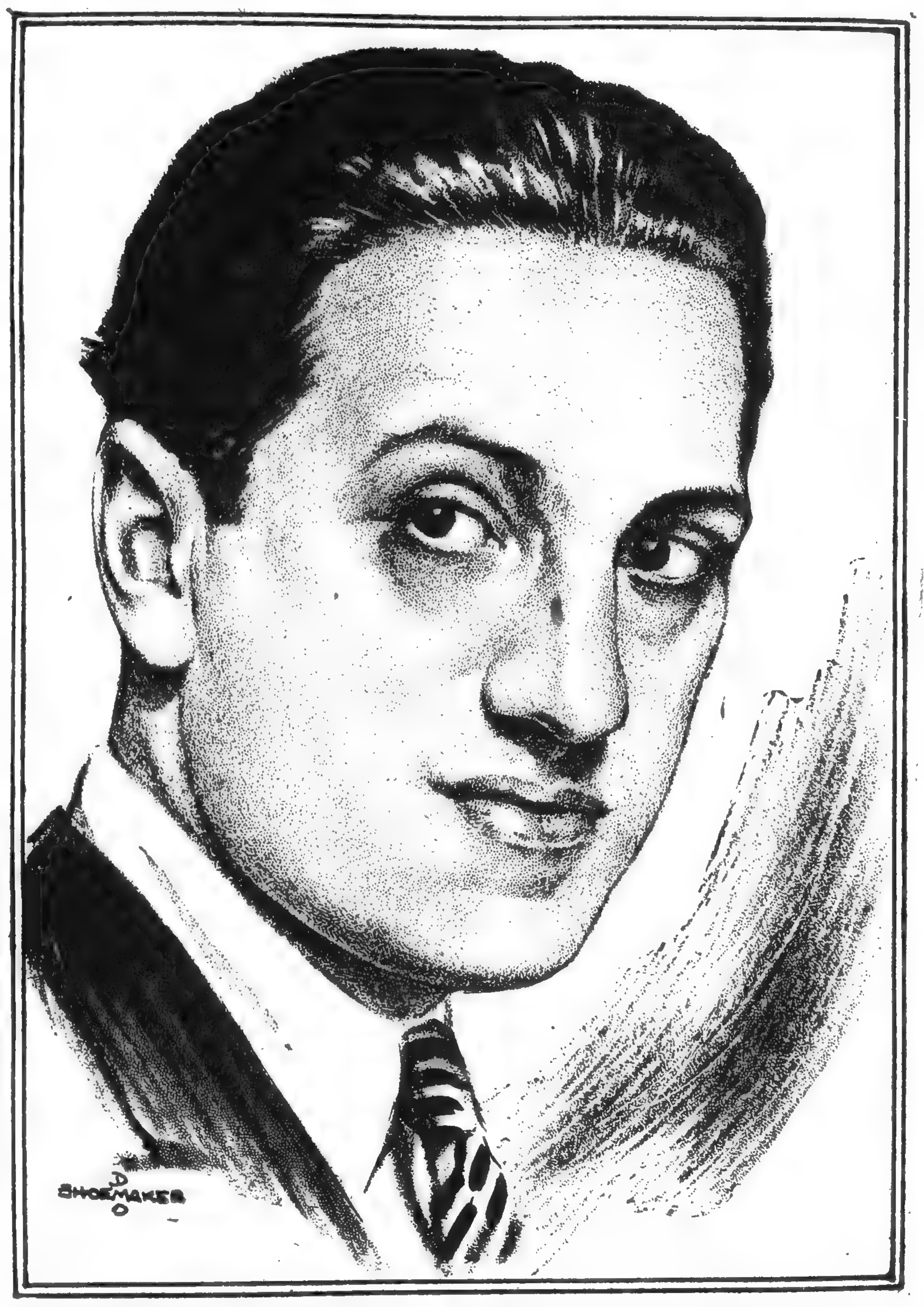

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HERALD

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SAN ANTONIO, TEX.
NEWS

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1932

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STATESMAN

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FORT WORTH, TEXAS
STAR-TELEGRAM

JAN 2 0 1932

ANOTHER GERSHWIN RHAPSODY

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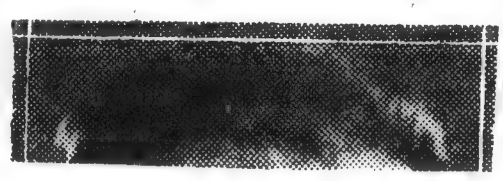
RIVETS FURNISHED THEME

*** *** *** ***

IT'S TO HAVE SYMPHONIC DEBUT

By Associated Press.

NEW YORK, Jan. 20.—George Gershwin, whose Rhapsody in Blue marked a high point in the development of modern American music, has written an encore.



THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

JAN 1 9 1932

GEORGE GERSHWIN'S NEW ENCOR

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TO 'RHAPSODY IN BLUE' WILL B

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PLAYED BY SYMPHONY JANUARY

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a

his theme. The preliminary tit was "Rhapsody in Rivets," bu this was outgrown as the

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THIS CLIPPING FROM
PORT HURON, MICH.
TIMES HERALD

JAN 2 0 1932

Rivets Of New York Inspire Gershwin 'Second Rhapsody'

(By The Associated Press)

New York, Jan. 20 — George Gershwin, whose "Rhapsody in Blue" marked a high point in the

tinuation of my first," the composer said. "It is broader and deeper. It has but four movements whereas the 'Rhapsody in

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THIS CLIPPING FROM THE
YAKIMA, WASH.
DAILY REPUBLIC

JAN 1 9 1932

GERSHWIN PRODUCES ENCORE

Second Rhapsody to Be Played by Boston Symphony Orchestra

New York, Jan. 19—(AP)—George Gershwin, whose "Rhapsody in

THIS CLIPPING FROM THE
AKRON, O.
BEACON JOURNAL

JAN 1 9 1932

GERSHWIN'S NEW RHAPSODY READY

Develops Theme Of Latest Musical Score From Film Number

PRESENTATION PLANNED

By CHARLES HONCE
Associated Press Staff Writer

NEW YORK, Jan. 19. — George Gershwin, whose "Rhapsody in Blue" marked a high point in the of modern American

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THIS CLIPPING FROM THE
AMSTERDAM, N. Y.
EVE. RECORDER

JAN 2 0 1932

GERSHWIN WRITES "SECOND RHAPSODY"

Creator of "Rhapsody in Blue" to Play Composition in Boston Recital.

NEW YORK, Jan. 20.—(AP)—George Gershwin, whose "Rhapsody " marked a high point in

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THIS CLIPPING FROM THE
SANT AMONICA, CAL.
OUTLOOK

JAN 1 9 1932

Gershwin Writes Second Rhapsody

'Encore' to Famous Work of 8 Years Ago to Be Presented Soon

NEW YORK, Jan. 19 (AP)—George Gershwin, whose "Rhapsody in Blue"

THIS CLIPPING FROM THE
ELLENSBURG, WASH.
RECORD

JAN 2 0 1932

Rivets Inspire Geo. Gershwin To Another Rhapsody

By Charles Honce

NEW YORK, Jan. 20. — (AP) — George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
STOCKTON, CAL.
RECORD

JAN 2 3 1932

Gershwin's "Second Rhapsody" to Be Presented in East

By CHARLES HONCE

NEW YORK, Jan. 23.—Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked

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THIS CLIPPING FROM
LONGVIEW, TEXAS
NEWS

JAN 2 4 1932

GERSHWIN WILL OFFER SECOND RHAPSODY SOON

Will Make Appearance in Carnegie Hall Eight Years After First Hit

NEW YORK, Jan. 23. (AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the develo

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THIS CLIPPING FROM THE
NEWS-SEARCHLIGH'
BREMERTON, WASH.

JAN 2 0 1932

RIVETS IN NEW YORK INSPIRE A COMPOSITION

NEW YORK, Jan. 20.—(AP)—George Gershwin, whose "rhap-

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

JAN 23 1932

George Gershwin Writes Sequel to Rhapsody in Blue

NEW YORK, Jan. 23. — George Gershwin, whose "Rhapsody in

PRESS CLIPPINGS
THIS CLIPPING FROM THE
NEW BERN, N. C.
NEW BERNIAN

JAN 2 1 1932

ANOTHER "RHAPSODY"

NEW YORK, Jan. 19—(By Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked

THIS CLIPPING FROM
BROWNSVILLE, TEX.
HERALD

JAN 20 [illegible]

Riveting Suggested 'The 2nd Rhapsody'

NEW YORK, Jan. 19. (AP)—George Gershwin, whose "Rhapsody in musical history under Paul Whiteman's baton at Aeolian Hall.

THIS CLIPPING FROM
SAN ANTONIO, TEX.
NEWS

JAN 19 1932
1932

19, 1932.

STACCATO PURR OF RIVETING MACHINES FURNISHES THEME FOR NEW GERSHWIN RHAPSODY

By CHARLES HONCE

NEW YORK, Jan. 19 (AP).—George Gershwin, whose "Rhapsody in Blue" marked a high point in the de

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THIS CLIPPING FROM
AUSTIN, TEX.
STATESMAN

JAN 20 1932

RHAPSODY IN BLUE COMPOSER INSPIRED TO WRITE AN ENCORE BY RIVETING ON SKYSCRAPER

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development

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THIS CLIPPING FROM
BATTLE CREEK, MICH.
ENQUIRER NEWS

JAN 20 1932

George Gershwin Writes Enco To His Epochal Rhapsody in Bl

New York, Jan. 20.—(AP)—George Gershwin, whose Rhapsody in Blue was to run as an underlying theme through a certain part of the

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FORT WORTH, TEXAS
STAR-TELEGRAM

JAN 20 1932

ANOTHER GERSHWIN RHAPSODY

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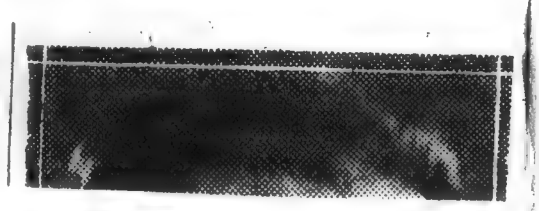
RIVETS FURNISHED THEME

*** *** *** ***

IT'S TO HAVE SYMPHONIC DEBUT

By Associated Press.

NEW YORK, Jan. 20.—George Gershwin, whose Rhapsody in Blue marked a high point in the development of modern American music, has written an encore.



THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

JAN 19 1932

GEORGE GERSHWIN'S NEW ENCORE TO 'RHAPSODY IN BLUE' WILL BE PLAYED BY SYMPHONY JANUARY 29

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a

his theme. The preliminary title was "Rhapsody in Rivets," but this was outgrown as the

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THIS CLIPPING FROM
PORT HURON, MICH.
TIMES HERALD

JAN 20 1932

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DAILY REPUBLIC

JAN 19 1932

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Second Rhapsody to Be Played by Boston Symphony Orchestra

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THIS CLIPPING FROM THE
AMSTERDAM, N. Y.
EVE. RECORDER

JAN 20 1932

SHWIN WRITES "SECOND RHAPSODY"

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NEW YORK, Jan. 20. — (AP) — George Gershwin, whose "Rhapsody " marked a high point in

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THIS CLIPPING FROM THE
SANT AMONICA, CAL.
OUTLOOK

JAN 19 1932

Gershwin Writes Second Rhapsody

'Encore' to Famous Work of 8 Years Ago to Be Presented Soon

NEW YORK, Jan. 19 (AP)—George Gershwin, whose "Rhapsody in Blue"

THIS CLIPPING FROM THE
SBURG, WASH.
RECORD

N 20 1932

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By Charles Honce

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RECORD

JAN 23 1932

Gershwin's "Second Rhapsody" to Be Presented in East

By CHARLES HONCE

NEW YORK, Jan. 23.—Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked

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THIS CLIPPING FROM
LONGVIEW, TEXAS
NEWS

JAN 24 1932

GERSHWIN WILL OFFER SECOND RHAPSODY SOON

Will Make Appearance in Carnegie Hall Eight Years After First Hit

NEW YORK, Jan. 23. (AP)—George Gershwin, whose "Rhapsody in Blue" marked a high

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THIS CLIPPING FROM THE
NEWS-SEARCHLIGH'
BREMERTON, WASH.

JAN 20 1932

RIVETS IN NEW YORK INSPIRE A COMPOSITION

NEW YORK, Jan. 20.—(AP)—George Gershwin, whose "rhap-

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

JAN 23 1932

George Gershwin Writes Sequel to Rhapsody in Blue

NEW YORK, Jan. 23. — George Gershwin, whose "Rhapsody in

PRESS CLIPPINGS
THIS CLIPPING FROM THE
NEW BERN, N. C.
NEW BERNIAN

JAN 21 1932

ANOTHER "RHAPSODY"

NEW YORK, Jan. 19—(By Associated Press)—George Gershwin, whose "Rhapsody in Blue" marked

THIS CLIPPING FROM
SAGINAW, MICH.
NEWS

JAN 22 1932

GERSHWIN WRITES SECOND RHAPSODY

Newest Composition to Be Played in Boston January 29 and 30.

IS ALMOST RELIGIOUS

(By Associated Press.)

NEW YORK, Jan. 22.—George Gershwin, whose "Rhapsody in

THIS CLIPPING FROM THE
HERALD
MT. VERNON, WASH.

JAN 20 1932

RIVETS INSPIRE COMPOSING OF NEW RHAPSODY

NEW YORK, Jan. 19. —(AP)— George Gershwin, whose "Rhapsody

THIS CLIPPING FROM THE
RENO, NEV.
EVE. GAZETTE

JAN 19 1932

GERSHWIN WRITES ENCORE TO HIS RHAPSODY IN BLUE

By CHARLES HONCE

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the develop-

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THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

JAN 21 1932

GERSHWIN

By CHARLES HONCE

NEW YORK, Jan. 23 (AP).—

THIS CLIPPING FROM
LONG BEACH, CALIF.
PRESS TELEGRAM

JAN 19 1932

played rapid, sure pinochle.

New Rhapsody by Gershwin to Be Heard Soon

NEW YORK, Jan. 19.—(AP)— George Geshwin, whose "Rhap-

THIS CLIPPING FROM
SPOKANE, WASH.
CHRONICLE

JAN 19 193

GERSHWIN WRITES SECOND RHAPSODY

NEW YORK, Jan. 19. (AP)—George Gershwin, whose "Rhapsody in Blue"

THIS CLIPPING FROM
RENO, NEV.
GAZETTE

JAN 19 1932

GERSHWIN WRITES ENCORE TO HIS RHAPSODY IN BLUE

By CHARLES HONCE

NEW YORK, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the develop-

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THIS CLIPPING FROM
SAULT ST. MARIE, MICH.
NEWS

JAN 21 1932

GERSHWIN PENS NEW RHAPSODY

His First Marked High Point in American Music.

NEW YORK, Jan. 21 AP—George Gershwin, whose "Rhapsody in Blue" marked a high point in th

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THIS CLIPPING FROM
WICHITA FALLS, TEX.
TIMES

JAN 19 1932

ENCORE TO RHAPSODY BY GEORGE GERSHWIN

NEW YORK, Jan. 19. (AP)—George Gershwin, whose "Rhapsody in

THIS CLIPPING FROM
FITCHBURG, MASS.
SENTINEL

JAN 20 1932

American Composer Wins Praise

NEW YORK, Jan. 20 (AP) — A 50-minute symphony, American-made

THIS CLIPPING FROM
YAKIMA, WASH.
REPUBLIC

JAN 19 1932

GERSHWIN PRODUCES ENCORE

Second Rhapsody to Be Played by Boston Symphony Orchestra

New York, Jan. 19—(AP)—George

THIS CLIPPING FROM
WALLA WALLA, WASH.
BULLETIN

JAN 19 1932

'SECOND RHAPSODY' HAS RIVET THEME

George Gershwin Composes Encore With New York Impressions

NEW YORK, Jan. 19 (AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
GREEN BAY, WIS.
PRESS-GAZETTE

JAN 21 1932

GERSHWIN COMPOSES HIS SECOND U. S. RHAPSODY

NEW YORK—(AP)—George Gershwin, whose "Rhapsody in

PRESS CLIPPINGS

9

THIS CLIPPING FROM THE
WATERTOWN, N. Y.
TIMES

JAN 19 1932

RIVETS INSPIRE A NEW RHAPSODY

GEORGE GERSHWIN DEVELOPS ANOTHER THEME

SYNCOPATION, BLUES AND JAZZ

Composer Started Out to Write Music For Talkie But Developed It Into Broader Work.

By CHARLES HONCE

New York, Jan. 19. (AP)—George Gershwin, whose "Rapsody in

THIS CLIPPING FROM
NEW BRITAIN, C
HERALD

JAN 19 1932

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GERSHWIN WRITES SECOND RHAPSODY

Boston Symphony Orchestra to Play New Work Soon

New York, Jan. 19 (AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the American

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THIS CLIPPING FROM
MONTGOMERY, ALA.
JOURNAL

JAN 20 1932

BLUES ENCORE FOR RHAPSODY

Gershwin Composes Companion Piece to Celebrated Song of America

By CHARLES HONCE

NEW YORK, Jan. 20.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

HAS WRITTEN ENCORE

Gershwin's "Second Rhapsody" to be Played Soon

New York, January 19.—George Gershwin, whose "Rhapsody in

THIS CLIPPING FROM
WINONA, MINN.
Republican-Herald

JAN 20 1932

GERSHWIN FINISHES 'SECOND RHAPSODY'

Piece Was Started as Background for Movie.

New York—(AP)—George Gershwin, whose "Rhapsody in Blue

MANDAN, N. D.
PIONEER

JAN 20 1932

GERSCHWIN AUTHOR OF NEW BLUES PHAPSODY

By CHARLES HONCE

New York, Jan. 20 (AP)— George Gershwin, whose "Rhapsody in Blue" marked a high point in

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THIS CLIPPING FROM THE
JOURNAL & COURIE
LAFAYETTE, IND.

JAN 20 1932

Gershwin Writes Second Rhapsody

NEW YORK, Jan. 19.—(AP)— George

THIS CLIPPING FROM
RALEIGH, N. C.
TIMES

JAN 20 1932

GERSHWIN WRITES SECOND RHAPSODY

NEW YORK, Jan. 20.—(AP)—George Gershwin whose "Phapsody in Blue"

THIS CLIPPING FROM
GALVESTON, TEX.
TRIBUNE

JAN 19

Gershwin Writes Second Rhapsody

BY CHARLES HONCE.

New York, Jan. 19.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development

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THIS CLIPPING FROM
CHATTANOOGA, TENN.
NEWS

JAN 19 1932

Gershwin Produces "Second Rhapsody"

New York, Jan. 19.—(A. P.)— George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern American music, has written an encore.

"The Second Rhapsody," it is called, and it will be played by the Boston Symphony orchestra on January ~~29~~ and 30, and will be heard in Carnegie hall in New York on February 5, almost eight years to the day from the time his first rhapsody created musical history under Paul Whiteman's baton at Aeolian hall.

THIS CLIPPING FROM
LUDINGTON, MICH.
DAILY NEWS

115 JAN 19 1932

Second Rhapsody Is Written by Gershwin

NEW YORK, Jan. 19.—(AP)— George Gershwin, whose "Rhap-

THIS CLIPPING FROM
SAN ANGELO, TEXAS
STANDARD

JAN 20 1932

JAN 2

Gershwin Writes Enchore To His "Rhapsody in Blue"

NEW YORK, Jan. 20. (AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
MOUNT VERNON, WASH.
HERALD

JAN 20 1932

RIVETS INSPIRE COMPOSING OF NEW RHAPSODY

NEW YORK, Jan. 19.—(AP)— George Gershwin, whose "Rhapsody in Blue" marked a high point in

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THIS CLIPPING FROM
GRAND FORKS, N. D.
HERALD

JAN 20 1932

SECOND RHAPSODY TO BE ENCORE FOR 1ST GERSHWIN WORK

Boston Symphony Orchestra to Play New Selection Soon.

New York, Jan. 20.—(AP)—George Gershwin, whose "Rhapsody In " marked a high point in the American

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THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 27 1932

GERSHWIN TO PLAY IN RELIEF PROGRAM

BOSTON, Jan. 26, (AP).—George Gershwin, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra this week, will play the piano parts of his new score at a special performance to be given Saturday noon for the Boston unemployment relief fund.

The presentation of Gershwin's latest symphonic contribution was scheduled originally for Friday afternoon and Saturday noon at Symphony hall, and in Carnegie hall in New York on Feb. 5. The additional performance, for charity, Saturday noon will be under the direction of Serge Koussevitzky, conductor of the Boston Symphony orchestra, and is expected to yield $7500 to Boston's $3,000,000 unemployment relief campaign.

THIS CLIPPING FROM
COLORADO SPRINGS, COLO.
TELEGRAPH

116

JAN 1 9 1932

NEW GERSHWIN RHAPSODY WILL BE HEARD SOON

Encore to Famous Work to Be Played First Time in Boston on January 29; Outgrowth of Movie

By CHARLES HONCE

NEW YORK, Jan. 19 (AP)—George Gershwin, whose "Rhapsody

THIS CLIPPING FROM
PONTIAC, MICH.
PRESS

JAN 25 1932

Gershwin Finishes 'Second Rhapsody'

Encore to Rhapsody in Blue To Be Heard First January 29

BY CHARLES HONCE
(By the Associated Press)

NEW YORK, Jan. 25.—George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 2 2 1932

Gershwin Hits Highest Note

Boston Symphony to Play Second Rhapsody in Carnegie Feb. 25.

George Gershwin cracks right square into the big time on January 29 and 30, when Serge Kousse-

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THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER-EVE. UNION
JAN 2 8 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

Tel. Chelsea 8300

THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

JAN 2 8 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
NEW YORK MIRROR

JAN 2 9 1932

Gershwin Second Rhapsody.

George Gershwin will be soloist in his own Second Rhapsody to be played here for the first time by the Boston Symphony, under the direction of Serge Koussevitzky, on Friday evening, February 5, and Saturday afternoon, February 6, at Carnegie Hall. This work, which was performed in Boston last week, is the third work of Mr. Gershwin for piano and orchestra, the others being the Rhapsody in Blue and the Concerto in F.

THIS CLIPPING FROM
N. Y. TIMES

JAN 2 9 1932

George Gershwin will appear in a benefit performance of his new Second Rhapsody with the Boston Symphony Orchestra next Saturday at noon in Symphony Hall, Boston. The entire receipts will go to Boston's unemployment relief campaign.

THIS CLIPPING FROM
ATTLEBORO, MASS.
SUN

JAN 2 7 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

JAN 26 1932

thick layer of hardening paster.

Gershwin Rhapsody To Be Played By Symphony

Music of George Gershwin will be heard for the first time at a Boston

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JAN 2 7 1932

Boston—George Gershwin, composer, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

Lowell, Mass.—William P. McCarthy, assistant city clerk of Lowell for 45 years, dies.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

JAN 2 7 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will pla

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THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL

JAN 2 7 1932

Boston—George Gershwin, composer, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
KEENE, N. H.
SENTINEL

JAN 2 7 1932

Boston—George Gershwin, composer, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

JAN 2 7 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
LYNN, MASS.
EVE. ITEM

JAN 2 7 1932

BOSTON—George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

JAN 2 7 1932

BOSTON—George Gershwin, composer, whose "second rhapsody" will be presented for the first time in con-

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THIS CLIPPING FROM
WORCESTER, MASS.
POST

27 1932

BOSTON — George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
CONCORD, N. H.
MONITOR PATRIOT

JAN 2 7 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS

JAN 2 7 1932

New York — An invalid for the last seven years, Dennis Keating, sixty-nine years old, was burned to death yesterday afternoon when his home at 330 Bement avenue, West New Brighton, S. I., was partly destroyed by fire.

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
TORRINGTON, CONN.
REGISTER

JAN 2 7 1932

Boston — George Gershwin, composer whose "second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play parts of his new score at unemployment performance.

N 3 0 1932

SONG OF RIVETER IN NEW SYMPHONY

Staccato Note of Pneumatic Tool Featured in George Gershwin's 2d Rhapsody Which Has Premiere in Boston

By Associated Press to The Patriot

Boston, Jan. 29.—The song of the Riveter was heard in Symphony Hall today and a dis-

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THIS CLIPPING FROM
BRATTLEBORO, VT.
REFORMER

JAN 2 7 1932

BOSTON—George Gershwin, composer, whose Second Rhapsody will be presented for the

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THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE

JAN 2 7 1932

Boston — George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

Boston—Mayor Curley sees no

THIS CLIPPING FROM
BARRE, VT.
TIMES

JAN 2 7 1932

Boston.—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new scope at unemployment performance.

THIS CLIPPING FROM
SO. MANCHESTER, CONN.
HERALD

JAN 2 7 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

Boston—Mayor Curley

THIS CLIPPING FROM
NORWICH, CONN.
RECORD

JAN 2 7 1932

BOSTON — George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER-EVE. UNION

JAN 2 7 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 3 0 1932

MACHINE 'MUSIC' THRILLS BOSTON

Symphony Hall's Distinguished Audience Enthralled by "The Song of the Riveter," New Type of Modern Composition by George Gershwin, Creator of "Rhapsody in Blue."

By PAUL COCHRANE.

BOSTON, Jan. 29, (AP)—The Song of the Riveter was heard in Sym-

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THIS CLIPPING FROM
ST. PAUL, MINN.
DISPATCH

JAN 3 0 1932

GERSHWIN'S 2D RHAPSODY GREETED BY BOSTONIANS

Boston, Jan. 30.—(AP)—The song of the riveter was heard in Symphony

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THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

JAN 3 0 1932

RIVETER'S SONG DELIGHTS HUB IN RHAPSODY

George Gershwin's New Composition Acclaimed at Premiere in Symphony Hall

Boston, Jan. 30.—(AP)—The song of the riveter was heard in Symphony

THIS CLIPPING FROM
COLORADO SPRINGS, COLO.
TELEGRAPH

116

JAN 19 1932

NEW GERSHWIN RHAPSODY WILL BE HEARD SOON

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By CHARLES HONCE

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PRESS

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BY CHARLES HONCE
(By the Associated Press)

NEW YORK, Jan. 25.—George Gershwin, whose "Rhapsody in Blue" marked a high point in the

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THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 22 1932

Gershwin Hits Highest Note

Boston Symphony to Play Second Rhapsody in Carnegie Feb. 25.

George Gershwin cracks right square into the big time on January 29 and 30, when Serge Kousse-

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THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER-EVE. UNION
JAN 28 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

Tel. Chelsea 8500

THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

JAN 28 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
NEW YORK MIRROR

JAN 29 1932

Gershwin Second Rhapsody.

George Gershwin will be soloist in his own Second Rhapsody to be played here for the first time by the Boston Symphony, under the direction of Serge Koussevitzky, on Friday evening, February 5, and Saturday afternoon, February 6, at Carnegie Hall. This work, which was performed in Boston last week, is the third work of Mr. Gershwin for piano and orchestra, the others being the Rhapsody in Blue and the Concerto in F.

THIS CLIPPING FROM
N. Y. TIMES

JAN 29 1932

George Gershwin will appear in a benefit performance of his new Second Rhapsody with the Boston Symphony Orchestra next Saturday at noon in Symphony Hall, Boston. The entire receipts will go to Boston's unemployment relief campaign.

THIS CLIPPING FROM
ATTLEBORO, MASS.
SUN

JAN 27 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

JAN 26 1932

thick layer of hardening paster.

Gershwin Rhapsody To Be Played By Symphony

Music of George Gershwin will be heard for the first time at a Boston

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JAN 27 1932

Boston—George Gershwin, composer, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

Lowell, Mass.—William P. McCarthy, assistant city clerk of Lowell for 45 years, dies.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

JAN 27 1932

Boston—George Gershwin, compose whose "Second Rhapsody" will be present ed for the first time in concerts by th Boston Symphony orchestra, will pla

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THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL

JAN 27 1932

Boston—George [illegible]

will be [illegible]

THIS CLIPPING FROM
KEENE, N. H.
SENTINEL

JAN 27 1932

Boston—George Gershwin, composer, whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

JAN 27 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
LYNN, MASS.
EVE. ITEM

JAN 27 1932

BOSTON—George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

JAN 27 1932

BOSTON—George Gershwin, composer, whose "second rhapsody" will be presented for the first time in con-

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THIS CLIPPING FROM
WORCESTER, MASS.
POST

27 1932

BOSTON — George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
CONCORD, N. H.
MONITOR PATRIOT

JAN 27 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS

JAN 27 1932

New York — An invalid for the last seven years, Dennis Keating, sixty-nine years old, was burned to death yesterday afternoon when his home at 330 Bement avenue, West New Brighton, S. I., was partly destroyed by fire.

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
TORRINGTON, CONN.
REGISTER

JAN 27 1932

Boston — George Gershwin, composer whose "second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play parts of his new score at unemployment performance.

THIS CLIPPING FROM
HARRISBURG, PA.
PATRIOT

N 30 1932

SONG OF RIVETER IN NEW SYMPHONY

Staccato Note of Pneumatic Tool Featured in George Gershwin's 2d Rhapsody Which Has Premiere in Boston

By Associated Press to The Patriot

Boston, Jan. 29.—The song of the Riveter was heard in Symphony Hall today and a dis-

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THIS CLIPPING FROM
BRATTLEBORO, VT.
REFORMER

JAN 27 1932

BOSTON—George Gershwin, composer, whose Second Rhapsody will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

JAN

Boston — George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

Boston—Mayor Curley sees no

THIS CLIPPING FROM
BARRE, VT.
TIMES

JAN 27 1932

Boston.—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new scope at unemployment performance.

THIS CLIPPING FROM
SO. MANCHESTER, CONN.
HERALD

JAN 27 1932

Boston—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony Orchestra will play piano parts of his new score at unemployment performance.

Boston—Mayor Curley

THIS CLIPPING FROM
NORWICH, CONN.
RECORD

JAN 27 1932

BOSTON — George Gershwin, composer whose "second rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER-EVE. UNION

JAN 27 1932

BOSTON—George Gershwin, composer whose "Second Rhapsody" will be presented for the first time in concerts by the Boston Symphony orchestra, will play piano parts of his new score at unemployment performance.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 30 1932

MACHINE 'MUSIC' THRILLS BOSTON

Symphony Hall's Distinguished Audience Enthralled by "The Song of the Riveter," New Type of Modern Composition by George Gershwin, Creator of "Rhapsody in Blue."

By PAUL COCHRANE.

BOSTON, Jan. 29, (AP)—The Song of the Riveter was heard in Sym-

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THIS CLIPPING FROM
ST. PAUL, MINN.
DISPATCH

JAN 30 1932

GERSHWIN'S 2D RHAPSODY GREETED BY BOSTONIANS

Boston, Jan. 30.—(AP)—The song of the riveter was heard in Symphony

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THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
JAN 30 1932

RIVETER'S SONG DELIGHTS HUB IN RHAPSODY

George Gershwin's New Composition Acclaimed at Premiere in Symphony Hall

Boston, Jan. 30.—(AP)—The song of the riveter was heard in Symphony

THIS CLIPPING FROM
BANGOR, ME.
NEWS

JAN 30 1932

Gershwin's New Rhapsody Heard For First Time

Played By Boston Symphony Orchestra Before Several Thousand People.

BOSTON, Jan. 29—(AP)—The Song of the Riveter was heard in

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

JAN 30 1932

Rhapsody.

George Gershwin's second rhapsody, inspired by a riveting machine

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THIS CLIPPING FROM
TORONTO, CAN.
MAIL & EMPIRE

JAN 30 1932

GERSHWIN'S RHAPSODY HAS RIVETER'S THEME

Boston Symphony Plays Work With Composer at Piano.

Boston, Jan. 29.—(AP)—The song

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

JAN 30 1932

Orchestra Adds Fly Swatter to Instrument List

Boston Symphony Uses Summer Weapon in Playing Second Rhapsody by Gershwin.

Boston, Jan. 29.—(UP)—George Gershwin's second rhapsody, for

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 30 1932

SONG OF RIVETS TAKES BOSTONIANS BY STORM

Boston, Jan. 29.—(AP)—The song of the riveter was heard in Symphony Hall

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

JAN 30 1932

GERSHWIN'S SONG OF RIVETER WINS APPLAUSE IN HUB

Life on Streets of New York Depicted in Second Rhapsody.

BOSTON, Jan. 29.—(By Associated Press) The song of the riveter was

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THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

JAN 30 1932

GERSHWIN APPLAUDED

Distinguished audience hears his second Rhapsody

Boston, Jan. 29 (AP)—The song of the Riveter was heard in Symphony

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THIS CLIPPING FROM
KNOXVILLE, TENN.
JOURNAL

JAN 30 1932

FLY SWATTER

Becomes Orchestra Instrument As Boston Symphony Honors Gershwin

(By UNITED PRESS)

BOSTON, Jan. 29.—George

THIS CLIPPING FROM
YOUNGSTOWN, OHIO
VINDICATOR

JAN 30 1932

Gershwin's Second Rhapsody Scores Hit

Boston, Jan.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS

JAN 30 1932

George Gershwin Writes Encore To 'Rhapsody in Blue'

Noted American Composer Completes "The Second Rhapsody."

BY CHARLES HONCE.

NEW YORK.—(AP)—George Gershwin, whose "Rhapsody in Blue" marked a high point in the development of modern Ameri-

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THIS CLIPPING FROM THE
BANGOR, ME.
NEWS

JAN 30 1932

Gershwin's New Rhapsody Heard For First Time

Played By Boston Symphony Orchestra Before Several Thousand People.

BOSTON, Jan. 29—(AP)—The Song of the Riveter was heard in Symphony Hall today and a distin-

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THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN

JAN 30 1932

MACHINE 'MUSIC' THRILLS BOSTON

Symphony Hall's Distinguished Audience Enthralled by "The Song of the Riveter," New Type of Modern Composition by George Gershwin, Creator of "Rhapsody in Blue."

By PAUL COCHRANE.

BOSTON, Jan. 29, (AP)—The Song of the Riveter was heard in Sym-

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THIS CLIPPING FROM THE
READING, PA.
TIMES

JAN 30 1932

USE FLY SWATTER IN GERSHWIN RHAPSODY

BOSTON, Jan. 29 (AP)—The Song of the Riveter was heard in Symphony Hall, today, and a distinguished

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THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

JAN 30 1932

Gershwin Rhapsody Features Riveters

BOSTON, Jan. 29—(A.P.)—The song of the Riveter was heard in Symphony Hall today

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THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

FEB 2 1932

Boston Symphony to Play Gershwin Rhapsody

THIS CLIPPING FROM
N. Y. AMERICAN

JAN 30 1932

THRONGS IN BOSTON APPLAUD GERSHWIN AND NEW RHAPSODY

By PAUL V. COCHRANE.

BOSTON, Jan. 29 (AP).

The song of the riveter was heard in Symphony Hall today and a distinguished audience

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THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

FEB 1 1932

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The song of the riveter was heard in Symphony Hall at Boston Saturday and a distinguished audience

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THIS CLIPPING FROM
N. Y. TIMES

JAN 30 1932

GERSHWIN WINS TRIUMPH.

Second Rhapsody Delights Boston Symphony Audience at Premiere.

BOSTON, Jan. 29 (AP).—The song of the riveter was heard in Symphony Hall today and a distinguished audience applauded in general de-

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THIS CLIPPING FROM
N. Y. Herald-Tribune

JAN 30 1932

Gershwin's 2d Rhapsody, Song of Rivets, Is Heard

Boston Applauds Composer Himself at the Piano

BOSTON, Jan. 29 (AP).—The song of the riveter was heard in Symphony Hall today and a distinguished audience of several thousand applauded, for it was the premiere of George

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THIS CLIPPING
ATLANTA GA.
CONSTITUTION

JAN 30 1932

GEORGE GERSHWIN'S SECOND SYMPHONY HEARD IN BOSTON

BOSTON, Jan. 30.—(UP)—George Gershwin's Second Rhapsody, for

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 30 1932

* * *

The first performance of George Gershwin's "Second Rhapsody," written for orchestra and piano, was given in Boston last evening, with the composer at the piano, by the Boston Symphony orchestra under Serge Koussevitzky. The work will be given in New York soon by the Boston players.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JAN 30 1932

GERSHWIN SCORES HIT WITH SECOND RHAPSODY

BOSTON, Jan. 30.—(U.P.)—George Gershwin's second rhapsody, for which he found inspiration in the machine-gun tattoo of Manhattan

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THIS CLIPPING FROM
NEW YORK NEWS

JAN 26 1932

George Gershwin is now in Boston. Saturday eve the Boston Symphony Orchestra will play his latest composition, "The Second Rhapsody." He will conduct.

A week later New Yorkers will be able to hear this piece, for it will be played at Carnegie Hall.

* * *

THIS CLIPPING FROM
NEW ORLEANS, LA.
TRIBUNE

JAN 30 1932

Gershwin's 'Rivet' Rhapsody Played For First Time By Boston Symphony

BOSTON, Jan. 29—(UP)—George Gershwin's second rhapsody

Lewis Carroll anniversary. In con-

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JAN 30 1932

Gershwin's 'Song of Riveter' Pleases Symphony Patrons

BOSTON, Jan. 29 (AP)—The Song of the Riveter" was heard in Symphony hall today and a distinguished audience of several thousand applauded in general delight for it was the premiere of George

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

AN 30 1932

Gershwin's Song of Rivets Takes High-Hat Bostonians by Storm

None Less Than Eminent Koussevitzky Wields Baton at Premiere of Jazz Composer's Latest Rhapsody, Written for Movie Then Expanded.

Boston, Jan. 29.—(AP)—The song of the riveter was heard in Symphony Hall

Eventually other themes were consid-

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

JAN 30 1932

Rivets and Fly Swatters Blended; Gershwin Again!

BOSTON, Jan. 29. (AP)—The song of the riveter was heard in

Writttn originally to be used in connection with a motion

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

JAN 30 1932

GERSHWIN'S RHAPSODY 'SONG OF THE RIVETER' ENCHANTS BOSTONIANS

Boston, Jan. 29—(AP)—The Song of the Riveter was heard in Symphony Hall today and a distinguish-

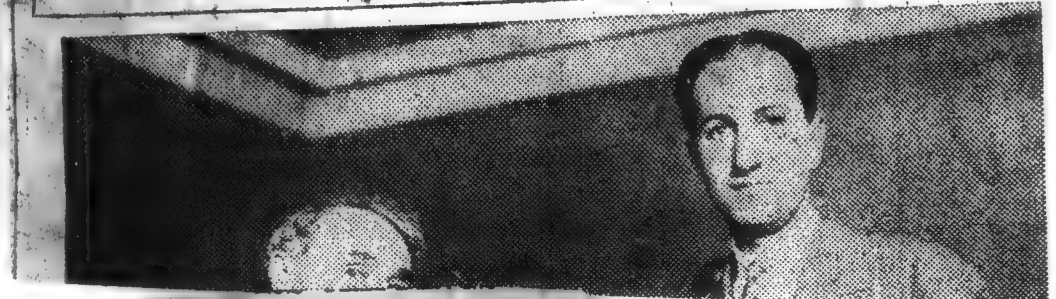
namic fingers went into action and the orchestra took it up.

Eventually other themes were considered: nearly every form of

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 28 1932

"Tin Pan Alley" Boy Scores Again



THIS CLIPPING FROM THE
BURLINGTON, VT.
FREE PRESS

JAN 30 1932

Damrosch, Famous Conductor, 70 Today; Gershwin's 'Rhapsody of Rivets' Has Premiere

BY PAUL COCHRANE

BOSTON, Jan. 29. (AP)—The Song of the Riveter was heard in Symphony Hall today and a

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THIS CLIPPING FROM
GREAT FALLS, MONT.
LEADER

JAN 30 1932

Gershwin's Second Rhapsody Is Played by Boston Orchestra; It Introduces Fly-Swatter to Fame

By MARTIN KANE
United Press Staff Correspondent

BOSTON, Jan. 30.—(U.P.)—George Gershwin's Second

meaningless notes on the piano and developed into a scherzo written in terms of jazz.

The final division

THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 31 1932

GERSHWIN'S Rivets *Quite Well Received*

BOSTON, Jan. 30.—George Gershwin's "second rhapsody," which he says was inspired by Manhattan riveters, was played at its premiere by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

Mr. Gershwin appeared with the orchestra as soloist, playing the dominating piano part. His ordinary business suit was in contrast to the formal attire of the conductor and orchestra. He walked to the piano with a broad grin.

The performance marked the first appearance of a fly-swatter as a symphony instrument. But the usual conservative symphony audience, for the most part, applauded vigorously.

The rhapsody's first division began with a few rhythmic but melodically meaningless notes on the piano and developed into a scherzo in jazz terms.

The final division of the rhapsody was in keeping with the atmosphere of a symphony orchestra. The subordinated "rivet theme" was heard in firmly repeated notes, and the final strains were typically Gershwin, reminiscent of his rhapsody in blue.

In the lobby during the intermission Dr. Koussevitzky seemed well pleased.

Deems Taylor's suite, "Through the Looking Glass," in commemoration of the current Lewis Carroll anniversary, preceded the rhapsody.

Here's what the critics said of the Gershwin piece:

Boston Herald: "The music has decided individuality, which, it is to be hoped, Mr. Gershwin will preserve, and not be frightened into the smug respectability approved by professors of music."

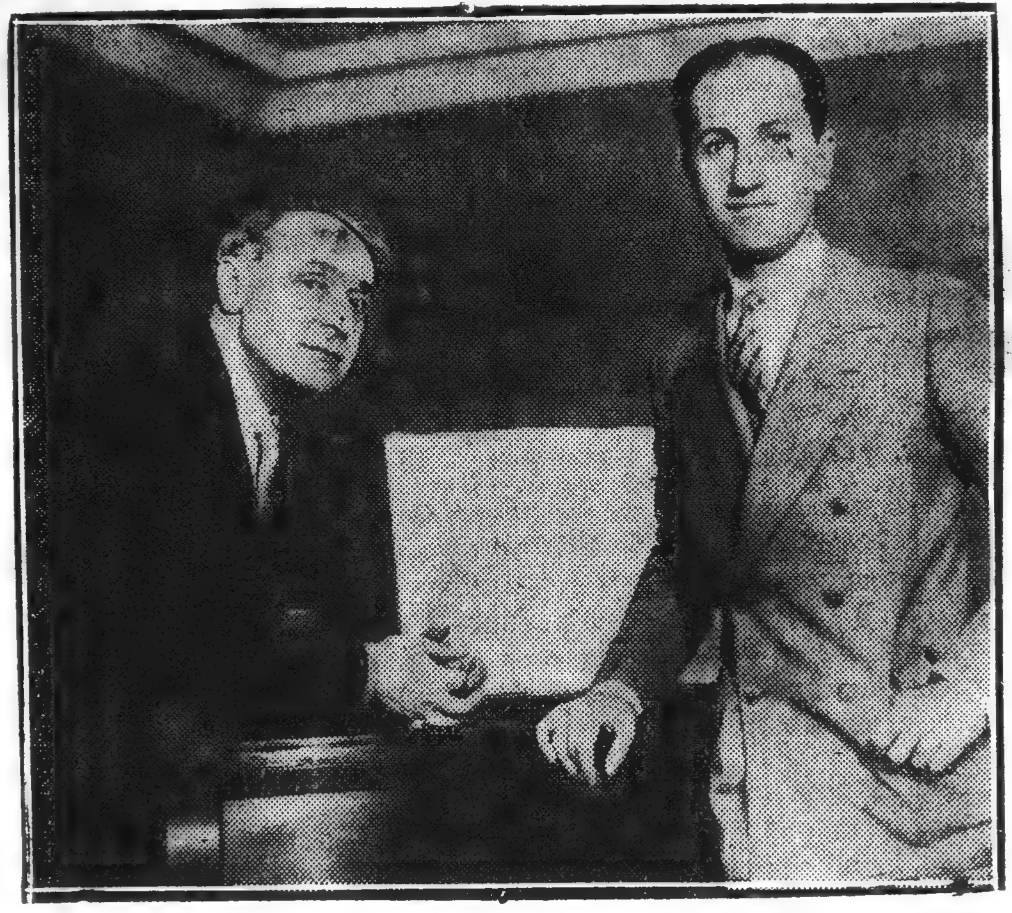
Boston Globe: "This rhapsody, despite the frequent and regrettable failure . . . of Dr. Koussevitzky and the players to catch its rhythmic swing, impressed one deeply. It sounded genuine."

Boston Post: "Most of the new rhapsody calls out for a musical comedy setting. At a symphony concert it is as out of place as a one-piece bathing suit."

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JAN 28 1932

Rehearse Gershwin Work



(Associated Press Photo)

Serge Koussevitzky, internationally known conductor of Boston Symphony orchestra (left), and George Gershwin, product of New York's Tin Pan Alley, standing beside piano at final rehearsal of Gershwin's "Second Rhapsody," which is to be performed for the first time tomorrow in Boston. Koussevitzky called the work "masterful." Gershwin, author of the "Rhapsody in Blue," was pounding the piano for $15 a week only 18 years ago. His new piece has for its theme the song of rivets on New York skyscrapers.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

JAN 31 1932

With the Orchestras

A Sequel to the Rhapsody in Blue Is Offered by the Boston Symphony Orchestra—Philharmonic and Other Programs

Visiting New York for the third time this season, the Boston Symphony Orchestra and Serge Koussewitsky will play at Carnegie Hall on Friday evening and Saturday afternoon of this week. A novelty of major interest will be presented at both concerts—George Gershwin's Second Rhapsody, for piano and orchestra, the composer performing the solo part. The Second Rhapsody, announced as a companion piece to the Rhapsody in Blue, was written during Mr. Gershwin's recent sojourn in Hollywood. Originally intended for inclusion in the film "Delicious," the composer later withdrew it from the score of the picture in order to make a concert-piece of it. Under Mr. Koussewitsky's direction, it was played in Boston last week, for the first time anywhere.

The complete program for the Friday evening concert of the Boston Symphony (which replaces the concert usually given on Thursday) includes Prokofiew's Classical Symphony, Hindemith's Konzertmusik for strings and brass, the Gershwin Rhapsody and Scriabin's Poem of Ectasy. The Hindemith work will be heard for the first time in New York. It was composed for the Boston Orchestra on the occasion of its 50th anniversary.

At the Saturday matinee, in addition to the Gershwin Rhapsody, Mr. Koussewitsky will conduct performances of a Corelli Suite, Tcherepin's Eight Miniatures "after a Russian illustrated alphabet," and Tschaikowsky's "Pathetic" Symhony.

* * *

THIS CLIPPING FROM
LEWISTON, ME.
SUN

FEB 1 1932

THE BOSTON SYMPHONY AND GERSHWIN

Returning to his labors in Symphony Hall, Boston, after a midseason respite, writes L. A. S. in the C. S. Monitor, Dr. Serge Koussevitzky received, on Jan. 29, a warm greeting. He then directed the fourteenth program of the Boston Symphony season, as follows: Taylor Suite, "Through the Looking Glass;" Gershwin, Rhapsody No. 2 for piano and orchestra; Scriabin, "Poem of Ecstasy."

Mr. George Gershwin's new rhapsody was performed on this occasion for the first time. In an interview last fall, Dr. Koussevitzky was quoted as saying that "the experimental stage is definitely past and we know who among the new composers have something of interest to offer." And again: "I hold no brief for those 'modernists' whose work I cannot find serious enough to bring to a first hearing. I must feel the reason for the existence of a work before I can begin its study."

It seems to follow, then, that Mr. Gershwin is one of the new composers who have something of interest to offer, and that Dr. Koussevitzky has felt the reason for the existence of this rhapsody. Let us not presume to question the conductor's judgment on the first point; we can only regret that the performance of the rhapsody did not make the reason for its existence so clear to us as it must be to him.

You will gain a sufficient notion of the work when you learn that it was originally to be entitled "Manhattan Rhapsody," or "Rhapsody in Rivets." The main musical idea, which was inspired by the riveting machines of New York, was used in a motion picture score, and while he was yet in Hollywood Mr. Gershwin was moved to incorporate it in a symphonic piece. This theme is merely a rhythmic figure of a type easily imagined. The other material of the piece is taken from the rag bag of musical comedy. The composer has learned more about the orchestra since writing his "Rhapsody in Blue" and the Piano Concerto, but this is hardly enough to lift him from the theater to the concert hall. Nor is a great symphony orchestra the ideal communicator of his music, which belongs essentially to the dance hall bands.

The other American composer represented fared better. Mr. Deems Taylor's early Suite seems likely to remain his principal contribution to musical literature, just as the story which inspired it remains the monument of its author, Lewis Carroll, in honor of whose centenary the suite was played.

It is true that Mr. Taylor has written other music, notably two operas which have been produced at the Metropolitan; but we believe that this suite is more truly representative of his talent. It is music which is happily wedded to its text, and which after 13 years still seems witty and charming.

Dr. Koussevitzky, alone among conductors, we are assured by Mr. Leonid Sabaneev in his "Modern Russian Composers," is qualified to officiate as high priest of Scriabin's tonal mysteries. We have never been able to soar with some of the commentators into the rarefied atmosphere where Scriabin dwells, but we were able to admire Dr. Koussevitzky's magnificent conception of this score, and the superb texture of sound that issued from the orchestra he guided through it.

THIS CLIPPING FROM THE
NEWS
Arlington, Mas

JAN 12 1932

Free Symphony Listed Today In Boston

Arlington music lovers will be on hand this afternoon when for the first time in the history of the Boston Symphony Orchestra, the doors of Symphony Hall will be thrown open to the general public for a concert conducted by Dr. Sert. Koussevitzky, in memory of the late president of the board of trustees, Judge Frederick P. Cabot.

Only the scores for which Judge Cabot had an especial fondness will be played and every musician will in music press his regard for Judge Cabot, who during the past 30 years had kept close personal touch with every individual in the orchestra. It was Judge Cabot who organized the first pension fund of the orchestra at the request of Mayor Higginson, and he was the first trustee and president of the Pension Institution since 1919.

Dr. Koussevitzky returned from a mid-year vacation to conduct the Symphony Orchestra and the Bach Cantata Club in the special concert. The general public will be admitted to hear the musical tribute the members of Symphony play, with the doors opening at 2 o'clock, although the concert will not begin until 4 o'clock. No cards are required.

The programme arranged by Dr. Koussevitzky will include choruses from Mozart's Requiem Mass, in which the Bach Cantata Club will assist. The concluding number will be Tchaikovsky's Symphony Pathetique, a score for which Judge Cabot had often expressed especial fondness.

William H. Brennan, manager of the orchestra, stated last night that it was the first time the precedent had been broken and the general public admitted free to a Symphony concert. One previous concert in memory of Thomas A. Edison was restricted to holders of cards.

In a statement yesterday officials of Symphony said:

"Judge Frederick P. Cabot had been president of the board of trustees since the Boston Symphony orchestra's incorporation in 1918. In the spring of that year, Henry L. Higginson decided to relinquish to corporate control the orchestra, which had been his creation and his personal charge since 1881. He asked his friend to take this responsibility as the head of a board of trustees.

"Alike in the times of difficulty and the ensuing seasons of fresh renown which have characterized the last 13 years, Judge Cabot made the orchestra his special interest and concern. Despite the many demands upon his time, he always kept in personal touch with the individual members of the orchestra, taking over both orchestral and private matters with a friendly regard.

"These close relationships were further extended by Judge Cabot's interest in the orchestra's pension fund. Few except the musicians themselves realize that Judge Cabot's active participation in the orchestra's welfare covered a period of about 30 years. In 1903, Major Higginson first called upon Mr. Cabot for assistance in the affairs of the orchestra, when he asked him to organize what was to be the first pension fund for an American orchestra. The by-laws drawn by Mr. Cabot at that time are still in effect. He was an original trustee of the Pension Institution, and since 1919 had been its president.

'For these many reasons, tomorrow's concert will become the expression of true personal loss—not only for the conductor, but for every musician upon the stage."

THIS CLIPPING FROM
Brooklyn Standard Union

JAN 26 1932

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

TO CELEBRATE CARROLL CENTENARY

VARIOUS symphony orchestras in the United States will join Columbia University in celebrating the centenary of Lewis Carroll's birth, it is announced by Prof. J. Enrique Zanetti, chairman of the Lewis Carroll Centenary Committee.

The centenary was to have been observed tomorrow, Carroll's one hundredth birthday, but owing to the coming of Mrs. Reginald Hargreaves, the former Alice Liddell, the original Alice of "Alice in Wonderland," the official ceremonies have been postponed to May 4 to spare Mrs. Hargreaves, who will be 80 years old on that date, the hardships of an ocean crossing in January.

The orchestra leaders who were approached by the Lewis Carroll Centenary Committee and who were not prevented by absence or impossibility of altering their programs, agreed to play at their regular concerts during the current week compositions based on Carroll's immortal books, Prof. Zanetti said.

Two orchestras suites have been written based on the "Alice" books, both of them by American composers. Edgar Stillman-Kelley wrote the suite "Alice in Wonderland," which was first performed by members of the New York Philharmonic Orchestra under the composer's baton at the Norfolk County festival on June 9, 1919, and Deems Taylor wrote the "Through the Looking-Glass" suite, Opus 12, which was first performed in Brooklyn by the New York Symphony on March 10, 1923, under the direction of Walter Damrosch.

The Boston, Chicago and Cincinnati symphony orchestras, under the direction of Dr. Serge Koussevitzky, Dr. Frederick A. Stock and Dr. Eugene Goossens, will play the Deems Taylor suite at their regular concerts on January 28 and 29.

The Detroit Symphony will play the Stillman-Kelley suite under the direction of Victor Kolar, associate director, who is conducting in the absence of the Ossip Gabrilowitsch. The Manhattan Symphony, which could not alter its program in time, will play the Deems Taylor suite under Mr. Taylor himself early in February.

Although the musical program does not synchronize with the official centenary as originally planned, it serves as a musical prelude to open the Carroll centenary year. This will be followed by the exhibition of Carrolliana at Columbia University, to which Carroll collectors from all over the United States are contributing their rarest items, and which will be opened to the public on April 1. The official ceremonies on May 4 will close the centenary celebration.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS-LEADER

JAN 23 1932

Dr. Serge Koussebitsky to Lead 110 Musicians at Auditorium Concert.

Dr. Serge Koussevitsky and his 110 musicians, comprising the great Boston Symphony orchestra, will pay their annual visit to Richmond the night of February 1, one week from next Monday, when they will appear in concert at the city auditorium under the management of T. Michaux Moody. This is the date originally set for this popular attraction, which is one of the concerts in the artists' series necessarily transferred from the Mosque.

Tickets are now on sale at Walter D. Moses and Company where subscribers must exchange their Mosque seats for auditorium seats. Mr. Moody is making every effort to give each patron a location corresponding as nearly as possible with that previously held.

The program to be given by the distinguished Dr. Koussevitsky has not yet been received, so there is no indication which symphony is to be heard, but in addition to the classics, the conductor of the Boston orchestra may be counted on to introduce at least one novelty. It is more than possible that this may be "Raphsody No. 2," a new composition by the widely known American composer, George Gershwin, whose "Rhapsody Blue" is known from coast to coast. The newer offering will be played by the orchestra in its concerts taking place the closing nights of this month, and also will be heard a few days after the Richmond visit, according to press reports. So it is not al all unlikely that local concert-goers will be afforded a similar opportunity of listening to this latest work of the young New Yorker.

Whenever the Boston Symphony orchestra goes on tour it is directed by its own eminent conductor, who, in the five seasons that he has headed the great organization, founded fifty-two years ago by the late Colonel Higginson, is declared by critics to have brought the orchestra to its highest standard of artistic merit, until now it is unsurpassed.

THIS CLIPPING FROM
ERIE, PA.
DISPATCH-HERALD

JAN 24 1932

The Boston Symphony orchestra under Serge Koussevitzky has been chosen by Jan Sibelius to give the world-premiere of his recently completed Eighth Symphony. The performance will be given during the present season.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

JAN 24 1932

Boston Symphony Orchestra Makes 4th Annual Visit Here

With the appearance of the famous Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, set for February 1 at the City Auditorium, Richmond music lovers last week responded favorably to the reopening of the sale of tickets for the third of the "artists' series" which is promoted by T. Michaux Moody.

Mr. Moody reports an uncommonly large demand for tickets, and expects a capacity crowd to greet the celebrated musicians in their fourth consecutive visit to the City. Last season the Boston Symphony celebrated its fiftieth anniversary and its personnel of 113 pieces is said to remain unchanged.

Under Dr. Koussevitzky the orchestra has reach a state of perfection heretofore unknown, and has been acclaimed by record crowds at performances in various cities in the North and East.

The complete program for the concert February 1 was announced yesterday by Mr. Moody as follows:

1—Prokofieff's classical symphony.

2—Tcherepnin's eight miniatures from an illustrated Russian alphabet—Arab Boy, Egypt, Baba Jaga, Stars, Mama, General, the Forest, The Tsarina.

3—Ravell's Daphnis and Chloe, second suite.

4—Sibelius' second symphony.

Following the appearance of the Boston symphony, Mme. Conchita Supervia, coloratura mezzo-soprano, will be the attraction at the City Auditorium February 23.

THIS CLIPPING FROM
PASADENA, CAL.
STAR-NEWS

JAN 23 1932

Koussevitzky and His Epoch Seen in Lourie Biography

SERGEI KOUSSEVITZKY AND HIS EPOCH. A Biographical Chronicle. By Arthur Lourie. Translated from the Russian by S. W. Pring. New York: Alfred A. Knopf.

THE AUTHOR of this authoritative account of the life of the conductor of the Boston Symphony Orchestra is an old friend who has followed the career of Mr. Youssevitzky ever since he played a double bass in an obscure Russian orchestra some thirty years ago.

It is, of course, too early to expect anything like a full-length biography of the subject, and Mr. Lourie has not attempted it. He has, however, drawn an intimate picture of the man and considered him in relation to his epoch. It is a summing up of his achievements at the close of his first quarter century as a conductor, both here and in Europe.

With much detail, Mr. Lourie chronicles the progress of Koussevitzky from his boyhood in an obscure village in Russia to his world fame, which his father, a teacher of the violin, could not have thought possible when he opposed his son's becoming a musician. When very young the boy learned to play several instruments, and a neighbor gave him piano lessons and introduced him to the world of classical music.

At the age of 14 he made his way to Moscow, was admitted to the Philharmonic Conservatory, chose to study the double bass, and in four years was playing in the Imperial Theater orchestra. Six years later he was acclaimed as ranking with Bottesini and Dragonetti. In 1898 he made his first appearance in Berlin, and in 1908 made his debut as a conductor in the same city. He had decided to devote himself to conducting, and through hard work has reached the top of his profession.

The story of his progress is told sympathetically by Mr. Lourie, who also comments much on Russian music and discusses composers and other conductors. The visit of Debussy to Russia is said to have had an important influence on Koussevitzky, and there is an interesting chapter which deals with his friendship with Scriabin.

THIS CLIPPING FROM
N. Y. Herald-Tribune

JAN 24 1932

Boston Symphony Offers Gershwin's 2d Rhapsody

Composer as Soloist in New York Performances Feb. 5-6

George Gershwin's recently competed second rhapsody for orchestra, with piano, will be first played by the Boston Symphony Orchestra in Boston next Friday afternoon and Saturday evening and will also be given by this orchestra in its Carnegie Hall concerts of Friday evening and Saturday afternoon, February 5 and 6. In these performances Serge Koussevitzky will conduct and the composer will appear as soloist.

This is the composer's third week for piano and orchestra. The first was the Rhapsody in Blue, introduced by Paul Whitman in February, 1924, and later rescored for symphony orchestra. The second was the Concerto in F, introduced by the New York Symphony in December, 1925.

Gustav Holst, who will be connected with the music department of Harvard University for the rest of the college year, conducted the Boston Symphony last week, giving his own "St. Paul's Suite," ballet from "The Perfect Fool" and "The Planets." Dr. Koussevitzky resumes the direction of the orchestra this week.

THIS CLIPPING FROM
N. Y. SUN

JAN 30 1932

George Gershwin will appear with the Boston Symphony Orchestra, playing the piano part in his new Second Rhapsody at each of the two concerts to be given by the orchestra in Carnegie Hall next week. These will be the first New York performances. The evening concert will take place on Friday, February 5, at 8:45 instead of on the usual Thursday evening. The matinee will be given on Saturday, February 6, at 2:30.

At the Friday evening concert Serge Koussevitzky will present the following program of which the Hindemith number is a New York premiere as well as the Gershwin opus:

Konzertmusik for String and Brass Instruments	Hindemith
Classical Symphony	Prokofieff
Poem of Ecstacy	Scriabine
Rhapsody No. 2 for orchestra with piano	Gershwin

At the matinee Koussevitzky will present, in addition to the Gershwin Rhapsody, Corelli's suite, consiting of Sarabande, Gigue and Badinerie, Tcherepnin's Eight Miniatures, "After a Russian Illustrated Alphabet," and Tchaikovsky's "Pathetic" Symphony, No. 6.

The Miniatures are by Nicolai Tcherepnin, the older composer, who gave this little suite its first performance when he appeared as guest with the Boston Symphony Orchestra in Boston recently.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS-LEADER

JAN 30 1932

BRAHMS NUMBER TO OPEN CONCERT

Boston Symphony Will Make Annual Appearance on Next Monday Night.

When the Boston symphony orchestra gives it annual concert in Richmond next Monday night at 8:30 o'clock, appearing at the city auditorium with Dr. Serge Koussevitzky conducting, the opening number on the program will be Brahms' famous fourth symphony in E minor, instead of the Sibelius No. 2 in D major, at the end of the list, as originally announced. The organization has 110 musicians. The box office is at Walter D. Moses and Company, where there is a steady demand for seats, according to T. Michaux Moody, who is bringing the orchestra here.

This symphony is regarded by critics as a product of Brahms' ripest genius, and was composed in 1884-85. Although E minor is looked on as a somber key for a symphony, and this one is subdued and autumnal in mood, yet it is an imposing and massive structure with a grandeur of its own which sets it apart from all other symphonies. The final movement is in the form of a passacaglia, consisting of an eight-bar theme, repeated again and again with varying orchestration and ornamentation. In this splendid finale, the trombones, introduced for the first time in the symphony, intone the mighty chords as a sort of glorified chorale.

There will be two symphonies played, for Serge Prokofieff's "Classical Symphony" is to be heard in Richmond for the first time.

The complete program is as follows:

Brahms' Symphony No. 4 in E minor; N. Tcherepnin, Eight Miniatures (after a Russian illustrated alphabet), Arab-boy, Egpyt, Baba-jaga, Stars, Mama, General the Forest, the Tsarina; Ravel, Daphnis and Chloe, second suite; Prokofieff, Classical Symphony.

THIS CLIPPING FROM THE
Times
Dunnington

JAN 30 1932

CRITICS DIVIDED ON MERITS OF GERSHWIN'S NEW SECOND RHAPSODY

BOSTON, Jan. 30.—(UP)—Though one critic held that it was as out of place at a symphony concert as a one-piece bathing suit others today acclaimed George Gershwin's Second Rhapsody, played for the first time in public yesterday by the Boston Symphony orchestra.

Inspired by the sights and sounds of New York in general, and by the incessant tattoo of Manhattan riveters in particular, the new work was put forward by some critics as a fitting successor to the young composer's famous "Rhapsody in Blue."

The music was in keeping with the brisk stride, breezy swing of the shoulders and broad grin of its composer as he walked to the piano in the center of the stage directly beneath the baton of Dr. Serge Koussevitzky, conductor.

120

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS
JAN 3 0 1932

Boston Orchestra to Play Brahms' Fourth Symphony

Koussevitzky Brings Noted Group Here for Concert at 4:30 Tuesday

THE Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will make its only concert appearance of the current season in Washington at Constitution Hall next Tuesday afternoon, Feb. 2, at 4:30 p. m., when it appears as the fourth attraction of Mrs. Wilson-Greene's Philharmonic series of afternoon concerts.

Since joining the Boston Symphony Orchestra in 1924, Koussevitzky has not only restored the prestige of this world famous orchestra but he has established himself as one of the three outstanding conductors in the 50-year history of the Boston Symphony. In the seven seasons he has already served with the orchestra—the present season is his eighth—the importance and distinction of his concerts has been reflected in a greatly augmented public response both in Boston and elsewhere while the broadened repertoire of the orchestra under this conductor, its festivals and special choral concerts have resulted in a splendid renaissance of the Boston Symphony tradition.

Good Program

Dr. Koussevitzky has selected a superb program. Brahms' Fourth Symphony in E Minor will be the symphonic offering of the afternoon and will open the program. This is the last symphony Brahms ever wrote and one of the greatest. Dr. Koussevitzky can be depended upon for a reading that will gratify the most critical demands of the Brahms enthusiast.

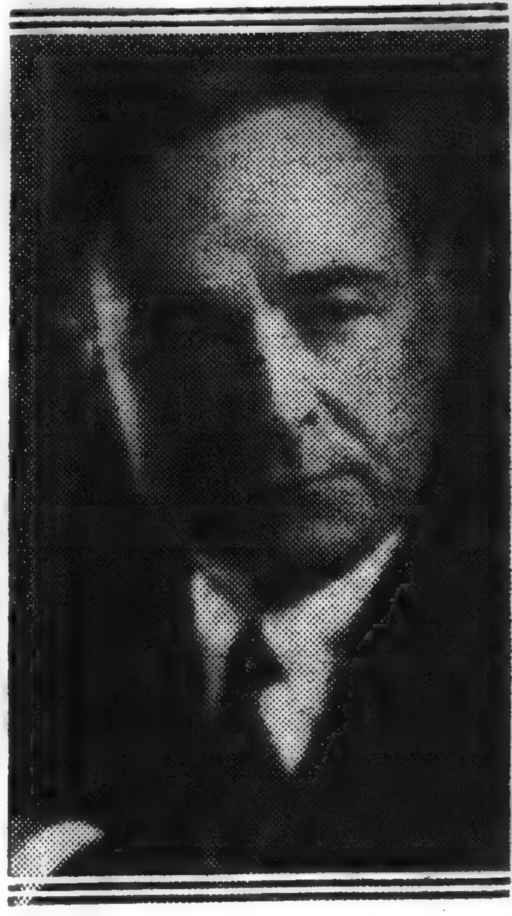
A suite by Corelli, the great 17th Century violinist who laid the foundations for the technical development of the solo violin and whose compositions for that instrument were distinguished; a marked novelty in Nicholas Tcherepnin's eight miniatures "After a Russian Illustrated Alphabet," and excerpts from the second suite of Ravel's exquisite music for the "Daphnis et Chloe" ballet will also be played.

The order of the program will be:

Brahms. . . . .Symphony in E minor, No. 4
I Allegro non troppo
II Andante moderato
III Allegro giacoso
IV Allegro energico e passionato
INTERMISSION
Corelli . . . . Suite
Sarabando—Gigus—Badinerio
N. Tcherepnin. . .Eight Miniatures, "After a Russian Illustrated Alphabet"
I Arab-boy V "Mama"
II Egypt VI General
III Baba-jaga VII The Forest
IV Stars VIII The Tsarina
Ravel. . . . ."Daphnis et Chloe," Ballet: Orchestra Excerpts (Second Suite).

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 3 1 1932

Here Tuesday



Serge Koussevitzky brings his justly renowned Boston Symphony Orchestra to Washington Tuesday afternoon for its only local concert of the season, in Constitution Hall at 4:30. The Russian leader is one of the greatest conductors in this country and his orchestra one of the finest.

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rse, needs no introduction to Richmond music lovers and praise of its recitals seems superfluous here, but a slight discussion of what *goes* into the production may not be amiss. The Boston *Globe* has frequently stated, solemnly and devotedly, that the orchestra is a presentation of life on its noblest plane. With this we agree, but let us quote a bit from the *Globe*, because its presentment has the clarity of a close-up:

> A great orchestra is a power station and the power it generates is closely akin to if not actually religion itself. But if such an instrument is to be kept up to concert pitch someone must lead virtually a dedicated life, and that someone is the conductor of the orchestra. He is the leading actor who must play several parts a week. Not for him the life of dining out and social lionization. For him, on the contrary, a life little short of ascetic in the true sense of asceticism; that it, of an athlete in training. He must average four concerts a week, each lasting about one hour and three-quarters. This means four rehearsals beginning at 10 A. M. and running till 1 P. M. When a chorus is performing with the orchestra there must be extra rehearsals. But his work has begun long before the orchestra score reaches the rehearsal stage—hours of solitary study over what shall be played and how he shall play it.
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> In such a life as this there must be careful and abstemious eating, sleep at as early and regular hours as can be obtained, and some out-of-door exercise. This is no imaginary portrait. it is a faint sketch of the pace maintained by
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> ative? He is sustained by a force which few are qualified to comprehend until they have themselves experienced the discipline of long effort directed to a higher than personal aim.

The program arranged for the Boston Symphony on Monday night is one that brings into bold relief its superb capacities The concert will be something more than cultural treat; it will approach an artisti feast.

THIS CLIPPING FROM
N. Y. Herald-Tribune
JAN 3 1 1932

Bruckner Society Awards

The Bruckner Society of America awarded its first Mahler medal to be given to a conductor in his effort to create a better understanding and appreciation of Gustav Mahler's music to Dr. Serge Koussevitzky, who introduced the composer's music this season both to Boston and to New York.

A similar medal has been presented to Artur Bodanzky, who, as conductor of the Society of Friends of Music, introduced "Das Lied von der Erde" to New York.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 3 1 1932

Noted Boston Symphony To Appear Here Monday

Richmond Ready to Greet Dr. Serge Koussevitzky and Orchestra at City Auditorium Tomorrow Night in Another of "Artists' Series"

THE Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will be presented at the City Auditorium tomorrow night at 8 o'clock by T. Michaux Moody as one of the outstanding attractions on the season's "artists' series." The appearance of the Boston Symphony has been an important annual musical event in Richmond for a number of years. As in previous seasons there has been a distinctly heavy advance demand for reservations, it was stated.

A program of four interesting compositions will be given with Dr. Koussevitzky conducting.

Serge Prokofieff's classical symphony will be an important number. In this score the modern Russian composer temporarily forgets the dissonances of the twentieth century to carve a miniature score with the charm and sparkle of Mazart's time. Although it is plain that Prokofieff is speaking in the current century, the Mozartean allusions are unmistakable. This tiny symphony lasts but a few minutes.

A novelty which has had its first American performances by the Boston orchestra this season is Nikolai Tcherepnin's little suite of miniatures after a Russian illustrated alphabet. Tcherepnin, the father of Alexander Tcherepnin who is likewise a composer, made his first visit to this country this season and played this little suite when he conducted this orchestra in Boston. It is a notable example of tone pictures in miniature, drawn with a light masterly hand and utilizing the rich color palette which the Russians command. The eight movements consist of: "Arab-boy,"

overwhelming effect as in the tumultuous dance which closes this suite. When Ravel made his only visit to America in 1928, he was guest of honor at the concert by this orchestra in Carnegie Hall, N. Y. Koussevitzky conducted several of the eminent Frenchman's works, including this one. The composer, who sat in a box, was given an ovation by the New York public at the conclusion of the "Daphnis and Chloe" suite.

The classical composer upon this program, will be Brahms when his fourth symphony in E minor will be played. This symphony was a product of Brahms' ripest genius, having been composed in 1884-85. E minor is looked upon as a sombre key for a symphony, and indeed this one is subdued and autumnal in mood. It remains, however, an imposing and massive structure with a grandeur of its own which sets it apart from all other symphonies. The final movement is in the form of a passacaglia, consisting of an eight-bar theme, repeated again and again with varying orchestration and ornamentation. In this splendid finale, the trombones, introduced for the first time in the symphony, intone and mighty chords a sort of glorified chorale.

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN
JAN 3 1 1932

Koussevitzky to Direct Program Including Opus For Orchestra's Jubilee

By CARROLL DULANEY

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, ~~conductor,~~ makes its only appearance of the season in Baltimore at the Lyric next Wednesday under the local management of Mrs. Wilson-Greene.

DIRECTS

Serge Koussevitzky will direct the Boston Symphony Orchestra at its concert at the Lyric, Wednesday, February 3.

Mr. Koussevitzky is living up to his reputation as a program maker. The symphonic high light of the program is the Tschaikowsky Sixth (Pathetique) Symphony The remainder of the program follows:

Suite . . . . .Corelli
Sarabande—Gigue—Badinerie
Konzertmusik for string and brass instruments
Hindsmith
"Daphnis et Chloe," Ballet: Orchestral Excerpts. . . . . . .Ravel
(Second Suite)

The program novelty is the Concerto which Paul Hindsmith wrote especially for the golden jubilee of the Boston Orchestra. It had its first public performance by the orchestra last spring.

In the seven years that Mr. Koussevitzky has been director of the Boston Orchestra, he has established himself as one of the greatest conductors the famous orchestra has ever served. Not so long ago the organization used to play four or five concerts a season in Baltimore. Now, unfortunately, this has been reduced to one. But we are grateful for that one.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
JAN 3 1 1932

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Dr. Koussevitzky will conduct the orchestra in its fifteenth program Friday afternoon and Saturday evening, Feb. 12 and 13, playing Bruckner's symphony No. 8 in C minor, Debussy's Rhapsody for orchestra and English horn, with Louis Speyer as the soloist, and the "Classical" symphony, by Prokofieff.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
JAN 3 1 1932

The Ambassador of France and Mme. Claudel will entertain at luncheon in the embassy Tuesday, when they will be hosts to about 30 French musicians who are members of the Boston Symphony Orchestra, which will give a concert Tuesday afternoon.

THIS CLIPPING FROM
N. Y. EVE. POST
JAN 3 0 1932

New Gershwin Rhapsody

To Be Played Next Week by Boston Symphony Orchestra First Time in New York—Other Programs

GEORGE GERSHWIN'S Rhapsody No. 2 for piano and orchestra, with the composer as soloist, will be given for the first time in this city Friday evening in Carnegie Hall by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, and repeated Saturday afternoon. The other numbers Friday will be Prokofieff's "Classical" Symphony, Hindemith's "Konzertmusik" for strings and brass, and Scriabin's "Poem of Ecstasy." The other numbers Saturday will be Corelli's Suite, Tcherepnin's "Eight Miniatures" and Tchaikovsky's "Pathetique" Symphony.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
JAN 3 1 1932

The French Ambassador and Mme. Claudel will return to Washington tomorrow from New York, where they have passed the week-end. On Tuesday the Ambassador and Mme. Claudel will entertain at luncheon for the French musicians who will play in the concert of the Boston Symphony that afternoon.

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THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS
JAN 30 1932

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* * *

MARY FRANCES' feet were burning lumps of torture. backdrop was to be made of stripes of gold cloth and black vet, and the partner (feminine) was to feed Earl in front of it to be dressed in stripes of gold black. Finding the partner for act was going to be most diffi Sometimes he feared that it was ing to be impossible. He sta awake at night, often, worr about it. He knew what he wan he would have nothing else. wanted an awn-jew-nay type— much Mary Frances' own type; cisely her type, come to think o who wouldn't hog the act if she a chance. Look at Dolly and D Diamonds. Dicky had the goo he had everything. What did D have? Nothing. Nothing bu

Good Program

Dr. Koussevitzky has selected a superb program. Brahms' Fourth Symphony in E Minor will be the symphonic offering of the afternoon and will open the program. This is the last symphony Brahms ever wrote and one of the greatest. Dr. Koussevitzky can be depended upon for a reading that will gratify the most critical demands of the Brahms enthusiast.

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The order of the program will be:

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Corelli .... Suite
Sarabando—Gigus—Badinerio
N. Tcherepnin. . .Eight Miniatures, "After a Russian Illustrated Alphabet"
I Arab-boy V "Ma..a"
II Egypt VI General
III Baba-jaga VII The Forest
IV Stars VIII The Tsarina
Ravel. . . ."Daphnis et Chloe," Ballet: Orchestra Excerpts (Second Suite).

THIS CLIPPING FROM
N. Y. EVE. POST
JAN 30 1932

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WASHINGTON, D. C.
POST
JAN 31 1932

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THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 31 1932

The Boston Symphony

IN the quiet consciousness that the man who built the world's best mouse-trap in sylvan solitude soon found the world beating a path to his retreat, there is reason to believe that the series of entertainments which have been shifted, in part, from The Mosque to the City Auditorium, will not suffer greatly in point of attendance.

It is probably true that the Boston Symphony Orchestra on Monday night would be heard to better advantage in the beautiful settings of The Mosque, but it would still be a perfection of art, no matter where it played. It is possible that the acoustics of Carnegie Hall might further enhance the playing by the symphony, but it would still be THE symphony. We suggest these comparisons of environment because of certain refutation by those who know there are no degrees in perfection and, so far as musical accomplishment is concerned, the Boston Symphony is perfection. Richmond would go to hear it, no matter where it played, or under what circumstances and be conscious of the fact that the performance would come as a benediction in our rather extensive desert of artistic isolation.

THE TIMES-DISPATCH is thoroughly aware of the cultural appreciation of Richmond people. This consciousness is sharpened perceptibly on each occasion of its expression. The entertainments at The Mosque this season have been received by thronged houses of perceptive, actually grateful people. Attitude, expression, applause, shouted this fact. Unlike Boston, we do not take our blessings for granted; what art gives to us we appreciate for its rarity.

The Boston Symphony, of course, needs no introduction to Richmond music lovers and praise of its recitals seems superfluous here, but a slight discussion of what *goes* into the production may not be amiss. The Boston *Globe* has frequently stated, solemnly and devotedly, that the orchestra is a presentation of life on its noblest plane. With this we agree, but let us quote a bit from the *Globe*, because its presentment has the clarity of a close-up:

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>
> In such a life as this there must be careful and abstemious eating, sleep at as early and regular hours as can be obtained, and some out-of-door exercise. This is no imaginary portrait. it is a faint sketch of the pace maintained by DR. KOUSSEVITZKY from October until April, but as pallid a suggestion of his actual performance as a railway time table's is of an express train. What sustains a man in a career so arduous, a career, too, that is often beclouded by criticisms which are more scholarly than imaginative? He is sustained by a force which few are qualified to comprehend until they have themselves experienced the discipline of long effort directed to a higher than personal aim.

The program arranged for the Boston Symphony on Monday night is one tha brings into bold relief its superb capacities The concert will be something more than cultural treat; it will approach an artisti feast.

THIS CLIPPING FROM
N. Y. Herald-Tribune
JAN 31 1932

Bruckner Society Awards

The Bruckner Society of America awarded its first Mahler medal to be given to a conductor in his effort to create a better understanding and appreciation of Gustav Mahler's music to Dr. Serge Koussevitzky, who introduced the co[illegible] music this season both to Boston and to New York.

A similar medal has been presented to Artur Bodanzky, who, as conductor of the Society of Friends of Music, introduced "Das Lied von der Erde" to New York.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 31 1932

Noted Boston Symphony To Appear Here Monday

Richmond Ready to Greet Dr. Serge Koussevitzky and Orchestra at City Auditorium Tomorrow Night in Another of "Artists' Series"

THE Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will be presented at the City Auditorium tomorrow night at 8 o'clock by T. Michaux Moody as one of the outstanding attractions on the season's "artists' series." The appearance of the Boston Symphony has been an important annual musical event in Richmond for a number of years. As in previous seasons there has been a distinctly heavy advance demand for reservations, it was stated.

A program of four interesting compositions will be given with Dr. Koussevitzky conducting.

Serge Prokofieff's classical symphony will be an important number. In this score the modern Russian composer temporarily forgets the dissonances of the twentieth century to carve a miniature score with the charm and sparkle of Mazart's time. Although it is plain that Prokofieff is speaking in the current century, the Mozartean allusions are unmistakable. This tiny symphony lasts but a few minutes.

A novelty which has had its first American performances by the Boston orchestra this season is Nikolai Tcherepnin's little suite of miniatures after a Russian illustrated alphabet. Tcherepnin, the father of Alexander Tcherepnin who is likewise a composer, made his first visit to this country this season and played this little suite when he conducted this orchestra in Boston. It is a notable example of tone pictures in miniature, drawn with a light masterly hand and utilizing the rich color palette which the Russians command. The eight movements consist of: "Arab-boy,"

overwhelming effect as in the tumultuous dance which closes this suite. When Ravel made his only visit to America in 1928, he was guest of honor at the concert by this orchestra in Carnegie Hall, N. Y. Koussevitzky conducted several of the eminent Frenchman's works, including this one. The composer, who sat in a box, was given an ovation by the New York public at the conclusion of the "Daphnis and Chloe" suite.

The classical composer upon this program will be Brahms when his fourth symphony in E minor will be played. This symphony was a product of Brahms' ripest genius, having been composed in 1884-85. E minor is looked upon as a sombre key for a symphony, and indeed this one is subdued and autumnal in mood. It remains, however, an imposing and massive structure with a grandeur of its own which sets it apart from all other symphonies. The final movement is in the form of a passacaglia, consisting of an eight-bar theme, repeated again and again with varying orchestration and ornamentation. In this splendid finale, the trombones, introduced for the first time in the symphony, intone and mighty chords a sort of glorified chorale.

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN
JAN 31 1932

MUSINGS

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Serge Koussevitzky will direct the Boston Symphony Orchestra at its concert at the Lyric, Wednesday, February 3.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
JAN 31 1932

KOUSSEVITZKY HERE TUESDAY

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, will make its only concert appearance of the current season in Washington at Constitution Hall next Tuesday afternoon, February 2, at 4:30 o'clock, when it appears as the fourth attraction of Mrs. Wilson-Greene's Philharmonic series of afternoon concerts at that auditorium. Dr. Koussevitzky has selected a superb program for his orchestra's only 1931-32 Washington concert.

Brahms' Fourth Symphony, E minor, Opus 98, will be the symphonic offering of the afternoon and will open the program, Allegro non troppo, Andante moderato, Allegro giacoso, Allegro energico e passionato. This is the last symphony Brahms ever wrote and one of the greatest. Dr. Koussevitzky can be depended upon for a reading that will gratify the most critical demands of the Brahms enthusiast. The symphony will be followed by an intermission of ten minutes.

Right after the intermission the orchestra will play a suite by Corelli, the great seventeenth century violinist, who laid the foundations for the technical development of the solo violin, and whose compositions for that instrument were more distinguished, it appears, than his virtuosity.

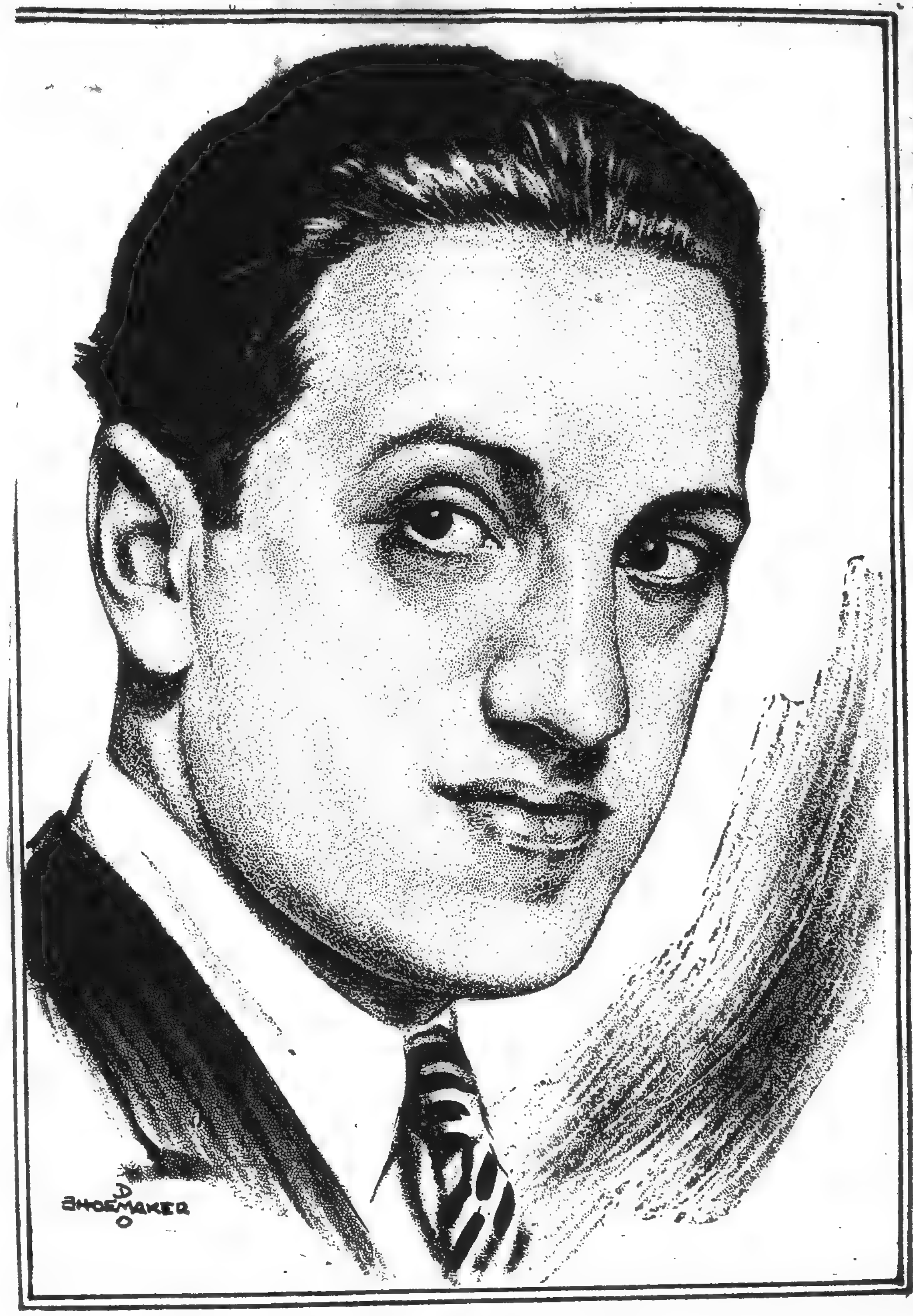
The Boston Symphony Orchestra has received word from Sibelius of the completion of his new symphony, the Eighth. The Finnish composer is forwarding the score to Serge Koussevitzky for its first performance this Spring.

Dr. Koussevitzky will conduct the orchestra in its fifteenth program Friday afternoon and Saturday evening, Feb. 12 and 13, playing Bruckner's symphony No. 8 in C minor, Debussy's Rhapsody for orchestra and English horn, with Louis Speyer as the soloist, and the "Classical" symphony, by Prokofieff.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
JAN 31 1932

The Ambassador of France and Mme. Claudel will entertain at luncheon in the embassy Tuesday, when they will be hosts to about 30 French musicians who are members of the Boston Symphony Orchestra, which will give a concert Tuesday afternoon.

THIS CLIPPING FROM
N. Y. TIMES
JAN 3 1 1932



George Gershwin, Whose New "Rhapsody" Will Be Played in New York by the Boston Symphony Orchestra.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
FEB 1 1932

ART BLAZES NEW PATHS.

Art, which is as old as the world itself, remains young because it is constantly learning, for the true artist realizes that it can never reach real perfection. Consequently it strives and struggles; it tries out new ideas and welcomes pioneers. The true master of the arts will not turn the cold shoulder to an idea simply because it is new.

These observations bear relation to two concerts which were given in Boston on Friday night and Saturday by the Boston Symphony Orchestra. The Saturday offering was of particular interest because it was held for the benefit of the city's unemployment movement, but from the standpoint of musical history it holds a special place because a featured number was George Gershwin's Second Rhapsody, with Mr. Gershwin playing the piano part as soloist.

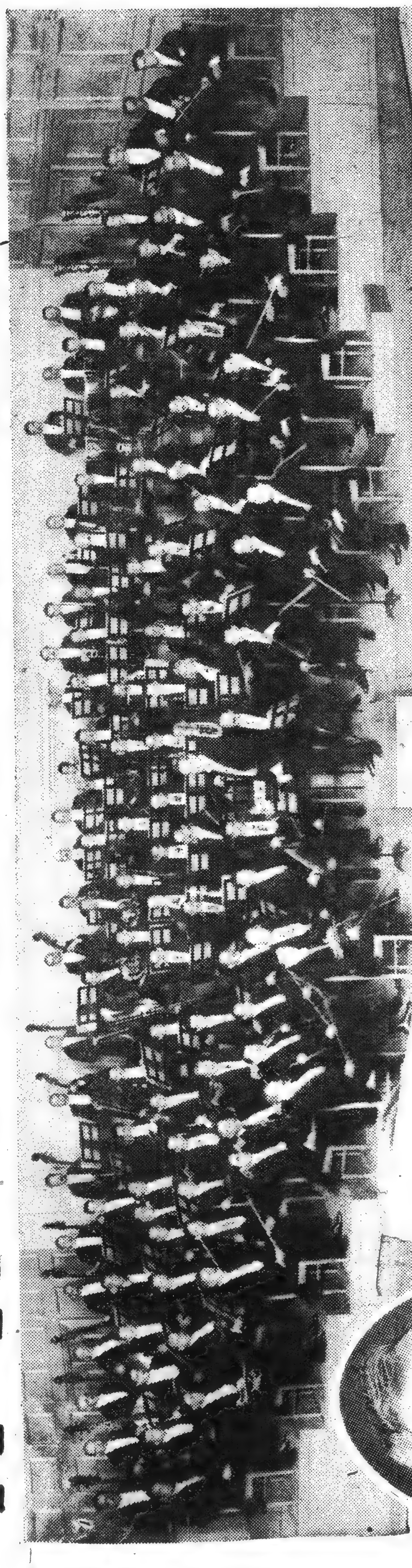
We have known of Gershwin and his works during the past years, and the American public has followed his progress into the more serious fields of music with sympathetic attention. Probably some of us have not yet learned to like his "Rhapsody in Blue," but it may be our fault. His later compositions may be more understandable in the ears and minds of those who have long listened to the works of an older school. It is likely enough that we have to learn to understand Gershwin now as in the days of Wagner his public had to learn to understand the master who is now universally accepted as in the foremost rank of the great. At any rate there is a special and a sympathetic interest in Gershwin's appearance with the great Boston organization, which represents the very highest in the realm of orchestral music.

One does not need to look far back to remember when such a combination, Mr. Gershwin and the Boston Symphony, would have been virtually impossible. But that was before the days of Serge Koussevitzky, he who yields to none in his fealty to the established masters but who is not wedded to the ideals of a former day. He gives us Beethoven and Mozart as one who loves them; Wagner, Brahms, Tchaikovsky and their contemporaries are played with all the sympathy of interpretation and consummate art that a great conductor and orchestra can give their splendid works. It is this same bold pathfinder who plays the Ravel "Bolero," or Honneger's bewildering composition descriptive of a great locomotive crossing mountain passes, and today he raises his standard beside that of Gershwin, once of Tinpan Alley. He is a realist, and being a realist he moves onward with the times. And yet Koussevitzky and Gershwin on the same programme appear a bit strange. It is just a little difficult to get accustomed to the idea.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 3 1 1932

Richmond Times-Dispatch: Sunday, January 31, 1932

AMUSEMENTS



BOSTON
SYMPHONY
ORCHESTRA
CITY
AUDITORIUM
MONDAY
←

SERGE KOUSSEVITZKY
CONDUCTOR

ERIC LINDEN, ROCHELLE HUDSON
AND BERYL MERCER
IN "ARE THESE OUR
CHILDREN?"
← -BYRD

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
FEB 1 - 1932

BOSTON SYMPHONY PLAYS TOMORROW

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will make its only concert appearance this season in Washington at Constitution Hall tomorrow afternoon at 4:30 as the fourth attraction of Mrs. Wilson-Greene's Philharmonic series of afternoon concerts.

Brahm's Fourth Symphony, E minor, Opus 98, will be the symphonic offering of the program and will be the opening selection. This is the last symphony written by Brahms and one of his greatest. Dr. Koussevitzky may be depended upon for a reading that will gratify the most critical demands of Brahms' enthusiasts.

The Orchestra will also play a suite by Corelli, great violinist of the Seventeenth century who laid the foundations for the technical development of the solo violin; and a novelty, Nicholas Tcherepnin's eight miniatures "After a Russian Illustrated Alphabet." The program will close with orchestral excerpts from the second suite of Ravel's exquisite music for the "Daphnis et Chloe" ballet.

Seats for the concert of the Boston Symphony Orchestra may be obtained at Mrs. Wilson-Greene's Concert Bureau, 1300 G St. N W., and at Constitution Hall tomorrow afternoon after 3 p. m.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN
FEB 1 1932

1222

certo for oboe and music in Rochestra.

THE BOSTON SYMPHONY AND GERSHWIN

Returning to his labors in Symphony Hall, Boston, after a mid-season respite, writes L. A. S. in the C. S. Monitor, Dr. Serge Koussevitsky received, on Jan. 29, a warm greeting. He then directed the fourteenth program of the Boston Symphony season, as follows: Taylor Suite, "Through the Looking Glass;" Gershwin, Rhapsody No. 2 for piano and orchestra; Scriabin, "Poem of Ecstasy."

Mr. George Gershwin's new rhapsody was performed on this occasion for the first time. In an interview last fall, Dr. Koussevitzky was quoted as saying that "the experimental stage is definitely past and we know who among the new composers have something of interest to offer." And again: "I hold no brief for those 'modernists' whose work I cannot find serious enough to bring to a first hearing. I must feel the reason for the existence of a work before I can begin its study."

It seems to follow, then, that Mr. Gershwin is one of the new composers who have something of interest to offer, and that Dr. Koussevitzky has felt the reason for the existence of this rhapsody. Let us not presume to question the conductor's judgment on the first point; we can only regret that the performance of the rhapsody did not make the reason for its existence so clear to us as it must be to him.

You will gain a sufficient notion of the work when you learn that it was originally to be entitled "Manhattan Rhapsody," or "Rhapsody in Rivets." The main musical idea, which was inspired by the riveting machines of New York, was used in a motion picture score, and while he was yet in Hollywood Mr. Gershwin was moved to incorporate it in a symphonic piece. This theme is merely a rhythmic figure of a type easily imagined. The other material of the piece is taken from the rag bag of musical comedy. The composer has learned more about the orchestra since writing his "Rhapsody in Blue" and the Piano Concerto, but this is hardly enough to lift him from the theater to the concert hall. Nor is a great symphony orchestra the ideal communicator of his music, which belongs essentially to the dance hall bands.

The other American composer represented fared better. Mr. Deems Taylor's early Suite seems likely to remain his principal contribution to musical literature, just as the story which inspired it remains the monument of its author, Lewis Carroll, in honor of whose centenary the suite was played.

It is true that Mr. Taylor has written other music, notably two operas which have been produced at the Metropolitan; but we believe that this suite is more truly representative of his talent. It is music which is happily wedded to its text, and which after 13 years still seems witty and charming.

Dr. Koussevitzky, alone among conductors, we are assured by Mr. Leonid Sabaneev in his "Modern Russian Composers," is qualified to officiate as high priest of Scriabin's tonal mysteries. We have never been able to soar with some of the commentators into the rarefied atmosphere where Scriabin dwells, but we were able to admire Dr. Koussevitzky's magnificent conception of this score, and the superb texture of sound that issued from the orchestra he guided through it

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
FEB 1 - 1932

With tickets selling at $1 and with George Gershwin as an "added attraction," the Boston Symphony orchestra found a hearty response to its special concert given for the benefit of the Boston unemployment relief fund. It is to be regretted that Boston's leading newspapers are in disagreement as to the interpretation of this event. The Herald argues that there is a larger public for the symphony concerts than is able to obtain admission to Symphony hall. If the capacity of the hall were twice what it is, the public, in the Herald's opinion, woulc eagerly fill the seats. To which the theatrical department of the Trans cript retorts, citing an "ill-informec 'contemporary" and declaring it opinion to be "solemn nonsense, that at the supplementary series o concerts now given on Tuesda afternoons there have been a cor siderable number of moderate-price seats available throughout the sea son. The Herald may have to ui derwrite a series of Sunday afte noon concerts, similar to those give by the Philharmonic orchestra New York, to determine whether or the Transcript is correct measuring the potential demand fi good music in Boston and vicinity

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THIS CLIPPING FROM
N. Y. TIMES
JAN 31 1932

The Boston Symphony Orches has received word from Sibelius the completion of his new symphor the Eighth. The Finnish composer is forwarding the score to Serge Koussevitzky for its first performance this Spring.

Dr. Koussevitzky will conduct the orchestra in its fifteenth program Friday afternoon and Saturday evening, Feb. 12 and 13, playing Bruckner's symphony No. 8 in C minor, Debussy's Rhapsody for orchestra and English horn, with Louis Speyer as the soloist, and the "Classical" symphony, by Prokofieff.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
FEB 3 - 1932

KOUSSEVITZKY CHARMS WITH SYMPHONY

With a program designed to bring out the best in orchestral music, Dr. Serge Koussevitzky and his Boston Symphony Orchestra yesterday at Constitution Hall delighted an audience headed by Mrs. Herbert Hoover.

Masterly Rendition

Two presentations were outstanding. One, the best, was Ravel's "Daphne et Chloe." With the love story of Daphne and Chloe woven through the theme, the work opened with the hushed sound of the wind instruments; slowly it developed, swelling to a mighty climax which left one breathless, with nerves a-tingle to a master's interpretation of a masterly work.

The second outstanding work was a group of eight miniatures "After a Russian Illustrated Alphebet," by Tcherepnin. These little gems ran the gamut of musical moods.

Brahms Highlight

The Brahms symphony was the piece de resistance of the program.

At this point it is well to repeat a criticism voiced here some time ago anent the lighting of Constitution Hall. The harsh, glaring light over the audience lent the one jarring note to an otherwise perfect program—it inevitably drew one back from the fairyland of music to the glaring world of reality. These lights can be, and should be softened.—C. B. S.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
FEB 2 1932

The Ambassador of France and Mme. Claudel entertained at luncheon today about 30 French musicians who are members of the Boston Symphony Orchestra, which will give a concert this afternoon.

Richmond Feb 2

Music

By George Harris

Boston Symphony Attracts Crowd.

The Boston Symphony Orchestra, outstanding for many years as sometimes the greatest and always one of the greatest of the orchestras of this country, gave us its annual concert last night. T. Michaux Moody knows that it is particularly popular with Richmond and wisely included it in this season's course, and it came at the psychological moment to draw a large audience to the City Auditorium.

Serge Koussevitzky was again the conductor, and stood before us with his usual directness of approach, lack of mannerisms and with his sensitiveness to every particle of musical beauty that his orchestra is capable of giving. Besides Mr. Koussevitzky's sincere interpretations and unfaltering control, he always chooses programs of great interest, both educational and emotional. Last night the ~~great fourth~~ symphony of Brahms, which opened the program, perhaps seemed to some listeners ponderously on the educational side, but those that got the thrill that is in it got a great thrill—the kind of reaction that brings stunned enjoyment rather than torrential applause. This symphony is not as often played as the other three by Brahms, and it is probable that it has never been played in Richmond before. Whether or not, it is an event to be remembered, and one that will doubtless grow in retrospect. The sonority of the orchestra, which is what Brahms always demands rather than startling instrumentation, was all there in this mighty organization, and Mr. Koussevitzky made this sonority rise and fall in great pulsating waves.

I cannot quite make out why anybody should write in this age, except as an exercise, the sort of imitation of the style of a past period such as we heard in the classical symphony by Prokofieff. Only in a few special places did it seem to have real spontaneity and anything approaching an original conception, unless a certain childishness of harmonic relationships has an intangible charm. Except in the last movement, which was rich with an interweaving of rapid melodies, I felt that a real classical symphony would have been more enjoyable. I could not help comparing it with the Mozart Symphony that we heard last year, not to the advantage of the modern work.

With the Tcherepnin "Miniatures" we were taken into a really modern field, where strange combinations of instruments, that made one almost laugh at their absurdity, fitted with the child mood that the music was meant to represent. The absurdities were mixed with passages of tenderness and simple beauty, and particularly in "Mama" one was convinced of sincere feeling. Tcherepnin is not the only Russian who has interpreted the emotions and imagination of a child, for Moussorgsky has written some most extraordinary children's songs, but those are only songs, while in the Tcherepnin pieces the canvas is broadened, and we are given a more telling picture. In comparison with the Ravel composition which followed, it was interesting to hear modern effects of orchestration used in a frankly grotesque way.

The second "Daphnis and Chloe" ballet by Ravel closed the program with a whirl of excitement. But we were a long time getting to the excitement, and the poetical part that came first probably seemed long drawn out to some listeners, unless it put them into a lathergic brown study, where the passage of time was forgotten. But the end was pagan and hilarious, a real casting off of all barriers and a complete abandonment to an almost drunken joy. In spite of the emotional whirl one got at the end, one could almost begrudge the time taken away from music that might have been a trifle more noble, a thought that is suggested by the memory of certain programs given here by the Boston Symphony Orchestra in the past. And this feeling would be quite different if we had more than one such concert in the season. But at certain moments during the evening I sat back with a feeling that it did not matter what the orchestra played, the mere sound of it was so beautiful.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
FEB 2 - 1932

* * *

The French Ambassador and Mme. Claudel entertained at luncheon today at the embassy, for a large group of French musicians who are here to play this afternoon with the Boston Symphony Orchestra at Constitution Hall.

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS-LEADER
FEB 2 - 1932

ORCHESTRA LULLS SENSE OF TUMULT

Boston Symphony Brings to Richmond Audience Beauty at Disturbed Time.

By HELEN de MOTTE.

The concert of the Boston Symphony orchestra last night came with a grateful sense of beauty in a world that seems increasingly filled with tumult. We fared forth to the old city auditorium to hear what has now become, we hope, an annual concert by this great orchestra under the direction of Serge Koussevitsky. It was not until the first movement of Brahms' Fourth Symphony had been played that we were able entirely to dispel the "wars and rumors of war" and the four bleak walls of the old market. Surely nothing, one felt, could be hopeless while there was such beauty as Brahms brought into the world with this symphony.

The satisfying poise, self-control and sanity of Brahms is always like a tonic. It was rather a stroke of genius to have combined this symphony with the modern Russian and French numbers which followed, instead of the Sibelius one first announced.

It was given the most delectable reading by Mr. Koussevitsky, all the tenderness, the grace and beauty of the melodic scheme being drawn forth with utmost warmth and grace, while the sonorities of the rich orchestration were built into a tonal texture of the utmost richness and depth. The last movement, harking back to an early form, the Passacaglia, was particularly fine from the standpoint of sonority and structural interest.

The "Classical Symphony," by Prokofieff, was an interesting modern composition in the Mozartean

scrutable "Egypt," the charming "Stars," the tender berceuse, "Mama," the humorous, pompous "General," the descriptive "Forest" music, and the gracious, stately "Czarina," all like pictures on a wall colorful delineations of their titles.

Ravel's "Daphnis et Chloe," has sometimes been called a "choleographic symphony," since it was written on order for the Diaghilev ballet in Paris. Distinctly a pantheistic theme, it is picturesquely characterized by the music and unique orchestration. Sensitive and imaginative, Ravel's music is always filled with poetic introspection. In the closing portion there are many striking polyharmonic effects. It was played with tremendous effectiveness last night.

An audience that did not completely fill the auditorium gave enthusiastic evidence of approval and satisfaction.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
FEB 2 - 1932

Chief Executive Host at White House

The President and Mrs. Hoover will be hosts at dinner this evening, when the Speaker and Mrs. John N. Garner will be the guests of honor. A large company has been invited to meet them, which will include a number of house guests who will arrive at the White House this afternoon.

Mrs. Hoover will entertain a party of friends in her box at the concert to be given by the Boston Symphony Orchestra at Constitution Hall this afternoon.

* * *

THIS CLIPPING FROM
N. Y. World-Telegram
FEB 2 - 1932

DIATONICS.

Florent Schmitt is to visit this country next fall to play his new piano concerto with the Boston Symphony Orchestra. M. Schmitt is gracefully referred to in his native France as the "wild boar of the Ardennes."

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE
FEB 2 1932

* * *

NEW SIBELIUS BIOGRAPHY

A new Sibelius biography has just been issued by the Oxford University Press. It is by Cecil Gray, who believes that after the present period of musical experiment and sensationalism has passed, Sibelius will emerge as "not only the greatest of his generation but one of the major figures in the entire history of music." Mr. Gray takes pains to correct an impression that Sibelius is not a full-blooded Finn, but predominantly Swedish.

The Eighth Symphony of Sibelius will be played for the first time anywhere this season by the Boston Symphony Orchestra in Bos[illegible]

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
FEB 2 1932

PRESIDENT and Mrs. Hoover will be hosts at dinner this evening, entertaining in compliment to the new Speaker of the House of Representatives and Mrs. John N. Garner. Several guests from out of town will be entertained at the White House during their stay.

Mrs. Hoover with a group of guests will occupy a box at the concert this afternoon of the Boston Symphony Orchestra, when Serge Koussevitsky will conduct.

WARREN HEAD OF SYMPHONY

Succeeds Judge Cabot as President of Trustees

Post — Feb. 2

Bentley W. Warren, noted Boston lawyer and music lover, was elected president of the board of trustees of the Boston Symphony Orchestra at a meeting of the board, held yesterday. He succeeds the late Judge Frederick P. Cabot, who held the office until his death, recently.

The trustees also announced that, under the will of Sally C. Cochran, the sum of $25,000 has been given to the orchestra's endowment fund, swelling the fund to a total of $434,559.55.

Mr. Warren is 68, a native of Boston, graduate of Williams College, of which he is now senior trustee, and one of the original trustees of the orchestra when it was incorporated. Since 1927 he has been vice-president of the corporation. During the World war he was legal advisor to the United States Fuel Administrator, and his most recent activity in the law has been to represent five New England States in the controversy over the New England railroads.

Herald Feb 2

BENTLEY W. WARREN SYMPHONY BOARD HEAD

Vice-President of Trustees to Succeed Late Judge Cabot

Bentley W. Warren, prominent atorney, who has been vice-president of he board of trustees of the Boston Symphony orchestra since 1927, yester ay was elected president of the board o succeed the late Judge Frederick P. Cabot, who had been president since he board was formed in 1918.

It was announced yesterday also that he endowment fund of the orchestra has been increased to $434,559.55 by a $25,000 bequest of Sally C. Cochran.

Mr. Warren, who was born in Boston April 20, 1864, was one of the original trustees of the Boston Symphony orchestra, and succeeded to the vice-presidency on the death of Galen Stone in 1927. He was graduated from Williams College in 1885 and was admitted to the bar in 1888. He is senior trustee of Williams, having served on its board the last 29 years.

1272

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

FEB 1 1932

certo for oboe and music in Rochestra.

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The other American composer represented fared better. Mr. Deems Taylor's early Suite seems likely to remain his principal contribution to musical literature, just as the story which inspired it remains the monument of its author, Lewis Carroll, in honor of whose centenary the suite was played.

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By George Harris

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The Boston Symphony Orchestra, outstanding for many years as sometimes the greatest and always one of the greatest of the orchestras of this country, gave us its annual concert last night. T. Michaux Moody knows that it is particularly popular with Richmond and wisely included it in this season's course, and it came at the psychological moment to draw a large audience to the City Auditorium.

Serge Koussevitzky was again the conductor, and stood before us with his usual directness of approach, lack of mannerisms and with his sensitiveness to every particle of musical beauty that his orchestra is capable of giving. Besides Mr. Koussevitzky's sincere interpretations and unfaltering control, he always chooses programs of great interest, both educational and emotional. Last night the ~~great fourth~~ symphony of Brahms, which opened the program, perhaps seemed to some listeners ponderously on the educational side, but those that got the thrill that is in it got a great thrill—the kind of reaction that brings stunned enjoyment rather than torrential applause. This symphony is not as often played as the other three by Brahms, and it is probable that it has never been played in Richmond before. Whether or not, it is an event to be remembered, and one that will doubtless grow in retrospect. The sonority of the orchestra, which is what Brahms always demands rather than startling instrumentation, was all there in this mighty organization, and Mr. Koussevitzky made this sonority rise and fall in great pulsating waves.

I cannot quite make out why anybody should write in this age, except as an exercise, the sort of imitation of the style of a past period such as we heard in the classical symphony by Prokofieff. Only in a few special places did it seem to have real spontaneity and anything approaching an original conception, unless a certain childishness of harmonic relationships has an intangible charm. Except in the last movement, which was rich with an interweaving of rapid melo-

the latter with 10 points, were hig for Battery Park.

The line-ups:

Weatherford (28).

	G.	F.	T.
Vaile, f.	1	3	
Whitley, f.	3	1	
Bryant, c.	1	0	
Randlett, g.	0	1	
Wilkinson, g.	6	1	

instruments, that made one almost laugh at their absurdity, fitted with the child mood that the music was meant to represent. The absurdities were mixed with passages of tenderness and simple beauty, and particularly in "Mama" one was convinced of sincere feeling. Tcherepnin is not the only Russian who has interpreted the emotions and imagination of a child, for Moussorgsky has written some most extraordinary children's songs, but those are only songs, while in the Tcherepnin pieces the canvas is broadened, and we are given a more telling picture. In comparison with the Ravel composition which followed, it was interesting to hear modern effects of orchestration used in a frankly grotesque way.

The second "Daphnis and Chloe" ballet by Ravel closed the program with a whirl of excitement. But we were a long time getting to the excitement, and the poetical part that came first probably seemed long drawn out to some listeners, unless it put them into a lathergic brown study, where the passage of time was forgotten. But the end was pagan and hilarious, a real casting off of all barriers and a complete abandonment to an almost drunken joy. In spite of the emotional whirl one got at the end, one could almost begrudge the time taken away from music that might have been a trifle more noble, a thought that is suggested by the memory of certain programs given here by the Boston Symphony Orchestra in the past. And this feeling would be quite different if we had

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS-LEADER

FEB 2 - 1932

ORCHESTRA LULLS SENSE OF TUMULT

Boston Symphony Brings to Richmond Audience Beauty at Disturbed Time.

By HELEN de MOTTE.

The concert of the Boston Symphony orchestra last night came with a grateful sense of beauty in a world that seems increasingly filled with tumult. We fared forth to the old city auditorium to hear what has now become, we hope, an annual concert by this great orchestra under the direction of Serge Koussevitsky. It was not until the first movement of Brahms' Fourth Symphony had been played that we were able entirely to dispel the "wars and rumors of war" and the four bleak walls of the old market. Surely nothing, one felt, could be hopeless while there was such beauty as Brahms brought into the world with this symphony.

The satisfying poise, self-control and sanity of Brahms is always like a tonic. It was rather a stroke of genius to have combined this symphony with the modern Russian and French numbers which followed, instead of the Sibelius one first announced.

It was given the most delectable reading by Mr. Koussevitsky, all the tenderness, the grace and beauty of the melodic scheme being drawn forth with utmost warmth and grace, while the sonorities of the rich orchestration were built into a tonal texture of the utmost richness and depth. The last movement, harking back to an early form, the Passacaglia, was particularly fine from the standpoint of sonority and structural interest.

The "Classical Symphony," by Prokofieff, was an interesting modern composition in the Mozartean style. The third movement was particularly charming.

"Miniatures" Interesting.

Tcherepnin's "Eight Miniatures After a Russian Illustrated Alphabet" were interesting bits of modern impressionism—almost, one might say, program music, since they were frankly descriptive, with the inscrutable "Egypt," the charming "Stars," the tender berceuse, "Mama," the humorous, pompous "General," the descriptive "Forest" music, and the gracious, stately "Czarina," all like pictures on a wall colorful delineations of their titles.

Ravel's "Daphnis et Chloe," has sometimes been called a "choleographic symphony," since it was written on order for the Diaghilev ballet in Paris. Distinctly a pantheistic theme, it is picturesquely characterized by the music and unique orchestration. Sensitive and imaginative, Ravel's music is always filled with poetic introspection. In the closing portion there are many striking polyharmonic effects. It was played with tremendous effectiveness last night.

An audience that did not completely fill the auditorium gave enthusiastic evidence of approval and satisfaction.

THIS CLIPPING FROM
N. Y. World-Telegram

FEB 2 - 1932

DIATONICS.

Florent Schmitt is to visit this country next fall to play his new piano concerto with the Boston Symphony Orchestra. M. Schmitt is gracefully referred to in his native France as the "wild boar of the Ardennes."

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

FEB 2 1932

* * *

NEW SIBELIUS BIOGRAPHY

A new Sibelius biography has just been issued by the Oxford University Press. It is by Cecil Gray, who believes that after the present period of musical experiment and sensationalism has passed, Sibelius will emerge as "not only the greatest of his generation but one of the major figures in the entire history of music." Mr. Gray takes pains to correct an impression that Sibelius is not a full-blooded Finn, but predominantly Swedish.

The Eighth Symphony of Sibelius will be played for the first time anywhere this season by the Boston Symphony Orchestra in Bos

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

FEB 2 1932

PRESIDENT and Mrs. Hoover will be hosts at dinner this evening, entertaining in compliment to the new Speaker of the House of Representatives and Mrs. John N. Garner. Several guests from out of town will be entertained at the White House during their stay.

Mrs. Hoover with a group of guests will occupy a box at the concert this afternoon of the Boston Symphony Orchestra, when Serge Koussevitsky will conduct.

WARREN HEAD OF SYMPHONY

Succeeds Judge Cabot as President of Trustees

Post — Feb 2

Bentley W. Warren, noted Boston lawyer and music lover, was elected president of the board of trustees of the Boston Symphony Orchestra at a meeting of the board, held yesterday. He succeeds the late Judge Frederick P. Cabot, who held the office until his death, recently.

The trustees also announced that, under the will of Sally C. Cochran, the sum of $25,000 has been given to the orchestra's endowment fund, swelling the fund to a total of $434,559.55.

Mr. Warren is 68, a native of Boston, graduate of Williams College, of which he is now senior trustee, and one of the original trustees of the orchestra when it was incorporated. Since 1927 he has been vice-president of the corporation. During the World war he was legal advisor to the United States Fuel Administrator, and his most recent activity in the law has been to represent five New England States in the controversy over the New England railroads.

Herald Feb 2

BENTLEY W. WARREN SYMPHONY BOARD HEAD

Vice-President of Trustees to Succeed Late Judge Cabot

Bentley W. Warren, prominent attorney, who has been vice-president of the board of trustees of the Boston Symphony orchestra since 1927, yesterday was elected president of the board to succeed the late Judge Frederick P. Cabot, who had been president since the board was formed in 1918.

It was announced yesterday also that the endowment fund of the orchestra has been increased to $434,559.55 by a $25,000 bequest of Sally C. Cochran.

Mr. Warren, who was born in Boston April 20, 1864, was one of the original trustees of the Boston Symphony orchestra, and succeeded to the vice-presidency on the death of Galen Stone in 1927. He was graduated from Williams College in 1885 and was admitted to the bar in 1888. He is senior trustee of Williams, having served on its board the last 29 years.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

FEB 1 - 1932

With tickets selling at $1 and with George Gershwin as an "added attraction," the Boston Symphony orchestra found a hearty response to its special concert given for the benefit of the Boston unemployment relief fund. It is to be regretted that Boston's leading newspapers are in disagreement as to the interpretation of this event. The Herald argues that there is a larger public for the symphony concerts than is able to obtain admission to Symphony hall. If the capacity of the hall were twice what it is, the public, in the Herald's opinion, would eagerly fill the seats. To which the theatrical department of the Transcript retorts, citing an "ill-informed 'contemporary'" and declaring it opinion to be "solemn nonsense," that at the supplementary series of concerts now given on Tuesday afternoons there have been a considerable number of moderate-priced seats available throughout the season. The Herald may have to underwrite a series of Sunday afternoon concerts, similar to those given by the Philharmonic orchestra New York, to determine whether or the Transcript is correct measuring the potential demand for good music in Boston and vicinity.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

FEB 3 - 1932

KOUSSEVITZKY CHARMS WITH SYMPHONY

With a program designed to bring out the best in orchestral music, Dr. Serge Koussevitzky and his Boston Symphony Orchestra yesterday at Constitution Hall delighted an audience headed by Mrs. Herbert Hoover.

Masterly Rendition

Two presentations were outstanding. One, the best, was Ravel's "Daphne et Chloe." With the love story of Daphne and Chloe woven through the theme, the work opened with the hushed sound of the wind instruments; slowly it developed, swelling to a mighty climax which left one breathless, with nerves a-tingle to a master's interpretation of a masterly work.

The second outstanding work was a group of eight miniatures "After a Russian Illustrated Alphebet," by Tcherepnin. These little gems ran the gamut of musical moods.

Brahms Highlight

The Brahms symphony was the piece de resistance of the program.

At this point it is well to repeat a criticism voiced here some time ago anent the lighting of Constitution Hall. The harsh, glaring light over the audience lent the one jarring note to an otherwise perfect program—it inevitably drew one back from the fairyland of music to the glaring of reality. These lights and should be softened.—

THIS CLIPPING FROM
N. Y. TIMES

JAN 3 1 1932

The Boston Symphony Orchestra has received word from Sibelius of the completion of his new symphony, the Eighth. The Finnish composer is forwarding the score to Serge Koussevitzky for its first performance this Spring.

Dr. Koussevitzky will conduct the orchestra in its fifteenth program Friday afternoon and Saturday evening, Feb. 12 and 13, playing Bruckner's symphony No. 8 in C minor, Debussy's Rhapsody for orchestra and English horn, with Louis Speyer as the soloist, and the "Classical" symphony, by Prokofieff.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

FEB 2 1932

The Ambassador of France and Mme. Claudel entertained at luncheon today about 30 French musicians who are members of the Boston Symphony Orchestra, which will give a concert this afternoon.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

FEB 2 - 1932

* * *

The French Ambassador and Mme. Claudel entertained at luncheon today at the embassy, for a large group of French musicians who are here to play this afternoon with the Boston Symphony Orchestra at Constitution Hall.

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THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

FEB 2 - 1932

Chief Executive Host at White House

The President and Mrs. Hoover will be hosts at dinner this evening, when the Speaker and Mrs. John N. Garner will be the guests of honor. A large company has been invited to meet them, which will include a number of house guests who will arrive at the White House this afternoon.

Mrs. Hoover will entertain a party of friends in her box at the concert to be given by the Boston Symphony Orchestra at Constitution Hall this afternoon.

* * *

Transcript Feb 2

At a meeting yesterday, the Trustees of the Symphony Orchestra chose Mr. Bentley W. Warren to be President of the Board in succession to the late Frederick P. Cabot. Mr. Warren became a trustee when the Board was organized in 1918. He has been Vice-president since 1927. . . . The Trustees also announced the addition of $25,000 to the Endowment Fund—a legacy from the estate of Sally C. Cochran. The Fund now stands at $439,559.55.

THIS CLIPPING FROM
N. Y. World-Telegram

FEB 2 - 1932

HEADS ORCHESTRA.

BOSTON, Feb. 2.—Bentley W. Warren, Boston lawyer, has been elected president of the Boston Symphony Orchestra, succeeding the late Judge Frederick P. Cabot.

THIS CLIPPING FROM THE
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

FEB 2 1932

ATTY. BENTLEY WARREN HEADS SYMPHONY BOARD

Bentley W. Warren, prominen attorney, who has been vice-president of the board of trustees of the Boston Symphony Orchestra since 1927, yesterday was elected president of the board to succeed the late Judge Frederick P. Cabot, who had been president since the board was formed in 1918.

Mr. Warren, who was born in Boston, April 20, 1864, was one of the original trustees of the Boston Symphony Orchestra, and succeeded to the vice-presidency on the death of Galen Stone in 1927. He was graduated from Williams College in 1885 and was admitted to the bar in 1888. He is senior trustee of Williams, having served on its board the last 29 years. Atty. Warren has been senior counsel for the Holyoke Water Power Co. in a number of its important law cases in recent years.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

FEB 2 - 1932

Warren Heads Symphony.

BOSTON, Feb. 2 (United Press)—Bentley W. Warren, Boston lawyer, has been elected president of the Boston Symphony orchestra, succeeding the late Judge Frederick P. Cabot.

Glasgow, Scotland, police are warring on shoplifters.

An old-fashioned circus is attracting crowds in London.

THIS CLIPPING FROM
SO. MANCHESTER, CONN.
HERALD

FEB 2 - 1932

HEADS TRUSTEES

Boston, Feb. 2.—(AP)—Bentley W. Warren, prominent attorney has been elected president of the board of trustees of the Boston Symphony Orchestra, it was announced today.

Warren, who succeeds Judge Frederick P. Cabot who died last month, is one of the original trustees of the orchestra.

THIS CLIPPING FROM
TORRINGTON, CONN.
REGISTER

FEB 2 - 1932

Heads Orchestra Trustees

Boston, Feb. 2 (AP).—Bentley W. Warren, prominent attorney, has been elected president of the board of trustees of the Boston symphony orchestra, it was announced today.

Warren, who succeeds Judge Frederick P. Cabot, who died last month, is one of the original trustees of the orchestra.

THIS CLIPPING FROM THE
QUINCY, MASS.
NEWS

(6)

FEB 2 1932

one-car, third-class garage.

NEW SYMPHONY HEAD

Boston (UP)—Bentley W. Warren, Boston Lawyer, has been elected president of the Boston Symphony orchestra, succeeding the late Judge Frederick P. Cabot.

THIS CLIPPING FROM
ANSONIA, CONN.
SENTINEL

FEB 2 - 1932

PRESIDENT OF BOSTON SYMPHONY BOARD

Boston, Feb. 2.—(AP)—Bentley W. Warren, prominent attorney, has been elected president of the board of trustees of the Boston symphony orchestra, it was announced today.

Warren, who succeeds Judge Frederick P. Cabot, who died last month, is one of the original trustees of the orchestra.

THIS CLIPPING FROM
N. Y. Herald-Tribune

FEB 2 - 1932

The Conning Tower

THOUGHT FOR THE WEEK

If I could seize my wayward traitor heart—
Sentenced to death by order of its peers—
And toss it over life's Tarpeian rock,
I might go back to Rome again—dear Rome—
Live out my life an honored senator
And legislate on aqueducts and wars.

Nor need I worry lest my heart should lie
Unburied and accurst: it knows a friend
Who gladly would climb down that painful slope
And give the poor crushed thing its burial
So that the gods could let it sleep in peace.

And I too should know peace—no longer lie
Wakeful till dawn the while it pled with me
For wild empiric laws no state dare pass.
Aware its death was legal and most just,
I might sleep through the night, knowing my heart
Would never haunt me with its strange demands.

KATHERINE BURTON

Excellent as are the notes that appear on the programs of concerts such as those given by the Philadelphia and Boston Orchestras, it seems to us that the compilers, by stealing an idea from Liberty, could do a greater service to those who attend concerts. Liberty, as is now well known, tells its readers what the reading-time of each article or story is. Of course, that time varies necessarily, for some of us read more slowly than others. But if a musical composition be played at approximately the tempo that the composer has indicated, the length of time that it takes to play will not vary much; and even if one conductor plays, for example, the Fifth Symphony three minutes faster than another, the note-compiler knows, or can find out, how long it takes his orchestra to play each piece.

If you read, for instance, under Serenade No. 2, in A major, Op. 16 . . . Johannes Brahms, that the playing time is 21 minutes, you know that when about ten minutes along you hear a passage that sounds like an ending, it is nothing of the kind. You know it is a false armistice. You have been living in a fool's paradise. Also the scheme would add excitement to what might otherwise be a bald and unconvincing evening. You would get to wondering, possibly even to betting, whether the good old orchestra would get in on time. You would know whether, if the notator were able to say, the orchestra played it according to the composer's notion of tempo. You would know, if you read that the last piece took 82 minutes to play, whether you would rather stay or go home.

If the note-compilers won't do that, we appeal to the press departments of all musical organizations, of violinists, and pianists. Let them, when they send the announcements to the papers, append the figures; let them say that the playing of this or that by this or that soloist will take 43 minutes. . . . How long is it going to take George Gershwin to play his Rhapsody No. 2 next Friday evening?

THIS CLIPPING FROM
N. Y. Herald-Tribune

FEB 3 - 1932

WASHINGTON

Mrs. Hoover attended the Boston Symphony Orchestra concert yesterday.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 3 - 1932

Heads Symphony Board.

Boston, Feb. 2.—(AP.)—Bentley W. Warren, prominent attorney, has been elected president of the board of trustees of the Boston Symphony Orchestra, it was announced today. Warren, who succeeds Judge Frederick P. Cabot, who died last month, is one of the original trustees of the orchestra.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

FEB 3 - 1932

Boston (AP)—Bentley W. Warren, prominent attorney, has been elected president of the board of trustees of the Boston Symphony orchestra, it was announced yesterday. Warren, who succeeds Judge Frederick P. Cabot, who died last month, is one of the original trustees of the orchestra.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

FEB 3 - 1932

Brahms' Symphony Features Boston Concert.

THE Boston Orchestra came out of the East yesterday afternoon and played, alas, the only concert that it will play here this season. Dr. Serge Koussevitzky, whose last year's Bee[illegible]festival in the same hall ([illegible]) is still remembered with the utmost affection, undertook at yesterday's concert a Corelli suite, "Eight Miniatures," by Nikolai Tcherepnin; Ravel's "Daphnis et Chloe" ballet from the second suite, and the all-magnificent Brahms fourth symphony in E minor.

Serge Koussevitzky.

The audience, which was very large and exceedingly enthusiastic, rewarded Dr. Koussevitzky's readings with thunderous applause, which reached its highest peak after the Brahms symphony, and after the Ravel ballet music. The Brahms was, of course, the great undertaking of the afternoon, and since the mightiest of the classics have lain much neglected on the shelves this season by out-of-town orchestras, it was a rare treat to be indulged with not only some of this great composer's best music but with some of Koussevitzky's most pungent musical interpretations. Even those who still rebel against composer Brahms must have been stirred by yesterday's performance. The orchestra, which plays always with authority and as though to remind us that it has often been called the ringleader of the orchestral world, supplied yesterday the utmost in veneration to this favorite symphonic work.

While the Brahms was unquestionably the high point of the afternoon, those present perhaps wondering when they will have a chance to hear such a work again, the orchestral horizon being full to the brim of cacophonous Russian moderns (shades of next week's Philadelphia concert), the program as a whole well rounded and splendidly executed. The "badinerie" of the Corelli suite began the program cheerfully, the eight miniatures from "After a Russian Illustrated Alphabet" seemed more often than not colorful and melodious—especially the sweeping full-blooded tone of "The Tsarina" and the gentle miniature called "Mama"—and the Ravel "Daphnis et Chloe" was played by the orchestra with real genius—the final climaxes and the "sweet conglomeration of noises" being really superb.

It might be hinted here, too, that while Koussevitzky presents his share of the more modern moderns, he invariably offers those which have a more easily recognizable form and substance, and which do not require herculean effort to listen to. For this reason his yesterday's program, with its final version of one of the most loved symphonies, was a supremely eloquent expression on the part of one of the most tried and true and famed symphony conductors.

E. DE S. MELCHER.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

123

FEB 3 1932

Unnecessary Erosion

WHEN a Virginia court ruled that Acca Temple was not legally obligated to keep open the Mosque for T. MICHAUX MOODY'S series of entertainment, THE TIMES-DISPATCH said:

> Repeatedly in the future, occasions will arise when the City will find ample use for the Mosque auditorium; there will be times when there will be a crying need for it. These will bob up, like truth, to insist upon its preservation. The City must be receptive to its own needs.

The first of these occasions which "will bob up, like truth," was the cancellation by MR. MOODY of the performance of a group of Spanish dancers because Richmond no longer possessed a suitable theatre for their appearance. Supporters of the entertainment program obviously believed that something had been denied them unreasonably; their comments and their regrets constituted the first erosive influence which will grow to the point where it will bring about the reopening of the Mosque. But the lack of opportunity to see LA ARGENTINA was at most something impersonal and not at all the intimate influence of witnessing a performance under conditions less favorable than those which obtain at Acca's fine auditorium.

The second of these occasions which threaten to become as ubiquitous as Banquo's ghost came Monday night, when Richmond's music lovers thronged the old City Auditorium to hear DR. KOUSSEVITZKY'S Boston Symphony play an exalting program. We have no quarrel with the old auditorium; associated with it are memories dear to many people; it has played a part in the entertaining of another generation, but it is a patent fact that theatre construction has passed on and left it quite unfitted for the finer purposes of a civic auditorium.

Monday night, our sympathies were quite divided between the audience that filled the main floor of the auditorium almost to the point where it was seated in the lap of the orchestra and the slightly embarrassed musicians from Boston, who obviously were a bit surprised at the intimacy of the seating arrangements. The audience possibly was just as acutely sensitive of the fact that Boston's Symphony was accustomed to something a little better as were the musicians. Passing over the mutual embarrassment, the fact remains that the setting was not in keeping with the artistic treat Richmond experienced. There are those who may have commented under their breath that it was unfortunate that the visitors happened to be from the city that is as much a rival of Richmond culturally as it is in the traditions associated with American colonization and independence.

As the gifted leader raised his baton, the musicians settled to the perfection of art which obscures surroundings and the audience to the appreciation which has a similar result. The entertainment was sufficient to justify the thronging to attend it, even if it were held in Byrd Park on a winter night. It was a manifestation that our people are cordially, even thoroughly, appreciative of the best of entertainment. We mention this, not to trumpet the fact that they will jam the City Auditorium to hear the symphony, but as assurance that any series of entertainment suitable to the Mosque will be certain of large attendance.

The major significance of the performance, however, and it was on the lips of half the persons assembling in the auditorium, was the perfectly plain fact that Richmond needs to get the Mosque reopened for such entertainments. This is the second instance in a month bringing this conclusion home to Richmonders. It will come home to them every time they attend an entertainment that is better fitted to the Mosque than the surroundings in which it is held; it will irritate them each time they learn that certain entertainments or conventions have declined to come to Richmond because they could not obtain the Acca auditorium.

THE TIMES-DISPATCH takes the occasion simply to remind our people that recurrent occasions emphasizing the importance of the Mosque to our City will eventuate in its reopening. It would be advantageous to Richmond if our City administration could appreciate this certainty without further delay, inasmuch as the end seems certain. It would be helpful if the civic agencies would set about, with the conviction of necessity, to do what is necessary to provide our community with a suitable auditorium. The situation is so obvious that there seems no reason for temporizing.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

124

FEB 3 - 1932

BOSTON SYMPHONY PRESENTS DYNAMIC CONCERT IN CAPITAL

By MADELINE ENSIGN

If you have ever been the least uncertain as to the real meaning of the word "dynamic" you should make it a point to witness Dr. Serge Koussevitzky at the helm of ~~the~~ Boston Symphony Orchestra.

Yesterday a plentiful audience headed by Mrs. Herbert Hoover and her party and including among its sincerely interested listeners, Hans Kindler, conductor of the National Symphony Orchestra, assembled in Constitution Hall to enjoy another inspiring afternoon with the energetic Russian maestro and his talented musicians.

The program, which did not run according to the printed sheet, but which was more satisfactorily begun by the Corelli suite, was one of Koussevitzky's better arrangements. It ran the gamut of orchestral endeavors. It furnished a complete opportunity for this reputable symphonic unit to exhibit its claim to renown.

* * *

Two works in particular impressed the audience by virtue of their infrequent appearances on programs. The first was Ravel's "Daphnis and Chloe" ballet; the second Tcherepnin's "Eight Miniatures," after a Russian illustrated ballet.

On this occasion we listened to an unfamiliar Ravel. We found not another of his bizarre gems but a great and stirring opus of enthralling brilliance. A tone poem depicting "Daybreak," "Pantomime" and a "General Dance" with the great love story of Daphnis and Chloe acting as the main theme.

The work is almost disconcerting in its mysterious romantic vision and its strangely liberal form. Opening as it does with a hushed murmur of wind instruments and developing slowly, rhythmically, forcefully to a magnificent climax in a tumultous harmony of wild, somewhat pantheistic abandonment, it leaves the hearer shaken but exhilarated. It is Ravel, greater, more ingenious than all of his entertaining and humorous works could ever make him.

* * *

Tcherepnin's miniatures were jewels of color and loveliness. From the eight we would select "Egypt" with its restful, Oriental theme that was in itself a chant of repose and quietude. This, in strict opposition with the fast moving, overwhelming and turbulent "Baba-jaga," made it easier to pierce the composer's concept of an evil witch flying through the air in a mortar.

Daintiness and fragility of tone stamped the "Maman" while the glorious splendor of music that soulfully poured from "Le Foret" was but a share removed in grandeur from the pompous and military "La Tsarine." Such a contrast of mood and challenge to the sensitivity of conductor and musician is seldom passed so magnanimously.

Brahm's ponderous Fourth Symphony E Minor, consumed the second half of the program which did not conclude until later than most afternoon concerts. Koussevitsky is perfectly capable of reading this composer. His fiery personality drew from the score every vestige of expression that Brahms has made so important in his works. The composer would have been well pleased.

THIS CLIPPING FROM
N. Y. TIMES

FEB 3 - 1932

WASHINGTON.

Mrs. Herbert Hoover entertained at the Boston Symphony Orchestra concert, conducted by Serge Koussevitsky, Mrs. Charles Francis Adams, wife of the Secretary of the Navy; Mrs. Leonidas C. Dyer, wife of Representative Dyer of Missouri, and her house guests, Mrs. Goodrich, wife of former Governor Goodrich of Indiana, and Mrs. Lewis L. Strauss of New York.

THIS CLIPPING FROM
WATSONVILLE, CALIF.
REGISTER

FEB 3 _ 19

Second Rhapsody By Gershwin Pleases Premiere Audience

(By ASSOCIATED PRESS)

BOSTON, Feb. 2. — The song of the riveter was heard in Symphony Hall yesterday and a distinguished audience of several thousand applauded in general delight, for it was the premiere of George Gershwin's second rhapsody.

Gershwin, himself was at the piano.

The hand that wielded the baton over an ensemble of musical instruments which included a fly swatter was that of Dr. Serge Koussevitsky, conductor of Boston's Symphony Orchestra.

Written originally to be used in connection with a motion picture, the composition as it was played was a greatly expanded work. The staccato note of the riveter tinkled loudly from the treble cleft of the keyboard as Gershwin's dynamic fingers went into action and the orchestra took it up.

The performance was almost eight years to the day from the time Gershwin's first rhapsody, the now celebrated "Rhapsody in Blue," created musical history under the baton of Paul Whiteman.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

FEB 3 _ 1932

BOSTON SYMPHONY FEATURES BRAHMS

Warm Reception Is Given Dr. Koussevitzky at Constitution Hall.

A beautiful Brahms symphony, his noted one in E minor, was the piece de resistance of the concert by the Boston Symphony Orchestra at Constitution Hall yesterday afternoon.

The orchestra was conducted by the eminent musician, Dr. Serge Koussevitzky, and it proved to be one of the most delightful presentations of the musical season. The concert was given under the local management of Mrs. Wilson-Greene.

Frieda Hempel, Viennese operatic star, who was the soloist at the concert of the National Symphony Orchestra on Sunday, occupied a stage box and was very enthusiastic in her applause.

Dr. Koussevitzky was in fine form and gave an inspired reading of the Brahms symphony, each of its four movements vying in beauty and melodic tone pictures with the other.

The audience was won also by the Ravel number. The ballet from "Daphnis and Chloe," with its tremendous finale. An illustrated alphabet by N. Tcherepnin, typically Russian music, also pleased the audience, while Corelli's dainty suite with three enchanting movements completed the comprehensive concert.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 3 1932

The Boston Symphony Orchestra has received word from Jan Sibelius, the eminent Finnish composer, that he has completed his new symphony, the eighth in the list. He is sending the score to Mr. Koussevitzky, who contemplates its first performance in America, this spring.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

FEB 3 - 1932

* * *

The Ambassador of France and Mme Claudel entertained at luncheon yesterday for the 30 French musicians who are playing with the Boston Symphony Orchestra.

* * *

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

FEB 4 1932

Boston Symphony Presents Annual Concert At Lyric

Serge Koussevitzky Conducts Program That Includes Works By Tschaikowsky And Ravel

The swiftness of a year's passing was illustrated last night when Serge Koussevitzky and his Boston Symphony Orchestra presented their annual concert at the Lyric. The orchestra is the only one which has preserved its traditional physical aspect, and there is a real sentiment in its return which more than any of the others has been the *arbiter elegantiarum* of Baltimore symphonic taste.

No matter what other directors do to cajole public approbation, Mr. Koussevitzky is never behind the procession, and for the sake of the magnificent Ravel he offered as well as for its own, even the Tschaikowsky Pathetique is forgiven.

Murmers of dissatisfaction over the symphony before the concert seemed somehow to evaporate before the Russian director's telling restoration of its barbaric morbidness and bigness. With him, it became not the recital of a personal melancholia, but the imperishable record of the sadness that was always Russia.

One may complain of a lack of homogeneity in the various choirs, but this became a virtue in the emphasis Mr. Koussevitzky laid upon them from time to time. A lack of emphasis on the third beat of the *basso ostinato* of the second movement gave noticeable accretion in savage monotony of those bars. Changes in accent of the *Allegro Vivace* greatly enhanced its characteristic dance feeling. From the first heavy measures to the final sorrowful bars, the symphony was emphatically Russian.

A Corelli Suite—*Sarabande-Gigue* and *Badinerie*, wholly precise, delightfully artificial, yet graceful and lucid—saw the concert under way, with Vincent d'Indy's Symphonic Variations, *Istar*, to keep it company. It was the first of M. d'Indy on local programs for a considerable interval.

During the interval something has happened and *Istar* sounded more like a pleasing fusion of well-chosen sound, too reminiscent of Wagner, than a symphonic poem on the description of the moon goddess' descent into oblivion, a colorful bit of verse. To confirm the notion of the pallor of the d'Indy opus, the Ravel excerpts which followed it seemed electric by contrast.

Respect for M. Ravel's genius and for the Boston orchestra's mettle in presenting the *Daphne and Chloe* ballet music took a sharp upturn. If the French composer has appeared in remarkable guises before he surpassed himself in this ballet. His tricks of orchestration are inexhaustible. The most alluring of phrases, never heard before, rose out of the superlatively constructed score.

It is wonderfully lazy music, which spreads itself out luxuriously, or is unchained revelry, in which the drums crash and there is a burst of sound opposite in the strings of such power as though the sound had penetrated the floor and come up of its own weight. The basses roar and the answer comes from the winds.

Nothing is comparable with Ravel's description of dawn in the first of the excerpts, and when at times one fancies a repetition from another of Ravel's works, it is gone immediately in the manifold, exotic creations of this nimblest of minds. Mr. Koussevitzky and his men paid a worthy compliment to the ballet music in a vivid and inspiring performance of it.

H. S. T.

THIS CLIPPING FROM
N. Y. JOURNAL

FEB 4 - 1932

Program Change

A change in the program of the Boston Symphony Orchestra in Carnegie Hall tomorrow evening substitutes for Paul Hindemith's "Concert Music," d'Indy's "Instar" variations.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

FEB 4 - 1932

Boston Symphony Enchants Music Lovers at Lyric

Such human achievements as the concert presented by the Boston Symphony Orchestra at the Lyric last evening lie beyond any criticism on the grounds of beauty or perfection of execution.

If any unsatisfied minority was to be found among the large and enthusiastic audience, most certainly they could have been discovered only in the ranks of the ultramoderns, who may have not shared the general rejoicing that Vincent d'Indy's "Istar" was substituted on the program for the promised Hindemith composition.

AHEAD OF THEIR TIME

These symphonic variations, first brought out some thirty-five years ago, although representative in matter, are in actual manner far ahead of their time in the ingenuity and boldness of their harmonies, and the vivacious originality of their structure.

A highly imaginative composition, with a decided element of fantasy, Dr. Serge Koussevitsky gave the work a reading of the greatest finesse.

The quiet distinction of this great conductor, the refinement and discrimination of his taste, the quality of his emotional and intellectual apprehension was never more apparent than last evening, and he gave a superlative interpretation of the Tschaikowsky Sixth Symphony, which was the major composition presented.

SCULPTURAL MAJESTY

Confronted by this monumental work it is difficult to suggest more than a few angles of its sculptural majesty, the fading echo of the theme that closes the first movement—the amazing crescendo, set forth by the drums and basses—the magnificent marcato, shining with the wild color of frenzied banners in battle—the dramatic finale.

Dr. Koussevitsky practically ignored his score for the symphony, although he kept a book on the conductor's stand throughout the program, which opened with a suite arranged by Pinelli from a series published by Corelli in 1700, a delightful composition for strings alone, beginning with a somber stately "Sarabande," and turning from a graceful Gigue, to the most capricious and frolicsome "Badinerie."

SPINS MUSICAL WEB

The brasses and woodwinds were much in evidence as well, for the Ravel ballet excerpts, taken from his "Daphnis and Chloe."

Here the French composer has spun a web of shimmering gossamer, where the merry loves of shepherd and shepherdess are darkened by the purpler passions of Pan, and set against a background of trickling waters, scampering flocks, rustling reeds and whispering breezes developing finally into repeated sweeping crescendo bursts of dancing figures.

An evening not soon to be forgotten.

H. A. F. P.

THIS CLIPPING FROM
N. Y. TIMES

FEB 4 - 1932

D'Indy's "Istar" Variations have been substituted for Hindemith's "Konzertmusik" on the program of the Boston Symphony Orchestra, which Dr. Serge Koussevitzky will conduct tomorrow evening at Carnegie Hall.

En Voyage Trans. Feb. 4

This week the Symphony Orchestra is making the longest journey of the winter. It played in Richmond last Monday; in Washington last Tuesday; in Baltimore last Wednesday; in Brooklyn yesterday. Today and tomorrow it will be heard through a third pair of concerts in New York. To the Southern cities it dispensed Brahms's Fourth Symphony, Chaikovsky's "Pathetic Symphony," Prokofiev's "Classical Symphony"; the show-pieces from Ravel's ballet, "Daphnis and Chloë"; d'Indy's "Istar"; Corelli's Suite for Strings; Cherepnin's "Miniatures." At both concerts in New York it will set forth Mr. Gershwin's new Rhapsody with the composer as pianist. Along with it this evening go Prokofiev's "Classical Symphony," d'Indy's "Istar" and Skriabin's "Poem of Ecstasy." Tomorrow afternoon, the Suite from Corelli, the "Miniatures" from Cherepnin, Chaikovsky's "Pathetic Symphony" have place.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

FEB 5 - 1932

VARIATIONS

By WILLARD M. CLARK

Musical Boston seethed with interest last week when it was announced by Dr. Serge Koussevitsky that the Boston Symphony Orchestra would give the first performance of George Gershwin's "Second Rhapsody." So great was the interest that a noonday concert was given Saturday to swell the unemployment fund.

Symphony Hall was crowded for this performance. There were rounds of applause when Dr. Koussevitsky and the dapper Gershwin came onto the platform, and then the audience settled down for a critical estimate of the new work.

Comparison with the "Rhapsody in Blue" was inevitable. There was no mistaking the significance of the dashing, reckless, opening movement. All the sounds that reach the ear of the immigrant landing in New York were to be heard. It was crude, almost vulgar music, but national. There were pages of decided individuality, at the moment one of Gershwin's most precious possessions, but on the whole the new composition lacks the allure and the sweeping thematic material of the "Rhapsody in Blue."

The work seems to be the result of painstaking composition, writing which shows Gershwin as a finer musician and more skilful orchestrater. It is this thorough preparation which robs the new work of the irresistible spontaneity of the first rhapsody.

It is said that Gershwin fears sentimentality and that the broad and beautiful second melody of the "Rhapsody in Blue" came close to being eliminated from the score. There is no such movement in the new work. There are passages of undeniable beauty wherein the violins are used with skill, but the charm and rhythmic sweep of the first rhapsody is missing.

The piano is used as a part of the orchestra rather than as a solo instrument. Mr. Gershwin played with skill and Mr. Koussevitsky conducted as painstaking a performance as could be given of this carefully prepared work. There was much cordial applause after the performance with the composer coming back for several bows, but the response was less enthusiastic than that which even today greets the "Rhapsody in Blue."

THIS CLIPPING FROM
New York Enquirer

FEB 5 1932

First Offering Here of New Gershwin Work

George Gershwin's Second Rhapsody will be played for the first time in New York by the Boston Symphony Orchestra tonight at 8:45 o'clock in Carnegie Hall, with Serge Koussevitzky conducting. Mr. Gershwin will be the piano soloist.

Mr. Gershwin's first work of this kind, the "Rhapsody in Blue," was performed eight years ago for the first time under Paul Whiteman's direction. Other compositions he has written for orchestra are "An American in Paris" and the Concerto in F. The new work began as incidental music to a motion picture but broadened in scope as the composer developed his ideas. The preliminary title was "Rhapsody of Rovets," but this was outgrown. The theme of the rivets occupies only the first part of the work. The piano score was written in Hollywood last year. It is scored for full symphony orchestra. It does not call for saxophones.

CONTINUED ON PAGE THREE

D'Indy's "Istar" Variations have been substituted for Hindemith's 'Konzertmusik" on the Boston Symphony's program tonight.

1205

THIS CLIPPING FROM
BRROOKLYN, N. Y.
TIMES

FEB 5 - 1932

Boston Symphony Plays At Academy of Music

The Boston Symphony Orchestra was heard last evening at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

Patrons and patronesses were composed of the citizens' committee. Adrian Van Sinderen, chairman. Vice chairmen are:

Frank L. Babbott
Mrs. Edward C. Blum
Judge Frederick E. Crane
Mrs. H. E. Dreier
Mrs. William H. Good
H. F. Gunnison
Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
R. Huntington Woodman

The committee follows:

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Juan A. Almirall
Dr. Frank L. Babbott, jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Justice James C. Cropsey
Justice Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
William Peter Hamilton
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Judge George V. McLaughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Eugene A. Wid
Dr. Ralph C. Williams
Surrogate Gearge A. Wingate
Cornelius D. Wood
Mrs. W. H. Ziegler

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 5 - 1932

Boston Symphony Concert Attracts Large Audience

The third Brooklyn concert of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, last evening, attracted a large audience to the Academy of Music.

A citizens' committee, under whose auspices the concert series is being given, was headed by: Adrian Van Sinderen chairman Frank L. Babbott, Mrs. Edward C. Blumfi Frederick E. Crane, Walter H. Critten, H. Edward Dreier, Mrs. William H. Good, Herbert F. Gunnison, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith and R. Huntington Woodman vice-chairmen.

Others on the committee are: Dr. Joseph Danna Allen Joan A. Almirall, Frank L. Babbott, Jr, Dr. Nathan A. Beers, Dr. W. N. Brinsmade, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, William R. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, J. Sherwood Coffin, Mrs. Frederick L. Cranford, James C. Cropsey, Norman S. Dike, Rev. S. M. Dorrance, Mrs. Guy Du Val S. Raymond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, William Peter Hamilton, leWalter Hammitt, George Hewlett, Miss Amelia Hallenback, Dr. Alexander Howe William T. Hunter, Darwin R. James, Dr. William Jewette, James H. Jordan, Charles D. Lay, R B. Lea, Mrs. John Eadie Leach, Miss Hilda Loines, Mrs. Charles J. McDermott, George V. McLaughlin, Mrs. William W. Marshall. W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E.

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

FEB 5 1932

CELLIST KNOWS 300 WORKS
BOSTON (U.P.)—Jean Bedetti, first cellist of the Boston Symphony orchestra, knows 300 complete works by memory.

THIS CLIPPING FROM
Brooklyn Standard Union

FEB 5 - 1932

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

ALL-RUSSIAN PROGRAM AT THE ACADEMY

DR. SERGE KOU~~SSEVITZKY~~, always welcome in Brooklyn, with the Boston Symphony orchestra gave a delighted audience an all-Russian program at the Academy of Music last night. He began with some novelties that might be considered contributions to the "new" music toward which he is so partial, but for the last part of the program he reverted to the good old reliable "Pathetique" symphony of Tshaikovsky, and everybody was quite happy.

The Boston Symphony Orchestra has its ardent disciples here in Brooklyn, who insist that there is really no other orchestra in existence worthy of consideration. Indeed, they often advertise the Boston concerts at the Academy as only symphonic concerts in Brooklyn, blandly ignoring the fact that the New York Philharmonic-Symphony orchestra also plays music in the same music hall. To them the concerts of the Boston Symphony are all the music Brooklyn ever hears. It is a curious aberration and tenaciously clung to by a definite section of our community.

We will not enter into debate with those enthusiasts, except timidly to suggest that there is other good music and that Dr. Koussevitsky's ensemble is not the only orchestra worth listening to, that Mr. Toscanini and Mr. Walter can also conduct passably well, and that such an attitude tends to make them and Brooklyn ridiculous and places difficulties in the way of those who are trying to convince a new generation that there are untold beauties in symphonic music well played.

And after all this is said, it cannot be denied that the Boston organization is a beautiful orchestra. Hang us and boil us in oil if you will we cannot see that it ranks with the Philharmonic-Symphony in any way, but still it is a great orchestra and a delight to listen to.

* * *

Dr. Koussevitzky goes in for softness, a certain fragile beauty rather than the robustness for which our own New York orchestra is famous. It is very lovely to listen to, but we must confess that a whole concert of fragility is too much. One likes whipped cream—but a meal should have good rich roast beef as well.

The program opened with the "Classical" Symphony by the young contemporary Prokofieff, a charming and delightful toy symphony that had moments of rare beauty. Especially charming was the third movement, the Gavotte. Despite its fragility, the piece swept the audience and evoked the wildest enthusiasm.

There followed the prelude to the opera "Khovantchina" by Moussorgsky, an opera in which the conflict between Old and New Russia (of several centuries ago) is supposed to be pictured, and the prelude of which is supposed to illustrate the coming of dawn over the Red Square in Moscow. The number was too "descriptive" and too attenuated for our taste, but candor compels us to report that we are here filing a minority report.

* * *

Nikolai Nikolaievitch Tcherepnin, a contemporary but not associated with the "new" music, was represented by "Eight Miniatures (After a Russian Illustrated Alphabet)," some of which were pretty enough, but all of which seemed to us beneath the notice of a first-rate orchestra.

Then came the "Pathetique!" This famous Sixth Symphony of Tchaikovsky is supposed to be outmoded, hackneyed, dull, but we daro to flaunt in the face of all the modernists the fact that to us it is one of the most beautiful and moving pieces of symphonic music in existence. It was played with not sufficient robustness, but it was glorious and it sent the audience out into the rain quite happy.

THIS CLIPPING FROM
DALLAS, TEX.
NEWS

FEB 5 - 1932

Boston Symphony.—A program of novelties will be played Friday night at Carnegie Hall, New York, by the Boston Symphony Orchestra conducted by Serge Kussevitzky. For the first time in New York George Gershwin's jazzy Rhapsody No. 2 will be performed. Hindemith's modernistic Konzertmusik for strings and brass, composed for the orchestra, will be played. Scriabin's "Poem of Ecstacy" and Prokoviev's classical symphony, Op. 25, are other numbers.

THIS CLIPPING FROM
BRROOKLYN, N. Y.
TIMES

FEB 5 - 1932

little solidity to Mr. Koussevitsky's list of compositions. The "modern" was placed foremost, inasmuch as the "classical" symphony of Prokofieff opened the evening's concert. The conductor read it as though he were deeply cognisant of that "exultant joy" which characterizes most of it. Although Mr. Felix Borowski has found the spirit of Mozart predominating in this modern dress presentation of old forms, your reviewer would urge the distinguished Chicagoan and his followers to peer somewhat more deeply and then look back once more upon the one who is regarded as the founder of the symphony as such. For to me, the Prokofieff sinfonietta smacks more of Haydn than of Mozart.

The Prokofieff was followed by the prelude to "Khovanstchina," the Moussorgsky opus which was destined at one time to have a Metropolitan Opera presentation, but which was shelved in favor of "The Fair at Sorochintzy." This vorspiel depicts the coming of dawn over the Kremlin and although it lacks the substance of the description of morn in the vicinity of Valhalla, it is not unrelated to that

ent. Mr. Koussevitsky gave it a dignified and colorful reading.

Eight miniatures of Teherephin followed this prelude and these bits of orchestral froth, pointedly descriptive and denoting the composer's command of orchestration, were given in delightful vein by the conductor and his associates. And then came the symphony which despite uncertain attacks in the first movement and some slight discrepancies in pitch on the part of the wood choir, was given a stately and inherently Slavonic consideration by Mr. Koussevitsky. It was a farewell of dignity, of poignancy and of beauty that Tschaikovsky made to the world and it was read in keeping with this significance by last night's orchestra.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

FEB 5 - 1932

Music of the Day

By EDWARD CUSHING

THE neo-classic nonsense practiced and preached by composers of the post-war decade had at least the effect of producing, in Prokofiew's Classical Symphony, a highly successful jeu d'esprit. Prokofiew may have professed an attempt to recapture, in this work, "the spirit of Mozart," to "put down that which, were he living today, Mozart would have put into his scores," but essentially, one feels, the symphony is a takeoff on the affectations and preciosities of its author's contemporaries. It is music written tongue in cheek, a pointed and captivating musical satire.

Last evening Mr. ~~Koussewitsky~~ placed it first on the ~~all~~-Russian program of the Boston Symphony Orchestra's third Brooklyn concert. His Academy of Music audience had heard it before, but their attitude was obviously not that of the girl who had a book. The Classical Symphony tolerates repetition; we shall have heard it many times before we discover that its wit has worn thin, its charm gone stale on us.

From Prokofiew and the Classical Symphony Mr. Koussewitsky turned to Moussorgsky and the prelude to "Khowantscnina" (this also has had numerous performances at Boston Symphony concerts). The novelty of the evening was a set of Eight Miniatures, "after a Russian illustrated alphabet," by Nicholas Tcherepnin. In general form and in the character of its episodes, this suite resembles Moussorgsky's "Pictures at an Exhibition," though both qualitatively and quantitatively it is the lesser work. Tcherepnin's ideas have little distinction, but he knows a thing or two about instrumentation and at his best achieves the sort of piquancy to which audiences inevitably respond.

The concert concluded with Tschaikowsky's Pathetic Symphony. Mr. Koussewitsky's reading of this work is familiar to his admirers both in Brooklyn and Manhattan. The conductor adopts the point of view that exaggeration is the soul of eloquence. Those who agree with him doubtless find his "Pathetic" entirely to their taste.

THIS CLIPPING FROM
N. Y. SUN

FEB 6 - 1932

n Rhapsody Heard

Orchestra Presents Work hythm of the Riveters.

J. HENDERSON.

chestra marched into Carnegie Hall freight. It was nothing less than famous composer of the "Rhapsody than our very own George Gershwin, creator of the music of "Girl Crazy," "Of Thee I Sing," "Delicious" and other contributions of stage and screen to the gayety of Broadway.

When the first rhapsody was produced in 1924 by Paul Whiteman at the memorable jazz concert in Aeolian Hall, Mr. Gershwin played the piano part. When his second rhapsody was delivered ceremoniously by Dr. Serge Koussevitzky to the intelligentsia of Boston at a symphony concert assembled not long ago he played the solo part and there was some shaking of learned heads, rumors of earthquake in Harvard Yard and other signs and portents. But there was likewise much approval, expressed by the customary show of hands, and later by dissertations in the public prints.

This second rhapsody expanded itself from a germinal thought which was born in the composer's mind when he was writing the music for "Delicious." The action of that drama takes place among ex-Gov. Smith's "Sidewalks of New York" and Mr. Gershwin believed there ought to be a riveting theme, "the eternal tattoo of the skyscraper riveters." So out in the midst of hustling Hollywood, where the perennial psychoses bloom under the beneficent rays of the studio lights, Mr. Gershwin developed what he at first called a "Rhapsody in Rivets." He finished it last May and fulfilled his intention of returning from California with a Western tan, a pocket full of money and a serious composition.

It is not too serious. It is American, New York and specifically zz, of course, but school with some There is no banjo by hatted trumpet use of the nasal ne—originator of the true jazz slur—speaks the correct language at times and there is the incessant rhythm, two in a bar, without which jazz does not exist. This is the rhythm of the riveter riveting rivets the live-long day. It sounds just that way. The thematic material suggests the first rhapsody over and over and the harmonies are characteristic of the Gershwin studio.

The composition is chiefly for orchestra. The piano part is no more than an important obbligato. The orchestration is generally too thick, which is a result of the attempt to fit the jazz style to a symphonic orchestra. The unctuous harmonies of the body of saxophones, trumpets and trombones in a jazz band are sui generis. Keeping the brass choir of a symphonic orchestra incessantly busy trying to supply the place of such harmonies must produce a heavy mass of tone when the rest of the orchestra is striving to balance the brass.

But these are perhaps secondary matters. The rhapsody is spirited, it is full of youth and recklessness, it is, indeed, young America of the untrammeled manners and the cocktail energy. But it is likely that most music lovers will believe that the first rhapsody expressed America and its musical inclinations even better than this one. Mr. Gershwin possesses a unique talent and his endeavors to put jazz in the artistic category are interesting and commendable. He was heartily applauded last evening after he and the great orchestra had performed his work with extraordinary brilliancy.

The concert began with Prokofieff's "Classical" symphony, which is an enjoyable piece of music, spontaneous in material, ingenious in construction and delightful in its adaptation of the manners of the eighteenth century to the moods of the twentieth. Mr. Koussevitzky conducted the symphony with a most delicate hand. The second number was Vincent D'Indy's "Istar" variations, splendidly played in memory of the composer who died recently. This admirable composition can perhaps never be popular because of its profound seriousness, its peculiar construction, and the mystic legend to which it is attached. People who would undoubtedly rather see some one dance the dance of the seven veils than hear D'Indy's poetic song of the disrobing of Istar by the warders of the seven gates. The last number on the evening's list was Scriabin's "Poem of Ecstasy."

Concerts of the Week.

SUNDAY.

Conchita Supervia, soprano, Town Tall, 3 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 3 P. M.
League of Composers, French Institute, 20 East Sixtieth street, 3:15 P. M.
Lotte Lehmann, soprano, Town Hall, 8:30 P. M.
Florence Stern, soprano, Barbizon-Plaza, 8:30 P. M.
Metropolitan Opera House Concert, 8:30 P. M.
Samuel Levine, violin, Roerich Hall, 8:30 P. M.
Grofe Musicians' Benefit, Manhattan Theater, 8:30 P. M.
Manhattan Symphony Orchestra, Waldorf-Astoria, 9 P. M.

MONDAY.

St. Olaf Lutheran Choir, Mecca Hall, 8:15 P. M.
Ignace Paderewski, piano, Madison Square Garden, 8:30 P. M.

TUESDAY.

National Orchestral Association, Carnegie Hall, 3 P. M.
Egon Petri, piano, Town Hall, 8:30 P. M.
Marjorie Peugnet, mezzo contralto, Barbizon-Plaza Concert Hall, 8:45 P. M.
Greek Byzantine Vocal Quintet, Barbizon-Plaza Salon, 8:30 P. M.

WEDNESDAY.

Compinsky Trio, Carnegie Hall, 8:30 P. M.
Alton Jones, piano, Town Hall, 8:30 P. M.
Ellenor Cook, diseuse, Barbizon-Plaza, 8:30 P. M.

THURSDAY.

Muriel Kerr, piano, Town Hall, 8:30 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 8:45 P. M.

FRIDAY.

Lund Opera Company ("Rip Van Winkle"), Town Hall, 11 A. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 2:30 P. M.
Florence Austral, soprano, Carnegie Hall, 8:30 P. M.
Julian De Gray, piano, Town Hall, 8:30 P. M.

SATURDAY.

Intimate Concerts for Young People, Barbizon-Plaza, 11 A. M.
Stanley Hummel, piano, Town Hall, 3 P. M.
Reba Patton, soprano, Town Hall, 8:30 P. M.
Philharmonic-Symphony Students' Concert, Carnegie Hall, 8:45 P. M.

THIS CLIPPING FROM
BRROKLYN, N. Y.
TIMES

FEB 5 - 1932

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Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Justice James C. Cropsey
Justice Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
William Peter Hamilton
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Judge George V. McLaughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Eugene A. Wid
Dr. Ralph C. Williams
Surrogate Gearge A. Wingate
Cornelius D. Wood
Mrs. W. H. Ziegler

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 5 - 1932

Boston Symphony Concert Attracts Large Audience

The third Brooklyn concert of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, last evening, attracted a large audience to the Academy of Music.

A citizens' committee, under whose auspices the concert series is being given, was headed by: Adrian Van Sinderen chairman Frank L. Babbott, Mrs. Edward C. Blumfi Frederick E. Crane, Walter H. Critten, H. Edward Dreier, Mrs. William H. Good, Herbert F. Gunnison, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith and R. Huntington Woodman vice-chairmen.

Others on the committee are: Dr. Joseph Danna Allen Joan A. Almirall, Frank L. Babbott, Jr., Dr. Nathan A. Beers, Dr. W. N. Brinsmade, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, William R. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, J Sherwood Coffin. Mrs. Frederick L. Cranford, James C. Cropsey, Norman S. Dike, Rev. S. M. Dorrance, Mrs. Cuy Du Val S. Raymond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, William Peter Hamilton, leWalter Hammitt, George Hewlett, Miss Amelia Hallenback, Dr. Alexander Howe William T. Hunter, Darwin R. James, Dr. William Jewette, James H. Jordan, Charles D. Lay, R B. Lea, Mrs. John Eadie Leach, Miss Hilda Loines, Mrs. Charles J. McDermott, George V. McLaughlin, Mrs. William W. Marshall. W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E.

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

FEB 5 1932

CELLIST KNOWS 300 WORKS

BOSTON (U.P.)—Jean Bedetti, first cellist of the Boston Symphony orchestra, knows 300 complete works by memory.

THIS CLIPPING FROM
Brooklyn Standard Union

FEB 5 - 1932

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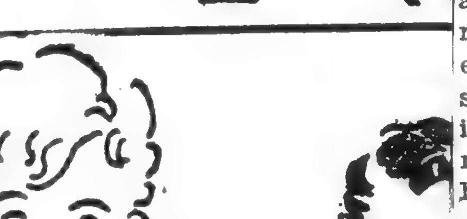

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We will not enter into debate with those enthusiasts, except timidly to suggest that there is other good music and that Dr. Koussevitsky's ensemble is not the only orchestra worth listening to, that Mr. Toscanini and Mr. Walter can also conduct passably well, and that such an attitude tends to make them and Brooklyn ridiculous and places difficulties in the way of those who are trying to convince a new generation that there are untold beauties in symphonic music well played.

And after all this is said, it cannot be denied that the Boston organization is a beautiful orchestra. Hang us and boil us in oil if you will we cannot see that it ranks with the Philharmonic-Symphony in any way, but still it is a great orchestra and a delight to listen to.

* * *

Dr. Koussevitzky goes in for softness, a certain fragile beauty rather than the robustness for which our own New York orchestra is famous. It is very lovely to listen to, but we must confess that a whole concert of fragility is too much. One likes whipped cream—but a meal should have good rich roast beef as well.

The program opened with the "Classical" Symphony by the young contemporary Prokofieff, a charming and delightful toy symphony that had moments of rare beauty. Especially charming was the third movement, the Gavotte. Despite its fragility, the piece swept the audience and evoked the wildest enthusiasm.

There followed the prelude to the opera "Khovantchina" by Moussorgsky, an opera in which the conflict between Old and New Russia (of several centuries ago) is supposed to be pictured, and the prelude of which is supposed to illustrate the coming of dawn over the Red Square in Moscow. The number was too "descriptive" and too attenuated for our taste, but candor compels us to report that we are here filing a minority report.

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Nikolai Nikolaievitch Tcherepnin, a contemporary but not associated with the "new" music, was represented by "Eight Miniatures (After a Russian Illustrated Alphabet)," some of which were pretty enough, but all of which seemed to us beneath the notice of a first-rate orchestra.

Then came the "Pathetique!" This famous Sixth Symphony of Tchaikovsky is supposed to be outmoded, hackneyed, dull, but we dare to flaunt in the face of all the modernists the fact that to us it is one of the most beautiful and moving pieces of symphonic music in

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NEWS

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THIS CLIPPING FROM
BRROKLYN, N. Y.
TIMES

FEB 5 - 1932

MUSIC

By HAROLD A. STRICKLAND

Slavonic Music

In offering the third of his series of five Brooklyn concerts at the Academy of Music last night, Serge Koussevitsky and his Boston Symphony Orchestra did not tax the musical intellect of his local subscribers too greatly. Presenting an all-Russian program, the conductor ranged from Moussorgsky, the elder Tcherepnin and Tschaikovsky to Prokofieff, so that "modernism" and as the sources of its derivation were all encompassed by his schedule.

However, except for the "Pathetique" of Peter Ilich, there was little solidity to Mr. Koussevitsky's list of compositions. The "modern" was placed foremost, inasmuch as the "classical" symphony of Prokofieff opened the evening's concert. The conductor read it as though he were deeply cognisant of that "exultant joy" which characterizes most of it. Although Mr. Felix Borowski has found the spirit of Mozart predominating in this modern dress presentation of old forms, your reviewer would urge the distinguished Chicagoan and his followers to peer somewhat more deeply and then look back once more upon the one who is regarded as the founder of the symphony as such. For to me, the Prokofieff sinfonietta smacks more of Haydn than of Mozart.

The Prokofieff was followed by the prelude to "Khovanstchina," the Moussorgsky opus which was destined at one time to have a Metropolitan Opera presentation, but which was shelved in favor of "The Fair at Sorochintzy." This vorspiel depicts the coming of dawn over the Kremlin and although it lacks the substance of the description of morn in the vicinity of Valhalla, it is not unrelated to that

ent. Mr. Koussevitsky gave it a dignified and colorful reading.

Eight miniatures of Teherephin followed this prelude and these bits of orchestral froth, pointedly descriptive and denoting the composer's command of orchestration, were given in delightful vein by the conductor and his associates. And then came the symphony which despite uncertain attacks in the first movement and some slight discrepancies in pitch on the part of the wood choir, was given a stately and inherently Slavonic consideration by Mr. Koussevitsky. It was a farewell of dignity, of poignancy and of beauty that Tschaikovsky made to the world and it was read in keeping with this significance by last night's orchestra.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

FEB 5 - 1932

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OLD F. PARROTT

THE neo-classic nonsense practiced and preached by composers of the post-war decade had at least the effect of producing, in Prokofiew's Classical Symphony, a highly successful jeu d'esprit. Prokofiew may have professed an attempt to recapture, in this work, "the spirit of Mozart," to "put down that which, were he living today, Mozart would have put into his scores," but essentially, one feels, the symphony is a takeoff on the affectations and preciosities of its author's contemporaries. It is music written tongue in cheek, a pointed and captivating musical satire.

Last evening Mr. Koussewitsky placed it first on the all-Russian program of the Boston Symphony Orchestra's third Brooklyn concert. His Academy of Music audience had heard it before, but their attitude was obviously not that of the girl who had a book. The Classical Symphony tolerates repetition; we shall have heard it many times before we discover that its wit has worn thin, its charm gone stale on us.

From Prokofiew and the Classical Symphony Mr. Koussewitsky turned to Moussorgsky and the prelude to "Khowantscnina" (this also has had numerous performances at Boston Symphony concerts). The novelty of the evening was a set of Eight Miniatures, "after a Russian illustrated alphabet," by Nicholas Tcherepnin. In general form and in the character of its episodes, this suite resembles Moussorgsky's "Pictures at an Exhibition," though both qualitatively and quantitatively it is the lesser work. Tcherepnin's ideas have little distinction, but he knows a thing or two about instrumentation and at his best achieves the sort of piquancy to which audiences inevitably respond.

The concert concluded with Tschaikowsky's Pathetic Symphony. Mr. Koussewitsky's reading of this work is familiar to his admirers both in Brooklyn and Manhattan. The conductor adopts the point of view that exaggeration is the soul of eloquence. Those who agree with him doubtless find his "Pathetic" entirely to their taste.

THIS CLIPPING FROM
N. Y. SUN

FEB 6 - 1932

n Rhapsody Heard

Orchestra Presents Work
hythm of the Riveters.

J. HENDERSON.

rchestra marched into Carnegie Hall freight. It was nothing less than famous composer of the "Rhapsody than our very own George Gershwin, creator of the music of "Girl Crazy," "Of Thee I Sing," "Delicious" and other contributions of stage and screen to the gayety of Broadway.

When the first rhapsody was produced in 1924 by Paul Whiteman at the memorable jazz concert in Aeolian Hall, Mr. Gershwin played the piano part. When his second rhapsody was delivered ceremoniously by Dr. Serge Koussevitzky to the intelligentsia of Boston at a symphony concert assembled not long ago he played the solo part and there was some shaking of learned heads, rumors of earthquake in Harvard Yard and other signs and portents. But there was likewise much approval, expressed by the customary show of hands, and later by dissertations in the public prints.

This second rhapsody expanded itself from a germinal thought which was born in the composer's mind when he was writing the music for "Delicious." The action of that drama takes place among ex-Gov. Smith's "Sidewalks of New York" and Mr. Gershwin believed there ought to be a riveting theme, "the eternal tattoo of the skyscraper riveters." So out in the midst of hustling Hollywood, where the perennial psychoses bloom under the beneficent rays of the studio lights, Mr. Gershwin developed what he at first called a "Rhapsody in Rivets." He finished it last May and fulfilled his intention of returning from California with a Western tan, a pocket full of money and a serious composition.

It is not too serious. It is American, New York and specifically Broadway. It is jazz, of course, but jazz out of high school with some educational polish. There is no banjo strumming, no derby hatted trumpet and no inordinate use of the nasal mute. The trombone—originator of the true jazz slur—speaks the correct language at times and there is the incessant rhythm, two in a bar, without which jazz does not exist. This is the rhythm of the riveter riveting rivets the live-long day. It sounds just that way. The thematic material suggests the first rhapsody over and over and the harmonies are characteristic of the Gershwin studio.

The composition is chiefly for orchestra. The piano part is no more than an important obbligato. The orchestration is generally too thick, which is a result of the attempt to fit the jazz style to a symphonic orchestra. The unctuous harmonies of the body of saxophones, trumpets and trombones in a jazz band are sui generis. Keeping the brass choir of a symphonic orchestra incessantly busy trying to supply the place of such harmonies must produce a heavy mass of tone when the rest of the orchestra is striving to balance the brass.

But these are perhaps secondary matters. The rhapsody is spirited, it is full of youth and recklessness, it is, indeed, young America of the untrammeled manners and the cocktail energy. But it is likely that most music lovers will believe that the first rhapsody expressed America and its musical inclinations even better than this one. Mr. Gershwin possesses a unique talent and his endeavors to put jazz in the artistic category are interesting and commendable. He was heartily applauded last evening after he and the great orchestra had performed his work with extraordinary brilliancy.

The concert began with Prokofieff's "Classical" symphony, which is an enjoyable piece of music, spontaneous in material, ingenious in construction and delightful in its adaptation of the manners of the eighteenth century to the moods of the twentieth. Mr. Koussevitzky conducted the symphony with a most delicate hand. The second number was Vincent D'Indy's "Istar" variations, splendidly played in memory of the composer who died recently. This admirable composition can perhaps never be popular because of its profound seriousness, its peculiar construction, and the mystic legend to which it is attached. People who would undoubtedly rather see some one dance the dance of the seven veils than hear D'Indy's poetic song of the disrobing of Istar by the warders of the seven gates. The last number on the evening's list was Scriabin's "Poem of Ecstasy."

Concerts of the Week.

SUNDAY.

Conchita Supervia, soprano, Town Tall, 3 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 3 P. M.
League of Composers, French Institute, 20 East Sixtieth street, 3:15 P. M.
Lotte Lehmann, soprano, Town Hall, 8:30 P. M.
Florence Stern, soprano, Barbizon-Plaza, 8:30 P. M.
Metropolitan Opera House Concert, 8:30 P. M.
Samuel Levine, violin, Roerich Hall, 8:30 P. M.
Grofe Musicians' Benefit, Manhattan Theater, 8:30 P. M.
Manhattan Symphony Orchestra, Waldorf-Astoria, 9 P. M.

MONDAY.

St. Olaf Lutheran Choir, Mecca Hall, 8:15 P. M.
Ignace Paderewski, piano, Madison Square Garden, 8:30 P. M.

TUESDAY.

National Orchestral Association, Carnegie Hall, 3 P. M.
Egon Petri, piano, Town Hall, 8:30 P. M.
Marjorie Peugnet, mezzo contralto, Barbizon-Plaza Concert Hall, 8:45 P. M.
Greek Byzantine Vocal Quintet, Barbizon-Plaza Salon, 8:30 P. M.

WEDNESDAY.

Compinsky Trio, Carnegie Hall, 8:30 P. M.
Alton Jones, piano, Town Hall, 8:30 P. M.
Ellenor Cook, diseuse, Barbizon-Plaza, 8:30 P. M.

THURSDAY.

Muriel Kerr, piano, Town Hall, 8:30 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 8:45 P. M.

FRIDAY.

Lund Opera Company ("Rip Van Winkle"), Town Hall, 11 A. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 2:30 P. M.
Florence Austral, soprano, Carnegie Hall, 8:30 P. M.
Julian De Gray, piano, Town Hall, 8:30 P. M.

SATURDAY.

Intimate Concerts for Young People, Barbizon-Plaza, 11 A. M.
Stanley Hummel, piano, Town Hall, 3 P. M.
Reba Patton, soprano, Town Hall, 8:30 P. M.
Philharmonic-Symphony Students' Concert, Carnegie Hall, 8:45 P. M.

1205

THIS CLIPPING FROM
BRROKLYN, N. Y.
TIMES

FEB 5 - 1932

Boston Symphony Plays At Academy of Music

The Boston Symphony Orchestra was heard last evening at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

Patrons and patronesses were composed of the citizens' committee. Adrian Van Sinderen, chairman. Vice chairmen are:

Frank L. Babbott
Mrs. Edward C. Blum
Judge Frederick E. Crane
Mrs. H. E. Dreier
Mrs. William H. Good
H. F. Gunnison
Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
R. Huntington Woodman

The committee follows:

Dr. Joseph Dana Allen
Juan A. Almirall
Dr. Frank L. Babbott, jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Justice James C. Cropsey
Justice Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
William Peter Hamilton
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Judge George V. McLaughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
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The program opened with the "Classical" Symphony by the young contemporary Prokofieff, a charming and delightful toy symphony that had moments of rare beauty. Especially charming was the third movement, the Gavotte. Despite its fragility, the piece swept the audience and evoked the wildest enthusiasm.

There followed the prelude to the opera "Khovantchina" by Moussorgsky, an opera in which the conflict between Old and New Russia (of several centuries ago) is supposed to be pictured, and the prelude of which is supposed to illustrate the coming of dawn over the Red Square in Moscow. The number was too "descriptive" and too attenuated for our taste, but candor compels us to report that we are here filing a minority report.

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to the Roman Catholic Church
the street, Mr. Knott said.

"Mayor Walker has said he
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up inside residential areas,"
Knott emphasized. "Our civic as
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OLD F. PARROTT

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THIS CLIPPING FROM
N. Y. SUN

FEB 6 - 1932

New Gershwin Rhapsody Heard

Boston Symphony Orchestra Presents Work Dealing With Rhythm of the Riveters.

By W. J. HENDERSON.

The Boston Symphony Orchestra marched into Carnegie Hall last night bearing precious freight. It was nothing less than the second rhapsody of the famous composer of the "Rhapsody in Blue," who is none other than our very own George Gershwin, creator of the music of "Girl Crazy," "Of Thee I Sing," "Delicious" and other contributions of stage and screen to the gayety of Broadway.

When the first rhapsody was produced in 1924 by Paul Whiteman at the memorable jazz concert in Aeolian Hall, Mr. Gershwin played the piano part. When his second rhapsody was delivered ceremoniously by Dr. Serge Koussevitzky to the intelligentsia of Boston at a symphony concert assembled not long ago he played the solo part and there was some shaking of learned heads, rumors of earthquake in Harvard Yard and other signs and portents. But there was likewise much approval, expressed by the customary show of hands, and later by dissertations in the public prints.

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It is not too serious. It is American, New York and specifically Broadway. It is jazz, of course, but jazz out of high school with some educational polish. There is no banjo strumming, no derby hatted trumpet and no inordinate use of the nasal mute. The trombone—originator of the true jazz slur—speaks the correct language at times and there is the incessant rhythm, two in a bar, without which jazz does not exist. This is the rhythm of the riveter riveting rivets the live-long day. It sounds just that way. The thematic material suggests the first rhapsody over and over and the harmonies are characteristic of the Gershwin studio.

The composition is chiefly for orchestra. The piano part is no more than an important obbligato. The orchestration is generally too thick, which is a result of the attempt to fit the jazz style to a symphonic orchestra. The unctuous harmonies of the body of saxophones, trumpets and trombones in a jazz band are sui generis. Keeping the brass choir of a symphonic orchestra incessantly busy trying to supply the place of such harmonies must produce a heavy mass of tone when the rest of the orchestra is striving to balance the brass.

But these are perhaps secondary matters. The rhapsody is spirited, it is full of youth and recklessness, it is, indeed, young America of the untrammeled manners and the cocktail energy. But it is likely that most music lovers will believe that the first rhapsody expressed America and its musical inclinations even better than this one. Mr. Gershwin possesses a unique talent and his endeavors to put jazz in the artistic category are interesting and commendable. He was heartily applauded last evening after he and the great orchestra had performed his work with extraordinary brilliancy.

The concert began with Prokofieff's "Classical" symphony, which is an enjoyable piece of music, spontaneous in material, ingenious in construction and delightful in its adaptation of the manners of the eighteenth century to the moods of the twentieth. Mr. Koussevitzky conducted the symphony with a most delicate hand. The second number was Vincent D'Indy's "Istar" variations, splendidly played in memory of the composer who died recently. This admirable composition can perhaps never be popular because of its profound seriousness, its peculiar construction, and the mystic legend to which it is attached. People who would undoubtedly rather see some one dance the dance of the seven veils than hear D'Indy's poetic song of the disrobing of Istar by the warders of the seven gates. The last number on the evening's list was Scriabin's "Poem of Ecstasy."

Concerts of the Week.

SUNDAY.

Conchita Supervia, soprano, Town Tall, 3 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 3 P. M.
League of Composers, French Institute, 20 East Sixtieth street, 3:15 P. M.
Lotte Lehmann, soprano, Town Hall, 8:30 P. M.
Florence Stern, soprano, Barbizon-Plaza, 8:30 P. M.
Metropolitan Opera House Concert, 8:30 P. M.
Samuel Levine, violin, Roerich Hall, 8:30 P. M.
Grofe Musicians' Benefit, Manhattan Theater, 8:30 P. M.
Manhattan Symphony Orchestra, Waldorf-Astoria, 9 P. M.

MONDAY.

St. Olaf Lutheran Choir, Mecca Hall, 8:15 P. M.
Ignace Paderewski, piano, Madison Square Garden, 8:30 P. M.

TUESDAY.

National Orchestral Association, Carnegie Hall, 3 P. M.
Egon Petri, piano, Town Hall, 8:30 P. M.
Marjorie Peugnet, mezzo contralto, Barbizon-Plaza Concert Hall, 8:45 P. M.
Greek Byzantine Vocal Quintet, Barbizon-Plaza Salon, 8:30 P. M.

WEDNESDAY.

Compinsky Trio, Carnegie Hall, 8:30 P. M.
Alton Jones, piano, Town Hall, 8:30 P. M.
Ellenor Cook, diseuse, Barbizon-Plaza, 8:30 P. M.

THURSDAY.

Muriel Kerr, piano, Town Hall, 8:30 P. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 8:45 P. M.

FRIDAY.

Lund Opera Company ("Rip Van Winkle"), Town Hall, 11 A. M.
Philharmonic - Symphony Orchestra, Carnegie Hall, 2:30 P. M.
Florence Austral, soprano, Carnegie Hall, 8:30 P. M.
Julian De Gray, piano, Town Hall, 8:30 P. M.

SATURDAY.

Intimate Concerts for Young People, Barbizon-Plaza, 11 A. M.
Stanley Hummel, piano, Town Hall, 3 P. M.
Reba Patton, soprano, Town Hall, 8:30 P. M.
Philharmonic-Symphony Students' Concert, Carnegie Hall, 8:45 P. M.

THIS CLIPPING FROM

NEW YORK TIMES

126 FEB 6 - 1932

MUSIC IN REVIEW

George Gershwin Plays His Second Rhapsody for First Time Here With Koussevitzky and Boston Orchestra.

By OLIN DOWNES.

The program offered by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall was refreshing for its catholicity and interest. Mr. Koussevitzky is one of the very few conductors today who appear to realize that music was not made exclusively in Germany, Italy or France, either; who examines scores of all kinds and schools with curiosity and a singular appreciation, whatever their contents may be; who can be relied upon to supplement the routine sort of program which, in the main, New York City still receives.

The novelty of last night's concert was George Gershwin's Second Rhapsody, scored for piano and large modern orchestra, with the composer as solo pianist. The originality of the Gershwin "Rhapsody in Blue," first heard in this city Feb. 12, 1924, was the cause of Mr. Gershwin's later adventures in the symphonic field, with his "Concerto in F," (1925) for piano and orchestra, and "An American in Paris" (1928), a score which will probably remain the best constructed and most effective of Mr. Gershwin's present "period"—this though certain of the ideas of the "Rhapsody in Blue" are more original.

The score performed last night is the expansion of a five-minute sequence inserted into the picture "Delicious," a screen comedy drama, based on a story by Guy Bolton, with lyrics by Ira Gershwin and music by George, produced in 1931. The rhapsody was written in California in the Spring of the same year and later somewhat revised. Some of the comedy scenes showed the streets of New York, and for the five-minute orchestral sequence Gershwin conceived a "rivet theme" to echo the tattoo of the skyscrapers. The second rhapsody had originally the title of "Rhapsody in Rivets."

This rhapsody has more orchestration and more development than the "Rhapsody in Blue." Its main motive is reasonably suggestive of rivets and racket in streets of this metropolis; also, if you like, of the liveliness and bonhomie of inhabitants. There is a second theme, built into a contrasting section. Thus jazz dance rhythm and sentimental song are opposed and juxtaposed in this score. The conception is wholly orchestral. The piano is not so prominent as in the "Rhapsody in Blue"; it is, in fact, merely one of the instruments of the ensemble.

But with all its immaturities, the "Rhapsody in Blue" is more individual and originative than the piece heard last night. In fact, the "Second Rhapsody" is imitative in many ways of the "Rhapsody in Blue." One of the figures of the first part, and certain harmonic cadences, and the song theme of the middle part, have all quite direct derivations from the earlier work. Furthermore, the "Second Rhapsody" is too long for its material.

The work was superbly performed. Mr. Koussevitzky, who conducts it for the second time this afternoon, led the orchestra as earnestly as if he had been introducing a new symphony by a Roussel or a Miascovsky, and patiently labored to obtain from the players the last ounce of their energy. It was a virtuoso performance. Mr. Gershwin played a modest piano part simply but with the composer's authority. There was royal welcome for the composer, the performers, the music. Nevertheless, we have had better things from Mr. Gershwin, and we expect better in time to come.

Mr. Koussevitsky also figured on this occasion as the one conductor who has seen fit to honor in New York the memory of a great French composer, the late Vincent d'Indy, with a performance of one of his representative works. The second item of the program was the "Istar" Variations. There has been no such searching, and imaginative performance of these Variations here for many years. Neither Mr. Mengelberg nor Mr. Toscanini did as well by them. In the technical sense the performance was a marvel of clarity and finesse, and on the interpretive side Mr. Koussevitzky read the music with realization of its poetical and sensuous quality.

Apparently few conductors grasp this element in d'Indy's score. We have never heard, in any city, the introduction laden with so much mystery and languor. D'Indy had the reputation of a "cerebral" composer. In these Variations are pages of extreme sensuousness and a passion that can be white-hot. It seems perhaps invidious, in view of the rare beauty of the reading last night and of the tribute Mr. Koussevitzky paid the composer so earnestly and so well, to make any conditional remarks about his performance. Nevertheless, there is one. We believe that these unique Variations could have been given a bolder line and sweep and ampler climax.

Nevertheless, the performance was one to remember. Throughout the evening the glorious orchestra responded with the utmost bravura and sensitiveness to every wish of the leader, and Mr. Koussevitzky was on particularly favorable ground. He played not only d'Indy and Gershwin for the middle of his program, but Prokofieff of the "Classic Symphony" for a beginning and Scriabine of the "Poëme de l'Extase" for an end.

It was a consummately brilliant performance. The repetition, after some seasons of New York concerts of the Boston Symphony Orchestra of Prokofieff's symphony was welcome and illuminating. The title "classic" can be variously construed and a comparison of the symphony with the style of Mozart is inaccurate and to the symphony's disadvantage. Prokofieff has gone back to Mozart to the vein of early Italian composers. The brevity of the movements the ingenious but continent orchestration, the simple and melodious writing, and the wit that sparkles through the score make a veritable jeux d'esprit, achieved in the happiest manner.

We have not liked this symphony so well at previous hearings. Last night it appeared, not as an officious and unblushing imitation of music of an earlier period but as the work of a composer who deeply appreciated the spirit as well as the letter of older music, which inspired him to fresh utterance of his own, in the same vein.

A refreshing program and a brilliant concert, which caused the audience to admire anew the conductor and the band, and to applaud all participants with an enthusiasm deserved by their achievements.

THIS CLIPPING FROM

N. Y. Herald-Tribune

FEB 6 - 1932

MUSIC

By LAWRENCE GILMAN

Mr. George Gershwin Plays His New Rhapsody With the Boston Symphony Orchestra

Third evening concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor; soloist, George ~~Gershwin~~, pianist at Carnegie Hall.

PROGRAM

1. Prokofieff..."Classical" Symphony, Op. 25
2. d'Indy....Symphonic Variations, "Istar," Op. 42.
3. Gershwin....Rhapsody No. 2, for Orchestra with piano.
   George Gershwin, Pianist
   (First time in New York)

Intermission

4. Scriabin......"Poem of Ecstasy," Op. 54

George Gershwin

Photo by Nicholas Haz

Who appeared as soloist at last night's Boston Symphony concert

THE generous Mr. Koussevitzky, who possesses the "bountiful eye" of Scripture, offered his public a rare treat at last night's concert of his model orchestra in Carnegie Hall. It is seldom that a Boston Symphony audience is privileged to hear as soloist so eminent a personage as Mr. George Gershwin; yet Mr. Gershwin not only played the piano at last evening's exercises, but he co-operated with Mr. Koussevitzky in exhibiting, for the first time west of Boston, his newly completed Second Rhapsody "for orchestra with piano" (as the program carefully described the work).

It need hardly be said that the momentousness of the double event was recognized. Only Mr. Paderewski, perhaps, could have drawn a gathering comparable in numbers if not in kind with that which stood patiently at the rear of the hall last evening while Mr. Koussevitzky cruelly delayed the appearance of George I by playing a couple of superfluous introductory numbers by Prokofieff and Vincent d'Indy.

* * *

It is almost eight years since Mr. Gershwin, at Paul Whiteman's epochal concert of February 12, 1924, lifted the ancient and sagging face of music through the renovating aid of his "Rhapsody in Blue." Euterpe, thereby restored and gladdened, accepted with appreciation Mr. Gershwin's subsequent offerings to his enlivened Muse—the Piano Concerto and "An American in Paris." But a Second Rhapsody, nevertheless, was inevitable; and now at last we have it.

* * *

Dr. Isaac Goldberg, Mr. Gershwin's accomplished Boswell, has set forth the genesis of the new composition. The work originated, Dr. Goldberg tells us, "in the aphrodisiac atmosphere of Beverly Hills, Calif., redolent of oranges and Greta Garbo." It appears that Mr. Gershwin, finding himself in Hollywood a year or so ago, busy with a contribution to the movie "Delicious," evolved his Rhapsody from what Dr. Goldberg describes as "an orchestral sequence inserted into the picture. The picture, in part, is laid in many thoroughfares of New York," and Mr. Gershwin's music "represented the emotions of the heroine as she wandered through Gotham in quest of the hero."

To accentuate the rhythms of pursuit, explains our excellent and indispensable authority, Mr. Gershwin hit upon a so-called "rivet theme"—a theme consisting mostly of repeated notes, decisively accented. "If Beethoven," as Dr. Goldberg aptly observes, "may be inspired by metronomes, and Chopin by raindrops, why not Gershwin by the eternal tattoo of the New York riveters in their Babel-ascent to the skies?" Why not, indeed?

The motion picture required only a few moments of tonal riveting. But Mr. Gershwin, mindful of the expectations of Euterpe and the eagerly waiting ears of the symphonic public, responded to an inspiration. He had, as he told an interviewer, seven weeks in California. He was bored by the parties and the night life of Hollywood. "Here was my chance to do some serious work." Bacchus and Aphrodite might press the juice from Hollywood's golden fruit as beguilingly as they chose: Mr. Gershwin, absorbed and untemptable, would dedicate those seven weeks to serving the divinest of the Muses.

From the sequence used in the picture, he developed a concert piece for orchestra and piano which was at first entitled "Rhapsody in Rivets," At the last moment, the piece was renamed, with admirable austerity, "Second Rhapsody," so that the light-minded would not seek in it too definite a program.

* * *

The rivets, extracted from the title, remain in the score. The opening tattoo, heard on the piano at the beginning of the piece, is virtually its basic theme. Of course, the music is not all rivets. Mr. Gershwin was mindful of the need for contrast. In a world that knows too well the sound of the pneumatic drill, the lyric impulse still occasionally breaks its bounds. So Mr. Gershwin, quite properly, pays his respects to song. "I wanted merely," he told an interviewer, "to write a broad, flowing melody, the same as Bach, Brahms or Wagner would have done."

Needless to say, he gives us, also, music employing those idioms with which, long since, he caught the ear of the world. Jazzarella, undiminished in gusto and vitality, dances here and languishes, and has her way with us. The happy few, as Stendhal called them, will recognize and value the skill of her evolutions and the subtlety of her guile. Those who must remain outside the gates, lonely in the outer court, will know, from the nature of the distant cheers, that music's most enlivened daughter is, as usual, bringing down the house.

THIS CLIPPING FROM

N. Y. AMERICAN

FEB 6 - 1932

GEORGE GERSHWIN RHAPSODY GIVEN BY BOSTON SYMPHONY

By GRENA BENNETT.

The feature of the program presented by the Boston Symphony Orchestra in Carnegie Hall last night was the first New York performance of George Gershwin's Second Rhapsody. The composer played the piano part.

Mr. Gershwin's signature has graced much music of the theatre and several works that have been considered appropriate to symphonic programs. His most notable composition in the last named class is the Rhapsody in Blue which had its public baptism at a concert by the Whiteman Orchestra, and from that beginning went around the world.

That first Rhapsody of Gershwin's is so imprinted on his musical mind that he cannot refrain from reference to it in later compositions. Which means that it is the parent of Rhapsody No. 2 whose resemblance in ever so many phrases is undeniable.

This second work originally bore the title, "Rhapsody in Rivets." The rivets are there, sure enough. One heard them from the keyboard, the horns and the drums many times. And when the steam or compressed air gave out, one recognized a few phrases from "Swanee River" rivetted into the Rhapsody. They might have flowed in, but however they were wedged in, they were present.

However, even though the new Gershwin composition paid a graceful tribute to its Rhapsodical predecessor, it proved to be an interesting and richly orchestrated work with a thankful part for the pianist. Its performance was earnest and effective.

Serge Koussevitzky conducted with his familiar care, conscientiousness and intelligence. His reading of Prokofieff's Classical Symphony revealed that delightful work in all its delicate harmony, grace and crisp rhythms.

In memory of Vincent D'Indy, the French composer who died recently, Mr. Koussevitzky made a last minute change in the program so as to include D'Indy's Istar Variations. It was played with beauty, feeling and glowing tone color.

* * *

THIS CLIPPING FROM

N. Y. JOURNAL

FEB 6 - 1932

GEORGE GERSHWIN'S 'RIVET RHAPSODY' HAS PREMIERE

By IRVING WEIL.

George Gershwin's "Rhapsody in Blue" has a successor which, we suppose, might be called a rhapsody in red since it sings the song of the riveter's glowing tattoo. It was, indeed, originally titled "Rhapsody in Rivets" but now simply names itself "Rhapsody No. 2." As such it was introduced to its first New York audience at Carnegie Hall last night by Serge Koussevitzky and the Boston Orchestra. Mr. Gershwin was the pianist in the solo part of his own work.

This "Rivet Rhapsody" (we doubt if Mr. Gershwin will ever hear it called anything else) is in many ways more musically ambitious and coherent than the "Blue" one he wrote some eight or nine years ago, and its piano part fits into it more closely and is therefore less spectacular. Perhaps for that reason the new rhapsody made something less of a stirring effect than the old one, although last night's audience applauded it heartily enough, as it did Mr. Gershwin himself.

NOT REALISM.

The rhapsody is not primarily an attempt at musical realism. Mr. Gershwin nowhere tries to have his orchestra, with or without the help of the piano, reproduce anything like the clattering din of a riveting crew at work. He does not make use of the metallic polytonal harmony invented by Igor Stravinsky (but not for realistic purposes) and adapted, for example, by the young Russian, Alexander Mossoloff for his "Steel Mill" or by Arthur Honegger for his "Pacific-231."

The American composer sticks to the older romantic tradition of implied suggestion. He has devised a "riveting" theme in rapid staccato but holding a syncopated accentuation and it is as well suited to the piano as it is to the orchestra. It is rather mild compared to one's horrific sense of what the real thing is like, but, granting the composer his premise, it does its work well as musical suggestion.

Nor is the staccato song of the riveter by any means the whole of the piece. In fact, it once also had the alternative title of "Manhattan Rhapsody" and it seeks to give an impression of the feeling and spirit of city life—of New York City life. There is plenty of characteristic jazz rhythm through it and finally it spreads out into a broadly flowing sentimental section of the "blues" type, only no saxophones trail it through the orchestra.

GERSHWIN AS PIANIST.

Mr. Gershwin's instrumentation fulfills his purposes fairly well but not exactly brilliantly. The piano, when it joins the orchestra, is sometimes ineffective and occasionally quite unheard. When it plays alone, however, it has something to say that bears directly upon the development of the composer's idea. Mr. Gershwin, as a pianist, did some remarkably expert playing. The work was spiritedly presented by Mr. Koussevitzky and his men.

The rest of the evening was taken up with Serge Prokofieff's somewhat too bright imitation Mozart, called the "Classic" symphony; d'Indy's dehydrated "Istar" variations and the Scriabin "Poem of Ecstasy" in which Mr. Koussevitzky worked his orchestra up to a high temperature climax.

THIS CLIPPING FROM
N. Y. World-Telegram

FEB 6 - 1932

Gershwin Hailed for New Music

Boston Musicians Play His Rhapsody Here.

A great audience in Carnegie Hall last night applauded heartily a new rhapsody by George Gershwin, admirably performed by the Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, with the composer as collaborating pianist.

This composition, which was finished last spring and given a trial hearing in a studio of the National Broadcasting Co. June 26, was originally entitled "Rhapsody in Rivets," the "eternal tattoo" of the skyscraper riveters furnishing its rhythmic motive. The composer then decided to avoid so strong a suggestion of a program by calling the work merely "Second Rhapsody."

Sentiment Under Tattoo.

However, the rhythm of the riveters is there, more musical, less nerve-rasping, than in the steel original. Indeed, the tattoo sounds pleasant enough in the conventional way. Along with it one hears an obbligato of more or less sentimental tune, which eventually resembles a sort of denatured "Suwanee River."

It is eight years this month since Mr. Gershwin's now famous "Rhapsody in Blue" was brought out at Paul Whiteman's concert in Aeolian Hall. The new rhapsody, like the old, has its suggestion of Liszt, but it shows a considerable technical advance over that somewhat naive, if charming, composition. As regards initial inspiration, however, the older work is superior.

In Memory of Vincent d'Indy.

The concert opened with a delightful performance of Prokofieff's charming little "Classical" symphony. After it Mr. Koussevitzky led the "Istar" variations in memory of their composer, the late Vincent d'Indy—a decidedly more effective performance than the variations have received here under the guidance of either Mr. Mengelberg or Mr. Toscanini.

The concluding section of the program was devoted to that specialty of the Russian batonist, Scriabin's "Poem of Ecstasy."

P. S.

THIS CLIPPING FROM
BROOKYLN, N. Y.
EAGLE

FEB 6 - 1932

Music of the Day

By EDWARD CUSHING

George Gershwin's Second Rhapsody Has Its Premiere at a Boston Symphony Concert in Carnegie Hall

IN TURNING thumbs down on George Gershwin's second rhapsody (performed for the first time in New York, the composer assisting, at last night's Boston Symphony Concert) your correspondent has the uncomfortable feeling that he is betraying an old friend, frankly, though the second rhapsody will not do—nor, we are afraid, will anything else that Mr. Gershwin may produce under the influence of a desire, but lacking the necessary ideas and implements, to write a "serious composition" (something, apparently, scored for full orchestra and lasting more than five minutes).

The reason is fairly simple: Mr. Gershwin's undeniable talent finds its natural expression in the idiom and the unpretentious forms of so-called popular music. Our failure to realize this years ago was due to the fact that our ambitions for Mr. Gershwin, like Mr. Gershwin's for himself, blinded us to the obvious. What, after all, was salient in the Rhapsody in Blue? Precisely that which was salient in Mr. Gershwin's previous musical comedies; a gift for melodic epigram, a mastery of the metrics of jazz. If we had stopped to think about it, we should have realized that Mr. Gershwin was to the 1920's and New York what Johann Strauss was to the 1870's and Vienna, no more and no less. Why, the fact that he could write better jazz tunes than any of his contemporaries should have led us on to the belief (probably, at that, only a hope) that he could write better symphonies we cannot say. But for a time the belief—or hope—ran high, and Mr. Gershwin himself evidently came to share it.

The Concerto in F was the immediate result of Mr. Gershwin's new ambition. But as time went on, this ambition died down; it ceased to be novel and stimulating, and Mr. Gershwin devoted himself to less and less frequently and less and less effectually to its realization. The second rhapsody is, purely and simply, manufactured music. Mr. Gershwin composed it, as he wrote to a friend, "mainly because I wanted to write a serious composition." He went to Hollywood to work on the picture, "Delicious," and since "nearly everybody comes back from California with a western tan and a pocketful of moving picture money," Mr. Gershwin decided to come back with these and a serious composition besides. It was not a good idea.

Mr. Gershwin's music for revues and musical comedies and moving pictures continues to be distinguished above the average. Why should his "serious" compositions have deteriorated? Mainly, we think, because the expression of his natural talent is prevented by self-consciousness, and self-consciousness is implicit in his attitude toward "serious" compositions. Our advice to Mr. Gershwin is to abandon the attitude which is all that remains of what was once an ambition. Since he can turn out first-rate musical comedies, let him continue to do so. If, occasionally, an idea occurs to him as suitable for development in a symphonic piece, let him compose one—but without any mistaken notion that what he writes for Carnegie Hall must necessarily be any more serious than what he writes for Broadway and Hollywood. One of these days, under such circumstances, he might turn out a worthy successor to the Rhapsody in Blue and the Concerto in F.

The reader should have gathered that the second rhapsody is not a masterpiece. It is distinguished neither in its substance nor its style. It was heard last evening with little enthusiasm. The solo piano part was played by Mr. Gershwin, and Mr. Koussewitsky conducted. And that, you might say, was that. The balance of the evening's program was made up of Porkofiew's classical symphony, D'Indy's "Istar" variations and Scriabin's "Poem of Ecstasy."

THIS CLIPPING FROM
N. Y. EVE. POST

FEB 6 - 1932

Other Music

By OSCAR THOMPSON

GEORGE GERSHWIN reappeared in the role of a composer of symphonic music at last night's concert of the Boston Symphony in Carnegie Hall when Serge Koussevitzky conducted the first public performance in New York of a Rhapsody No. 2, originally styled "Rhapsody in Rivets." "I wrote it," says the composer in a letter quoted in the program notes, "mainly because I wanted to write a serious composition and found the opportunity in California to do it."

The opportunity to be "serious" grew out of a movie commission in Hollywood a year ago. A short "sequence" for the film "Delicious" was expanded into the work played last night, and thus was born a successor and companion piece for the "Rhapsody in Blue," the jazz Piano Concerto and "An American in Paris." Mr. Gershwin, having given the piano duties comparable to those of various modern concertos, collaborated with the orchestra as keyboard soloist, and was recalled to the platform many times by an audience prodigal of applause.

This was a Gershwin evening, though it could not be said the competition was keen. Of Mr. Koussevitzky's other numbers D'Indy's "Istar" Variations and Scriabin's "Poem of Ecstasy" were quite as "serious" as the new Rhapsody, but the time has passed when either is likely to create any considerable stir. There was also the little "Classical" Symphony of Prokofieff, which contrives to be entertaining in spite of its label and its imitation Mozart.

The Gershwin work justified its discarded title. The sonorities were often those of a boiler factory. Frequently recollective of his other works, it showed over them an advance in confidence, particularly with respect to the scoring, which was anything but timid or tentative. Its tunes sounded worked over and much of the time the music seemed to be preparing to go somewhere it never went. No doubt those who liked it best were those who still believe the way to salvation for American music lies through the idiom of jazz, and those who liked it least were the ones long since convinced that, aside from the dance hall and the dance show, jazz simply doesn't belong. The work was lustily played.

THIS CLIPPING FROM
Brooklyn Standard Union

6 - 1932

MUSIC

By JOSEPH A. MILLER

GERSHWIN WITH THE BOSTON SYMPHONY

DR. KOUSSEVITZKY is nothing if not versatile. A devotee of the best there is in the musical classics, he is always hospitable to the new things in music, be they French, Russian, German or American. Last night at Carnegie Hall his Boston Symphony Orchestra was host to Mr. George Gershwin, who played the piano part of his own Rhapsody Number 2 for orchestra and piano.

This is the piece that created a furore when Dr. Koussevitzky played it in Symphony Hall a week or so ago, and about which the Boston critics were divided. Some of them said it was the beginning of a new era in music, or ecstatic words to that general effect, while at least one critic wrote that the Gershwin composition was as out of place in Symphony Hall as a one-piece bathing suit.

Without giving too much of our limited space to the occasion we have this to report: that there was a vast audience vastly interested, that Gershwin is a swell player, and that we cannot see Mr. Gershwin and never could, and cannot now. Even the much-talked of and vastly overrated (in our humble opinion) "Rhapsody in Blue" is no challenge to the world of music, and this new rhapsody sounds to us like a deliberately fabricated hodge-podge, like a man whose metier is jazz trying to go straight—and not succeeding. However, it is fair to explain that this is a minority report—a very small minority.

In addition to Gershwin Mr. Koussevitzky presented the Prokofieff "Classical Symphony," heard in Brooklyn the previous evening, Vincent d'Indy's Symphonic Variations "Istar," which is very beautiful, and the magnificent "Poem of Ecstasy" by Scriabin. It was a notable concert.

THIS CLIPPING FROM
N. Y. AMERICAN

FEB 7 - 1932

* * *

George Gershwin was the soloist for the second time with the Boston Symphony Orchestra, repeating his Rhapsody No. 2 at yesterday afternoon's concert in Carnegie Hall. Serge Koussevitzky conducted a collection of interesting pieces. The program began with Corelli's suite in three charming movements, performed with the grace and skill that eloquently disclosed its melodious message.

OTHER FEATURES.

It was followed by Tscherepine's eight miniatures, "After a Russian Illustrated Alphabet," bearing such picturesque titles as "Arab-boy," "Egypt," "Babajaga," Stars," "Mama," "General," "The Forest" and "The Tsarina."

Tschaikovsky's "Pathetic" symphony brought the concert and the Bostonians' third visit to an end.

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THIS CLIPPING FROM
N. Y. Herald-Tribune

FEB 7 - 1932

8 Miniatures By Tcherepnin Given at Concert

First Performance of Work Here Offered by Boston Symphony Orchestra

Gershwin Again Heard

Pathetic Symphony Has Its Initial Hearing of Season

By Francis D. Perkins

The Boston Symphony Orchestra gave its third afternoon concert of the season in Carnegie Hall yesterday, when Serge Koussevitzky began his program with the suite for strings arranged by Ettore Pinelli from the violin sonatas of Arcangelo Corelli's Opus 5. Nikolai Tcherepnin's Eight Miniatures (After a Russian Illustrated Alphabet) were played for the first time here, and George Gershwin reappeared as the assisting pianist in his second rhapsody, which Dr. Koussevitzky had introduced to New York last Friday evening. The post-intermission period was devoted to Tchaikovsky's Pathetic Symphony.

The Corelli-Pinelli suite, which this orchestra had played for its evening Carnegie Hall subscribers last month, was a delightful overture for yesterday's matinee, and, especially in the ingratiating, subtly shaded performance of the Gigue and the light-paced, weightless execution of the Badinerie, represented both the playing of this noted orchestra and the conductorial talents of its distinguished leader at their best.

First Played Last November

Tcherepnin's Eight Miniatures were played for the first time anywhere in public in a home concert of the Boston Symphony on November 27, 1931, under the direction of the composer, who visited New York in November, 1930, when his edition of Moussorgsky's "Fair at Sorochintzy," was produced at the Metropolitan. As a novelty, the work proved an agreeable divertissement, while not an important contribution to the orchestral repertoire; conservative, usually light, with a touch or two of humor, and tunes that sometimes gave hints of Russian folksong. The work was, perhaps, a little long for sustained interest, the responsibility for this impression lying in the second Miniature, "Egypt"; the last selection, "The Tsarina," recalled the close of Moussorgsky's "Pictures at an Exhibition." The orchestra and Mr. Gershwin then rhapsodized, and there was much applause for the composer-soloist.

Time was when we would have had several opportunities to hear the Pathetic Symphony before a music season had run its course as far as February, but this was its first performance here of the season of 1931-'32, and the first in the regular fall and winter series of one of the long-established orchestras since Bernardino Molinari and the Philharmonic gave it in January, 1930. It is, no doubt, just as well for the work itself and the concert-going public that the Pathetic Symphony has received a comparative respite from its overworked vogue of not so long ago, but it remains a symphony well able to hold its own with the passage of time.

Changes in Tempo Marked

In its main outlines, Dr. Koussevitzky's interpretation of Tchaikovsky's swan song did not differ radically from other readings known here; the first movement exceeded by a minute the time required for it by Willem Mengelberg; Dr. Koussevitzky's march was swifter than Mr. Mengelberg's by the same extent. There were, however, certain individual features in yesterday's highly effective performance; a holding back of the pace in the first measures of the allegro in the first movement, as if for contrast with the swift onset and impassioned outburst of the next few pages, an impression of languor in the passage marked "moderato mosso" during the andante section of the same movement; an unusually swift pace for the march, and certain other enhanced dynamic contrasts and momentary changes of tempo. The audience again bestowed vigorous plaudits on Dr. Koussevitzky and his able musicians.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 7 - 1932

The Ambassador of France and Mme. Claudel entertained at luncheon Tuesday about 30 French musicians who are members of the Boston Symphony Orchestra, which gave a concert that afternoon.

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ffort to justify the jazz monopoly of the r. But it was the eminent critic, Ernest Newman, we believe, who observed long since that when music becomes as good as Mr. Gershwin's best, it no longer deserves to be soiled with that barbaric label.

THIS CLIPPING FROM
N. Y. TELEGRAPH

FEB 7 - 1932

Akin to First Composition

Work Is Sympathetically Read by Koussevitzky With Composer at Piano

by **Walter D. Shackleton**

Of prime importance on Dr. Serge Koussevitzky's Boston Symphony Orchestra Friday evening at Carnegie Hall—at least, of prime importance to Broadway and environs which is believed by the inhabitants and wayfarers thereon to be New York—was George Gershwin's so-called second rhapsody.

So-called in that it was first a rhapsody in rivets as part of an interpretive theme for the movie, "Delicious." That was a little more than a year ago. After it appeared in the movie, Gershwin expanded it for orchestra.

For What Reason?

Just why it was presented to Dr. Koussevitzky to present is rather vague. The conductor himself merely says that it was turned over to him and he saw merit in it and, therefore, decided to add it to one of his programs. Anyhow, Boston heard it before New York. It may have been the old play theory of "putting it on the road for a tryout," although the Philharmonic got his "an American in Paris."

That it could not have been in better hands was obvious from the moment Dr. Koussevitzky raised his baton as Gershwin sat down at the piano. Incidentally, Mr. Gershwin for his New York presentation was in faultless dress, even to a gardenia in his buttonhole. Boston reported, possibly with a little eyebrow lifting, that he appeared in a sack suit. No ashes were mentioned.

Akin to "Rhapsody in Blue"

The piece is very much akin to his "Rhapsody in Blue." It is definitely a symphonic piece, despite opinions to the contrary. It has a certain thinness, as far as intricate orchestration and mere pride of technicianship is concerned. But it is highly interpretive of modern trend and music appeal. It is forward and progressive, highly enjoyable and has substance of its time, the present taste.

It may have been originally labeled "A Rhapsody in Rivets," yet the only identification with the rivets was in one particular part where a rat-a-tat-tat of a rivet hammer was heard. Other than that it rightly could be called "A Manhattan Symphony." It was more interpretive of noise and confusion of a great city and emphasized, caricatured the nerve-wracking cacophony of sound of a metropolis.

Orchestra Has Burden

The burden was carried by the orchestra, with Mr. Gershwin's piano part merely a phrasing. His piano phrases were echoed and expanded and his mild "noises" beaten back on him in ascending crescendo and multiple distortion in fine interpretation of the effect such city din has upon the system.

The piece is highly entertaining and possesses much merit, but a greater promise of later work of the man who is rapidly taking his place, in fact, to the stage world, has taken his place with the immortal Victor Herbert. As Victor Herbert interpreted the thought and taste of his generation in the terms of music, so is Gershwin doing it with the present time.

Should Do Opera

It now only remains for him to join Deems Taylor in the ranks of native opera writers. As Taylor has given us the conservative, to a large measure, "King's Henchmen" and "Peter Ibbetson," it is this opinion that Gershwin would give us an American Wozzeck. An American Wozzeck in that it would be radical, in the terms of his "Rhapsody in Blue" and his "Second Rhapsody," or, more properly, his "Rhapsody in Rivets," his Manhattan Symphony. It is to be hoped that he will do so.

Possibly his grand and proud father will help him. He who sits outside his door whenever he is composing and whenever he hears a prolonged silence from the piano as George wrestles with a recalcitrant muse, dashes in and whistles a few bars of anything or nothing and says: "Does that help you, Georgie?"

Doctor Sympathetic

Dr. Koussevitzky was keenly sympathetic in his interpretation of the Gershwin piece, as he is ever. Also the other selections on his program received the same intense yet gentle interpretation. He gave us Prokofieff's "Classical" Symphony, opus 25; "D'Indy," symphonic variations; "Istar," opus 42, and Scriabin's delightful and satisfying "Poem of Ecstacy," opus 54.

There is one thing about the doctor: he always leaves his audience very much well satisfied with things, in a peaceful yet lively frame of mind. He knows the human as well as the music.

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NEW YORK TIMES

128 FEB 7 - 1932

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BY OLIN DOWNES.

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Again Mr. Gershwin and his new work, discussed in THE TIMES of yesterday, were received with acclaim. The Corelli suite was well calculated to display the sterling qualities of the string choir, and the pieces by Laidoff, which are small and unpretentious, found favor. In conception they are not unremindful of Moussorgsky's "Pictures from an Exposition," but they have the folk-lore character, and in this are typical of the pupil of Rimsky-Korsakoff and the Russian school of which he was a leader.

It was good to hear again the great symphony of Tchaikovsky. The performance, it is needless to say, was technically of the finest, and there were pretty details of interpretation. But why is Mr. Koussevitzky so circumspect in his interpretation of this symphony? No doubt, with a conductor of such a dramatic temperament and restless mind, there is the temptation to find new readings of familiar works. Mr. Koussevitzky conducted some interesting interpretive experiments. Largely he held the music in leash, depriving it of its barbaric vigor, emotionalism and directness of address. Some would say that in doing this he distinguished Tchaikovsky beyond his merits, for there is certainly a wilder and coarser element in the "Symphonie Pathetique" than it was given yesterday.

But it is not easy to find justification for arbitrary changes of tempo distinctly at variance with the score as written. Nor were uncommon balances of the parts, and details sometimes minimized and sometimes enlarged, necessary to express Tchaikovsky. The fact that this symphony is so human, so moving and effective in performance is not a good argument for sophisticating it, especially if such treatment takes from the music some of its abandon and its hysterical power.

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Last winter in Hollywood George Gershwin had time on his hands. Fox Films had commissioned him to write the music for *Delicious* (Charles Farrell, Janet Gaynor) but that was soon done. Hollywood parties bored him. He started elaborating on a theme which he had suggested in the picture, a great city symbolized by relentless riveting. He thought first of calling the enlarged work "Rhapsody in Rivets" but it had become the *Second Rhapsody* by the time the Boston Symphony gave it its première last week, with Composer George Gershwin himself playing the piano.

Fox Films paid Gershwin well for the music which lasted only a few minutes in *Delicious*. He got $50,000 two years ago for letting Paul Whiteman use the *Rhapsody in Blue* in the Cinema *King of Jazz*.* But Gershwin's symphonic returns would never have permitted him to keep a big penthouse apartment, collect modern French paintings, smoke dollar cigars. The Boston Symphony paid him nothing for the privilege of playing his *Second Rhapsody* last week but it did its best to bring him glory.

Keystone

GEORGE GERSHWIN

From his symphonies, no dollar cigars.

Conductor Sergei Koussevitzky and his sedate band lavished almost too much care on the hard, staccato beginnings of the rhapsody, the smart, shifting jazz rhythms which followed. People were enthusiastic about the smooth, melodic middle theme which the Koussevitzky strings played superbly but Bostonians never really accept any new music without consulting one of two critical oracles, aged Philip Hale of the Boston *Herald* or H. T. ("Hell-to-Pay") Parker of the *Transcript*. Gnomelike Critic Parker thought "this *Second Rhapsody* seemed tempered and in degree de-natured by reflection and manipulation. It sounded over-often from the study-table and the piano-rack." Said Critic Hale: "The music has decided individuality, which, it is to be hoped, Mr. Gershwin will preserve, and not be frightened into the smug respectability approved by professors of music and easily shocked conservative hearers."

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The Gershwin work was roundly applauded, the composer being recalled to the platform repeatedly, but it left with the reviewer an increased sense of commonplace material, laboriously worked over, and scoring as inexpert as it was noisy.

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PHILADELPHIA, PA.

RECORD

FEB 9 - 1932

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The work was given its first performance the other night in New York, with Gershwin at the piano, while Serge Koussevitzky, led the Boston Symphony Orchestra in Carnegie Hall. The applause is reported to have "brought the house down," and all Rhapsody in Blue fans were presented with another treasure.

"The Second Rhapsody" is the first musical work of importance to have been conceived in Hollywood, written there and inspired by a scenario. The theme, however, is based on New York and its noisy rivets. Let us hope that Gershwin will write his Third Rhapsody in the same way, but use, instead, Hollywood and its color as thematic material. That should make real American music.

"Delicious," as you must remember, was the Janet Gaynor and Charles Farrell recent starring picture

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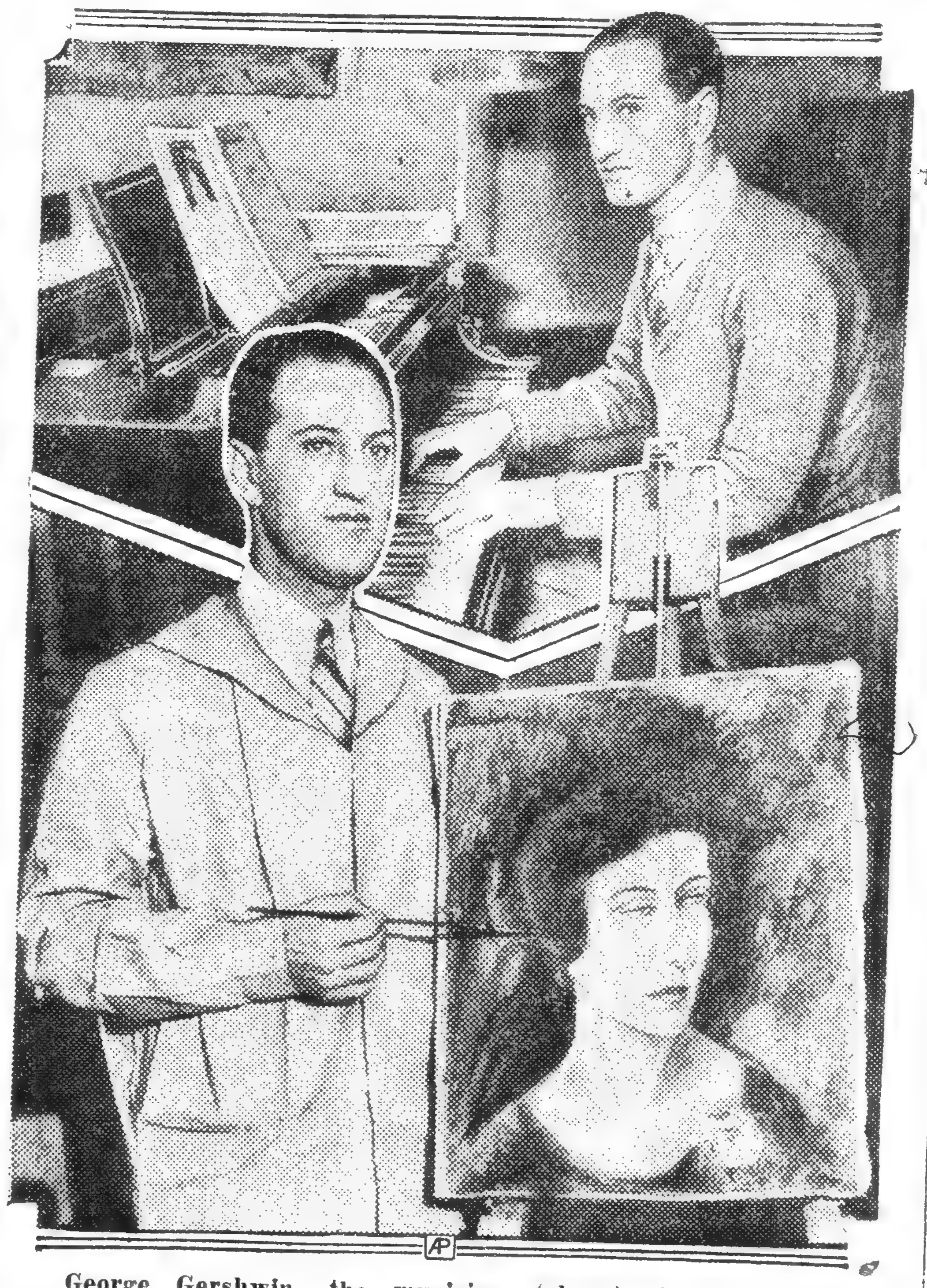
THIS CLIPPING FROM

PAWTUCKET, R. I.

TIMES

FEB 9 - 1932

Turning From Piano to Easel Brings Gershwin Relaxation



AP

George Gershwin, the musician (above), becomes George Gershwin, the painter (below), when the composer of "Rhapsody in Blue" and "Rhapsody No. 2" seeks relaxation. The latter composition has just been heard by eastern audiences. The painting with which Gershwin is shown is his first oil.

NEW YORK (AP)—George Gershwin, whose "Rhapsody No. 2" has just been presented before Boston and New York audiences by the Boston Symphony orchestra, has turned to painting as a diversion.

His first oil, a portrait, was completed in three days during a period when he was preparing for the premier of his new composition. Previously he had done some work in black and white.

"If I had decided to follow painting instead of music," Gershwin said in his sub-bathed penthouse apartment overlooking Riverside drive and the Hudson river, "I would have attempted to express myself in art just as I have expressed myself in music."

Gershwin, who achieved immense popularity through his "Rhapsody in Blue" and a string of musical comedy successes, including the current "Of Thee I Sing," believes that a man talented in one line of aesthetic endeavor also has talents in the allied arts and that an artist in one medium can find escape in another.

The walls of his modernistic apartment are covered with paintings—also conceived in the modernistic manner. Even one of his three pianos is of modern design.

Gershwin's new rhapsody, which originally was intended as incidental music for a motion picture, but outgrew the first conception, contains a movement suggested by riveting on New York skyscrapers, and once was tentatively titled "Rhapsody in Rivets."

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part fits into it more closely and is therefore less spectacular. Perhaps for that reason the new rhapsody made something less of a stirring effect than the old one,

ting" theme in rapid stac- it holding a syncopated ac- tion and it is as well suited to the piano as it is to the orchestra. It is rather mild compared to one's horrific sense of what the real thing is like, but granting the

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gle! Sensa

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"The Second Rhapsody" is the first musical work of importance to have been conceived in Hollywood, written there and inspired by a scenario. The theme, however, is based on New York and its noisy rivets. Let us hope that Gershwin will write his Third Rhapsody in the same way, but use, instead, Hollywood and its color as thematic material. That should make real American music.

"Delicious," as you must remember, was the Janet Gaynor and Charles Farrell recent starring picture

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THIS CLIPPING FROM

PAWTUCKET, R. I.

TIMES

FEB 9 -1932

Turning From Piano to Easel Brings Gershwin Relaxation

George Gershwin, the musician (above), becomes George Gershwin, the painter (below), when the composer of "Rhapsody in Blue" and "Rhapsody No. 2" seeks relaxation. The latter composition has just been heard by eastern audiences. The painting with which Gershwin is shown is his first oil.

NEW YORK (AP)—George Gershwin, whose "Rhapsody No. 2" has just been presented before Boston and New York audiences by the Boston Symphony orchestra, has turne[illegible]ing as a diversion.

His first oil, a portrait, was completed in three days during a period when he was preparing for the premier of his new composition. Previously he had done some work in black and white.

"If I had decided to follow painting instead of music," Gershwin said in his sun-bathed penthouse apartment overlooking Riverside drive and the Hudson river, "I would have attempted to express myself in art just as I have expressed myself in music."

Gershwin, who achieved immense popularity through his "Rhapsody in Blue" and a string of musical comedy successes, including the current "Of Thee I Sing," believes that a man talented in one line of aesthetic endeavor also has talents in the allied arts and that an artist in one medium can find escape in another.

The walls of his modernistic apartment are covered with paintings—also conceived in the modernistic manner. Even one of his three pianos is of modern design.

Gershwin's new rhapsody, which originally was intended as incidental music for a motion picture, but outgrew the first conception, contains a movement suggested by riveting on New York skyscrapers, and once was tentatively titled "Rhapsody in Rivets."

[illegible] therefore less spectacular. Perhaps for that reason the new rhapsody made something less of [illegible] effect than the old one,

[illegible] theme in rapid staccato holding a syncopated action and it is as well suited to the piano as it is to the orchestra. It is rather mild compared to one's horrific sense of what the real thing is like, but granting the

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thing to say that bears directly upon the development of the composer's idea. Mr. Gershwin, as a pianist, did some remarkably expert playing. The work was spir

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PRESS

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By JOHN M'NULTY

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Now he's introduced the lecherous lady into the hallowed precincts of "Bawston," by writing "Rhapsody No. 2," which was this week played by the Boston Symphony Orchestra, under Koussevitsky, in New York.

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Isaac Goldberg, who writes Mr. Gershwin up for the papers, not to mention the shiny-papered magazines, says that Rhapsody No. 2 originated in the aphrodisiac atmosphere of Beverly Hills, Cal., redolent of oranges and Greta Garbo.

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THEY JAMMED Carnegie Hall to hear the first New York performance of the new Gershwin opus. And they heard it start out with the rivets that represent the most blatant and perhaps significant activity of Manhattan.

Evidently a series of sharply accented notes forming a piano tattoo opens the rhapsody. It goes on from there, with the riveting theme popping up now and then with its monotonously effective repetition.

"The picture of the composition is in part laid in many thoroughfares of New York," to quote the good Dr. Goldberg once more, "and the music represents the emotions of the heroine as she wandered through Gotham in search of the hero."

And that, Old Pal-sy, is what we shall hear now for many and many a moon, whenever an accomplished jazz band wants to prove that it knows a rhapsody from a "scat" song. At least, that's what we heard wh[illegible] ...ut . . . and for one, two, three, four,

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Mr. Gershwin trails the jazz tag because he still writes light tunes for the musical shows and occasional orchestrations for the movies. It was one of the latter efforts, as a matter of fact, which gave rise ultimately to "Rhapsody No. 2." The heroine of an inane film was shown wandering through the metropolis in search of the hero. It was Mr. Gershwin's job to interpret her emotions in an orchestral sequence. Thus in the Hollywood atmosphere, "redolent of oranges and Greta Garbo," as Dr. Isaac Goldberg, the Gershwin biographer, puts it, the idea of the composition was born.

But its theme came from Gotham on the Atlantic coast—the rat-a-tat of the pneumatic riveters of the skyscraper builders. In the rhapsody this is simulated largely by repeated notes, decisively accented. Beethoven drew inspiration from the tick tock of the metronome. The raindrops sang to Chopin. Why shouldn't a Gershwin, questions Dr. Goldberg, adopt the cacophony of modern building construction? American industry has enlivened the muse before. Poets put it in verse, painters on canvas. Mr. Gershwin had precedent in that seemingly short-lived symphony in which one George Antheil combined the clangor of gongs, the shriek of whistles and the grinding of gears. Conductor Eugene Goosens of the Cincinnati Symphony orchestra, riding the engine cab at every chance, enjoys the rhythm of the locomotive wheels clicking on the rails.

At all events, here is Mr. Gershwin again in very distinguished company, the musical organization of the country's cultural capital parading his opus that somewhat smacks of jazz. The radio maestros are pretty apt to point with pride in the effort to justify the jazz monopoly of the air. But it was the eminent critic, Ernest Newman, we believe, who observed long since that when music gets as good as Mr. Gershwin's best, it no longer deserves to be soiled with that barbaric label.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 13 1932

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By Walter Brown, Dramatic Editor

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Mr. Gershwin has done other orchestral work since that time—work that has had place on programs of the leading orchestras. His Concerto in F for piano and orchestra was played in New York a year later than the Rhapsody (in 1925); he wrote "An American in Paris" that dates 1928; and now he has his "Second Rhapsody" for orchestra and piano and Mr. Koussevitzky has been playing it in Boston and New York with the composer assisting.

Now whether one likes Mr. Gershwin's compositions or not (and there are many who do not like them at all, just as there are many who think them superb examples of the music of the time) it is undeniable th
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Of the music itself Mr. Gilman writes:

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MIAMI, FLA.
NEWS

4

FEB 1 3 1932

Gershwin Again

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MUSICAL INSTRUCTION

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PIANO

GERTRUDE EDMANDS
TEACHER OF SINGING
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TRINITY COURT 175 DARTMOUTH STREET

ROYAL DADMUN
BARITONE
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For appointment write to above address or phone secretary—Beacon 1205

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PIANIST AND TEACHER
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BALDWIN PIANO
405 PIERCE BUILDING, COPLEY SQUARE
Telephone Bowdoin 1553-W

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611 PIERCE BUILDING, BOSTON
DANA HALL SCHOOL OF MUSIC, WELLESLEY, MASS.
OXFORD SCHOOL, HARTFORD, CONN.

THIS CLIPPING FROM
Amer Hebrew
NY FEB 12 1932

129

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Composer as Soloist at Boston Symphony Concert

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There is less of the racking iteration of the rivet-theme in the final work than there was in the more metallic original. And there is an obbligato which has much of that melody Gershwin commands when he so desires. There is technical competence to this new work. With Mr. Gershwin at the piano, it need hardly be said that the audience was pleased. If it cannot be said that his art has advanced over his previous compositions, he has decisively shown that he has no intention of relinquishing his musical interpretation of America. It is almost eight years since Mr. Gershwin's now famous "Rhapsody in Blue" was brought out at Paul Whiteman's concert in Aeolian Hall. It was this composition which brought him to national notice.

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It is given to few American composers so early in their careers to have such *reclame* as has been accorded Gershwin. Last year a biography of him appeared at the hands of Isaac Goldberg, the Boston writer, and in that volume is recounted the rise of this unusual figure in the contemporary musical world. His "Concerto in F" has been played by several of the foremost orchestras of the world, and it is said that he is now under contract with the Metropolitan for an American opera.

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Strauss Work at Symphony

Amer Feb 13

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NEWS

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CLIPPING FROM
FORD, CONN.
URANT

EB 1 1 1932

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MUSIC LOVER.
b. 10, 1932.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

FEB 1 0 1932

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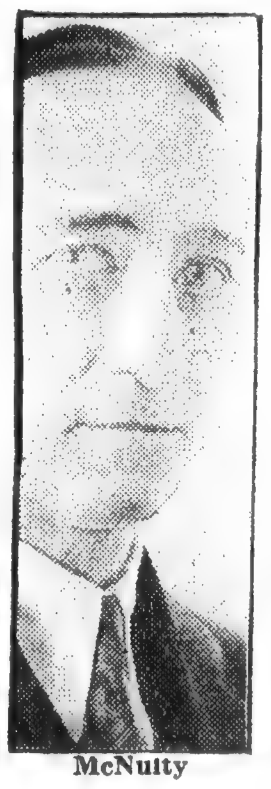

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SPRINGFIELD, OHIO
NEWS

FEB 1 0 1932

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HARTFORD, CONN.
COURANT

FEB 13 1932

The Observation Post

By Walter Brown, Dramatic Editor

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A suggestion is made that those who enjoy string music in handsome surroundings should remember the open-to-the-public concert in the Tapestry Hall of the Morgan Memorial this evening.

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Mr. Gershwin Taken Seriously.

A lot of followers of music in Hartford have heard with pleasure some of the works of George Gershwin, especially in the musical shows wherein his melodic talents have found good expression. And of course nearly everyone who has ever listened to the radio has heard the well-known "Rhapsody in Blue," over and over again. The obese Mr. Whiteman brought that opus to Hartford's consciousness when it was new and he was touring with an orchestra in straight orchestral concerts to show what could be done with a straight jazz program for concert purposes only. He showed. In Foot Guard Armory. And many music lovers have heard the "Rhapsody in Blue" much better played since then.

Mr. Gershwin has done other orchestral work since that time—work that has had place on programs of the leading orchestras. His Concerto in F for piano and orchestra was played in New York a year later than the Rhapsody (in 1925); he wrote "An American in Paris" that dates 1928; and now he has his "Second Rhapsody" for orchestra and piano and Mr. Koussevitzky has been playing it in Boston and New York with the composer assisting.

Now whether one likes Mr. Gershwin's compositions or not (and there are many who do not like them at all, just as there are many who think them superb examples of the music of the time) it is undeniable that anything that gets the professional attention of Dr. Serge Koussevitzky and his assemblage of artists rates careful critical attention; and the new work has been accorded just that.

The score is an elongation of some incidental passages composed for a motion-picture and originally bore the title "Rhapsody in Rivets," which names gives a key to its impressionism. It suggests, in short, the fearsome chatter that builds up the skyscrapers, the noises of the metropolitan streets, and in its second part introduces the contrastign rhythms of dance-jazz and sentimental song.

Our opera-explaining friend, Mr. Downes of the New York Times, gives us the brief historical facts included in the preceding paragraphs, compares the newer work of Mr. Gershwin with the earlier, and speaks of its present performance in New York, as follows:

> "But with all its immaturities the Rhapsody in Blue is more individual and originative than the piece heard last night. In fact, the Second Rhapsody is imitative in many ways of the Rhapsody in Blue. One of the figures of the first part, and certain harmonic cadences, and the song theme of the middle part, have all quite direct derivations from the earlier work. Furthermore, the Second Rhapsody is too long for its material.
>
> "The work was superly performed. Mr. Koussevitzky led the orchestra as earnestly as if he had been introducing a new symphony by a Roussel or a Miascovsky, and patiently labored to obtain from the players the last ounce of their energy. It was a virtuoso performance. Mr. Gershwin played a modest piano part simply but with the composer's authority. There was royal welcome for the composer, the performers, the music. Neverthless, we have had bttr things from Mr. Gershwin, and we expect better in time to come."

Mr. Gilman, in the Herald Tribune, was not in a mood of worship of the modern for the modern's sake when he wrote his notice. But he gives the facts of the case as he sees them, basing on a statement that it is "seldom that a Boston Symphony audience is privileged to hear so eminent a personage as Mr. George Gershwin" the report that "only Mr. Paderewski, perhaps, could have drawn a gathering comparable in numbers if not in kind with that which stood patiently at the rear of the hall (Carnegie) Friday evening while Mr. Koussevitzky cruelly delayed the appearance of George I by playing a couple of superfluous introductory numbers by Prokofieff and d'Indy."

Of the music itself Mr. Gilman writes:

> "The rivets, extracted from the title, remain in the score. The opening tattoo, heard on the piano at the beginning of the piece, is virtually its basic theme. Of course, the music is not all rivets. Mr. Gershwin was mindful of the need for contrast. In a world that knows too well the sound of the pneumatic drill, the lyric impulse still occasionally breaks its bounds. So Mr. Gershwin, quite properly, pays his respects to song. 'I want merely,' he told an interviewer, 'to write a broad flowing melody, the same as Bach, Brahms or Wagner would have done.'
>
> "Needless to say, he gives us, also, music employing those idioms with which, long since, he caught the ear of the world. Jazzarella, undiminished in gusto and vitality, dances here and languishes, and has her way with us. The happy few, as Stendhal called them, will recognize and value the skill of her evolutions and the subtlety of her guile. Those who must remain outside the gates, lonely in the outer court, will know, from the nature of the distant cheers, that music's most enlivened daughter is, as usual, bringing down the house."

THIS CLIPPING FROM THE
MIAMI, FLA.
NEWS

(4)

FEB 1 3 1932

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THIS CLIPPING FROM

7 FEB 12 1932

Gershwin's New Rhapsody

Composer as Soloist at Boston Symphony Concert

By WALTER HART BLUMENTHAL

GERSHWIN added a notch to his fame with the rendition of his newest composition at the concert of the Boston Symphony Orchestra last Friday night at Carnegie Hall. Under the baton of Serge Koussevitzky, with the composer as collaborating pianist, the newly completed "Second Rhapsody" won the plaudits of a large audience. Although the composition was finished last Spring and given a trial audition in a studio of the National Broadcasting Company on June 26th, Gershwin made changes in the score subsequently. Originally entitled "Rhapsody in Rivets," it had a thematic treatment of the staccato tattoo of riveters working on the skeleton of a skyscraper. The composer, however, somewhat modified the rhythmic motif and was content to let his work be programmed merely as "Second Rhapsody."

There is less of the racking iteration of the rivet-theme in the final work than there was in the more metallic original. And there is an obbligato which has much of that melody Gershwin commands when he so desires. There is technical competence to this new work. With Mr. Gershwin at the piano, it need hardly be said that the audience was pleased. If it cannot be said that his art has advanced over his previous compositions, he has decisively shown that he has no intention of relinquishing his musical interpretation of America. It is almost eight years since Mr. Gershwin's now famous "Rhapsody in Blue" was brought out at Paul Whiteman's concert in Aeolian Hall. It was this composition which brought him to national notice.

Gershwin was born in Brooklyn in 1898. He was thirteen before he started to play the piano. At the age of sixteen he began work as a "song-plugger" for music publishing houses, frequently playing during the day in vaudeville acts, and until late in the night in cafes or cabarets. He took up the study of harmony under Rubin Goldmark, and in 1923 made his first appearance at Aeolian Hall in New York as accompanist for Eva Gauthier in a group of his own songs. The year following, his "Rhapsody in Blue" was played for the first time by this composer and Paul Whiteman's Orchestra. Walter Damrosch was instrumental in forwarding the young man's career.

The music of George Gershwin lifted the level of jazz to a distinct and by no means meritricious phase of American music. It seems that while in Hollywood about a year ago, contributing to the movie "Delicious," Gershwin began the earlier version of his "Rhapsody in Rivets," as it was then called. The opening tattoo heard on the piano at the outset of the composition constitutes the basic theme. His talent is evinced in the fact that he does not labor this motif of the pneumatic drill, but permits the lyric impulse to have interludes in his work.

It is given to few American composers so early in their careers to have such *reclame* as has been accorded Gershwin. Last year a biography of him appeared at the hands of Isaac Goldberg, the Boston writer, and in that volume is recounted the rise of this unusual figure in the contemporary musical world. His "Concerto in F" has been played by several of the foremost orchestras of the world, and it is said that he is now under contract with the Metropolitan for an American opera.

It is not generally known that he did a one-act 'negro opera' entitled "One Hundred and Thirty-fifth Street." This was written about 1923, and since then the composer has produced a number of lighter musical scores, the operetta "Song of the Flame," and the musical comedy "Tip-Toes."

The "Concerto" was the first work Gershwin scored for symphonic orchestra. Although it follows classical models in a somewhat distant way, Gershwin constantly injects his own highly personal musical idiom.

In his recent lighter work, he has had the collaboration of his lyric-writing brother, Ira, and the story of the recognition won by the pair constitutes an interesting record of consistent rise. The reception accorded by Boston to the "Second Rhapsody" was not less hearty at Carnegie Hall. It is now likely that it will be played abroad, where Gershwin is heralded as a typical American musical figure.

Strauss Work at Symphony

Amer Feb 13

Louis Speyer, English horn player of the Boston Symphony Orchestra, is soloist in the current pair of concerts led by Dr. Koussevitzky, playing with the orchestra a rhapsody originally written for saxophone, and heard yesterday as a novelty in these concerts. The music surprised in being not merely a vehicle for the display of Mr. Speyer's lovely tone and refined technique, but also as being worth-while for its own sake.

The rhapsody was preceded by the Prokofieff "Classical" Symphony and followed by the Ravel Rhapsodie Espagnole, brilliantly played by the orchestra. The principal item was "Also Sprach Zarathustra," extraordinary tone-poem of Richard Strauss, a fitting musical commentary on the work of the mad genius, Nietzsche. Dr. Koussevitzky had worked out a presentation bringing out the beauty of the work in its clearest lines. But it seemed to at least one listener that he was over-anxious for the orchestra did not respond with its accustomed brilliance. Ragged attacks were not uncommon, and at one point the thread of musical discourse was in danger of being broken. None the less one is grateful for the fine playing of most of the work, notably for the majestic introduction.

The matinee audience included many visiting celebrities of the Chicago Opera Company, including, among others, conductors Pollak and Cooper and stage-director Dr. Otto Erhardt. M. S.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 1 1 1932

SYMPHONIC MUSIC

"Music Lover" Explains Why He Prefers It

To the Editor of The Courant:—

I am glad to see that a sentiment exists among readers of The Courant in favor of symphony music. Personally I would rather hear one performance by a Koussevitzky or a Toscanini than a whole series of songbirds (male or female). It takes a mighty good musician to compete against a hundred.

MUSIC LOVER.
Farmington, Feb. 10, 1932.

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PITTSBURGH, PA.
PRESS

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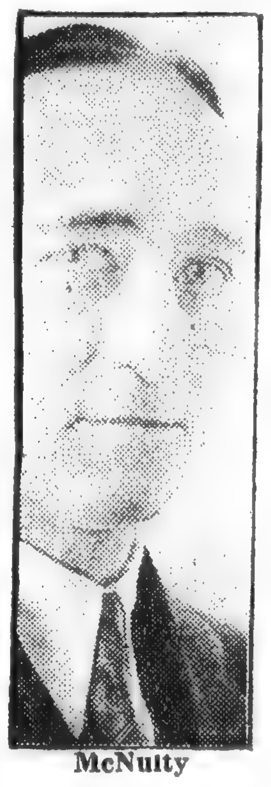
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—

Now whether one likes Mr. Gershwin's compositions or not (and there are many who do not like them at all, just as there are many who think them superb examples of the music of the time) it is undeniable that anything that gets the professional attention of Dr. Serge Koussevitzky and his assemblage of artists rates careful critical attention; and the new work has been accorded just that.

The score is an elongation of some incidental passages composed for a motion-picture and originally bore the title "Rhapsody in Rivets," which names gives a key to its impressionism. It suggests, in short, the fearsome chatter that builds up the skyscrapers, the noises of the metropolitan streets, and in its second part introduces the contrastign rhythms of dance-jazz and sentimental song.

—

Our opera-explaining friend, Mr. Downes of the New York Times, gives us the brief historical facts included in the preceding paragraphs, compares the newer work of Mr. Gershwin with the earlier, and speaks of its present performance in New York, as follows:

> "But with all its immaturities the Rhapsody in Blue is more individual and originative than the piece heard last night. In fact, the Second Rhapsody is imitative in many ways of the Rhapsody in Blue. One of the figures of the first part, and certain harmonic cadences, and the song theme of the middle part, have all quite direct derivations from the earlier work. Furthermore, the Second Rhapsody is too long for its material.
>
> "The work was superly performed. Mr. Koussevitzky led the orchestra as earnestly as if he had been introducing a new symphony by a Roussel or a Miascoysky, and patiently labored to obtain from the players the last ounce of their energy. It was a virtuoso performance. Mr. Gershwin played a modest piano part simply but with the composer's authority. There was royal welcome for the composer, the performers, the music. Neverthless, we have had bttr things from Mr. Gershwin, and we expect better in time to come."

—

Mr. Gilman, in the Herald Tribune, was not in a mood of worship of the modern for the modern's sake when he wrote his notice. But he gives the facts of the case as he sees them, basing on a statement that it is "seldom that a Boston Symphony audience is privileged to hear so eminent a personage as Mr. George Gershwin" the report that "only Mr. Paderewski, perhaps, could have drawn a gathering comparable in numbers if not in kind with that which stood patiently at the rear of the hall (Carnegie) Friday evening while Mr. Koussevitzky cruelly delayed the appearance of George I by playing a couple of superfluous introductory numbers by Prokofieff and d'Indy."

Of the music itself Mr. Gilman writes:

> "The rivets, extracted from the title, remain in the score. The opening tattoo, heard on the piano at the beginning of the piece, is virtually its basic theme. Of course, the music is not all rivets. Mr. Gershwin was mindful of the need for contrast. In a world that knows too well the sound of the pneumatic drill, the lyric impulse still occasionally breaks its bounds. So Mr. Gershwin, quite properly, pays his respects to song. 'I want merely,' he told an interviewer, 'to write a broad flowing melody, the same as Bach, Brahms or Wagner would have done.'
>
> "Needless to say, he gives us, also, music employing those idioms with which, long since, he caught the ear of the world. Jazzarella, undiminished in gusto and vitality, dances here and languishes, and has her way with us. The happy few, as Stendhal called them, will recognize and value the skill of her evolutions and the subtlety of her guile. Those who must remain outside the gates, lonely in the outer court, will know, from the nature of the distant cheers, that music's most enlivened daughter is, as usual, bringing down the house."

THIS CLIPPING FROM THE
MIAMI, FLA.
NEWS

(4)

FEB 1 3 1932

Gershwin Again

George Gershwin has been the trump card of the defenders of jazz since that night in 1924 when Paul Whiteman's band, one of the more melodious and pretentious jazz orchestras, gave his "Rhapsody in Blue" its first public rendition. Since then Mr. Gershwin has contributed a "Piano Concerto" and "An American in Paris." But all past performances paled when he appeared in New York the other evening as soloist with the Boston Symphony orchestra under the direction of Serge Koussevitzky, with his new "Rhapsody No. 2" as the piece de resistance.

Mr. Gershwin trails the jazz tag because he still writes light tunes for the musical shows and occasional orchestrations for the movies. It was one of the latter efforts, as a matter of fact, which gave rise ultimately to "Rhapsody No. 2." The heroine of an inane film were shown wandering through the metropolis in search of the hero. It was Mr. Gershwin's job to interpret her emotions in an orchestral sequence. Thus in the Hollywood atmosphere, "redolent of oranges and Greta Garbo," as Dr. Isaac Goldberg, the Gershwin biographer, puts it, the idea of the composition was born.

But its theme came from Gotham on the Atlantic coast—the rat-a-tat of the pneumatic riveters of the skyscraper builders. In the rhapsody this is simulated largely by repeated notes, decisively accented. Beethoven drew inspiration from the tick-tock of the metronome. The raindrops sang to Chopin. Why shouldn't a Gershwin, questions Dr. Goldberg, adapt the cacophony of modern building construction? American industry has enlivened the muse before. Poets put it in verse, painters on canvas. Mr. Gershwin had precedent in that seemingly short-lived symphony in which one George Antheil combined the clangor of gongs, the shriek of whistles and the grinding of gears. Conductor Eugene Goosens of the Cincinnati Symphony orchestra, riding the engine cab at every chance, enjoys the rhythm of the locomotive wheels clicking on the rails.

At all events, here is Mr. Gershwin again in very distinguished company, the musical organization of the country's cultural capital parading his opus that somewhat smacks of jazz. The radio maestros are pretty apt to point with pride in the effort to justify the jazz monopoly of the air. But it was the eminent critic, Ernest Newman, we believe, who observed long since that when music becomes as good as Mr. Gershwin's best, it no longer deserves to be soiled with that barbaric label.

THIS CLIPPING FROM

[illegible] 129

7 FEB 12 1932

Gershwin's New Rhapsody

Composer as Soloist at Boston Symphony Concert

By WALTER HART BLUMENTHAL

GERSHWIN added a notch to his fame with the rendition of his newest composition at the concert of the Boston Symphony Orchestra last Friday night at Carnegie Hall. Under the baton of Serge Koussevitzky, with the composer as collaborating pianist, the newly completed "Second Rhapsody" won the plaudits of a large audience. Although the composition was finished last Spring and given a trial audition in a studio of the National Broadcasting Company on June 26th, Gershwin made changes in the score subsequently. Originally entitled "Rhapsody in Rivets," it had a thematic treatment of the staccato tattoo of riveters working on the skeleton of a skyscraper. The composer, however, somewhat modified the rhythmic motif and was content to let his work be programmed merely as "Second Rhapsody."

There is less of the racking iteration of the rivet-theme in the final work than there was in the more metallic original. And there is an obbligato which has much of that melody Gershwin commands when he so desires. There is technical competence to this new work. With Mr. Gershwin at the piano, it need hardly be said that the audience was pleased. If it cannot be said that his art has advanced over his previous compositions, he has decisively shown that he has no intention of relinquishing his musical interpretation of America. It is almost eight years since Mr. Gershwin's now famous "Rhapsody in Blue" was brought out at Paul Whiteman's concert in Aeolian Hall. It was this composition which brought him to national notice.

Gershwin was born in Brooklyn in 1898. He was thirteen before he started to play the piano. At the age of sixteen he began work as a "song-plugger" for music publishing houses, frequently playing during the day in vaudeville acts, and until late in the night in cafes or cabarets. He took up the study of harmony under Rubin Goldmark, and in 1923 made his first appearance at Aeolian Hall in New York as accompanist for Eva Gauthier in a group of his own songs. The year following, his "Rhapsody in Blue" was played for the first time by this composer and Paul Whiteman's Orchestra. Walter Damrosch was instrumental in forwarding the young man's career.

The music of George Gershwin lifted the level of jazz to a distinct and by no means meritricious phase of American music. It seems that while in Hollywood about a year ago, contributing to the movie "Delicious," Gershwin began the earlier version of his "Rhapsody in Rivets," as it was then called. The opening tattoo heard on the piano at the outset of the composition constitutes the basic theme. His talent is evinced in the fact that he does not labor this motif of the pneumatic drill, but permits the lyric impulse to have interludes in his work.

It is given to few American composers so early in their careers to have such *reclame* as has been accorded Gershwin. Last year a biography of him appeared at the hands of Isaac Goldberg, the Boston writer, and in that volume is recounted the rise of this unusual figure in the contemporary musical world. His "Concerto in F" has been played by several of the foremost orchestras of the world, and it is said that he is now under contract with the Metropolitan for an American opera.

It is not generally known that he did a one-act 'negro opera' entitled "One Hundred and Thirty-fifth Street." This was written about 1923, and since then the composer has produced a number of lighter musical scores, the operetta "Song of the Flame," and the musical comedy "Tip-Toes."

The "Concerto" was the first work Gershwin scored for symphonic orchestra. Although it follows classical models in a somewhat distant way, Gershwin constantly injects his own highly personal musical idiom.

In his recent lighter work, he has had the collaboration of his lyric-writing brother, Ira, and the story of the recognition won by the pair constitutes an interesting record of consistent rise. The reception accorded by Boston to the "Second Rhapsody" was not less hearty at Carnegie Hall. It is now likely that it will be played abroad, where Gershwin is heralded as a typical American musical figure.

Strauss Work at Symphony

Amer Feb 13

Louis Speyer, English horn player of the Boston Symphony Orchestra, is soloist in the current pair of concerts led by Dr. Koussevitzky, playing with the orchestra a rhapsody originally written for saxophone, and heard yesterday as a novelty in these concerts. The music surprised in being not merely a vehicle for the display of Mr. Speyer's lovely tone and refined technique, but also as being worth-while for its own sake.

The rhapsody was preceded by the Prokofieff "Classical" Symphony and followed by the Ravel Rhapsodie Espagnole, brilliantly played by the orchestra. The principal item was "Also Sprach Zarathustra," extraordinary tone-poem of Richard Strauss, a fitting musical commentary on the work of the mad genius, Nietzsche. Dr. Koussevitzky had worked out a presentation bringing out the beauty of the work in its clearest lines. But it seemed to at least one listener that he was over-anxious for the orchestra did not respond with its accustomed brilliance. Ragged attacks were not uncommon, and at one point the thread of musical discourse was in danger of being broken. None the less one is grateful for the fine playing of most of the work, notably for the majestic introduction.

The matinee audience included many visiting celebrities of the Chicago Opera Company, including, among others, conductors Pollak and Cooper and stage-director Dr. Otto Erhardt. M. S.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 1 1 1932

SYMPHONIC MUSIC

"Music Lover" Explains Why He Prefers It

To the Editor of The Courant:—

I am glad to see that a sentiment exists among readers of The Courant in favor of symphony music. Personally I would rather hear one performance by a Koussevitzky or a Toscanini than a whole series of songbirds (male or female). It takes a mighty good musician to compete against a hundred.

MUSIC LOVER.

Farmington, Feb. 10, 1932.

INFORMATION OBSCURED

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

130 FEB 14 1932

Composition From Pen Of Gershwin

Writer Considers Second Rhapsody And Wonders Why It Was Selected By Koussevitzky

By JOHN ALAN HAUGHTON

NEW YORK.

JUST why foreign orchestral conductors elect to play some of the American music which they do is a problem difficult of solution. It is true that America has never produced a symphony like the Schubert C Major or the Brahms First, but some rather good music has been written on these shores.

And yet, piffle such as trickles from the pen of George Gershwin is given place on a serious symphonic program of a serious musical body like the Boston Symphony! Mr. Koussevitzky gave two performances of Mr. Gershwin's so-called Second Rhapsody last week with the composer at the piano. Some people applauded it.

ATTEMPT AT HUMOR?

Rumor has it that the work was originally called Rivet Rhapsody, which may be the clever composer's idea of being furiously funny. There is a type of mind that confuses alliteration with humor. But, wander around as you please, like Alice in the garden of the Looking Glass House, and you find yourself coming in again at the door of why it was played at all. But, then, why was the Rhapsody in Blue ever played at all? To echo the tag line in a play popular some seasons ago: God knows!

Burno Walter put on a good concert, mostly Wagner, which began with Weber's Freischuetz Overture, a gesture, perhaps, over the shoulder, to the fact that Wagner owed much to Weber. With Harold Bauer as soloist, the Beethoven G. Major concerto was played. Of Wagner there was the Tannhaeuser Overture and Bacchanale, the Siegfried Idyll and the Tristan Prelude and Finale. Conservative, perhaps, but satisfactory stuff when all's said and done. Mr. Walter's Wagner is good, solid stuff, less scintillating than that of Toscanini, perhaps, but well thought-out and musicianly in its logic.

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CHRONICLE

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THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 20 1932

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On Wednesday evening, March 2nd, the Boston Symphony Orchestra, under the conductorship of the world-famed Dr. Serge Koussevitzky will make its annual visit to New Haven with its entire personnel of 110 men, unchanged from last year. The concert, as has been the case for many years, will be looked forward to by music-lovers of this vicinity as a spectacular musical event, and a huge audience will hear the usual brilliant program that Dr. Koussevitzky may be counted upon to arrange. At the concerts both last year and the year before hundreds were unable to gain admission, so great was the demand for tickets, and with interest in the orchestra increasing every season the forthcoming concert will no doubt call for the largest crowd in the history of symphony concerts in New Haven.

A retrospect of the Boston Symphony orchestra's fifty years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown to America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, Arthur Nikisch and Emil Paur, to conduct in that order, followed by a return of Gericke.

In 1900, Symphony hall, the orchestra's present home, was built. Dr. Karl Muck assumed the leadership of the orchestra in 1906, to be followed by Max Fiedler, Henri Rabaud, and Pierre Monteux.

Dr. Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius who directs them.

Dr. Serge Koussevitzky, Conductor of Boston Symphony Orchestra, at Woolsey Hall March 2

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 20 1932

Famous Pianist, Composer and Instructor

Harold Morris' recent acclamatory reception by music lovers and critics, upon the occasions of his three appearances as composer-soloist with the Boston Sympohny Orchestra, when his Concerto was played under the inspired direction of Dr. Serge Koussevitzky, has greatly enlarged the hope of all who look forward expectantly to the future of American music. Mr. Morris comes from San Antonio, Texas, and is an alumnus of the university of his native State. During his formative years, neither the united dissuasions of parents, nor the "practical" advice of well meaning professors proved effectual to divorce his musical aspirations. During this time, in collaboration with a fellow student Mr. Morris wrote and presented an operetta "The Masqueraders." After receiving his B. A. degree Morris entered Cincinnati Conservatory as a scholarship student, remaining there for four years study. He came to New York in 1919 and made his concert debut as pianist in two Aeolin recitals. Mr. Morris has devoted much time to the preparation of chamber music, all of which has been skillfully presented and appreciated by his audiences. His first piano sonata was introduced by the late Oliver Denton in a New York recital. His sting quartet and trio were chosen by a committe of distinguished critics as representative American works to send a broad. Mr. Morris lives and works in New York. But when the summer days come he retires, with Mrs. Morris and Susanne, their little daughter, to the MacDowell Colony at Peterboro, N. H., where much of the composer's creative work of recent years has been written.

* * *

THIS CLIPPING FROM
NEW YORKER

SARTORIAL NOTES: Members of the Philharmonic-Symphony wear full evening dress, but members of the Boston Symphony wear tails and black vests, except Mr. Koussevitzky, who wears a white vest. One of the drivers of Tiffany's delivery cars wears gray spats.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 26 1932

Dr. Koussevitzky's Program.

The program for the Boston Sympathy Orchestra's concert in Bushnell Hall on Tuesday evening, March 1, will come to a magnificent climax in the Beethoven "Eroica" Symphony—which work, my indefatigable musical friend Miss Frances Johnson tells me, has been played here by the Boston Orchestra on three previous occasions at least; on November 13, 1911 under Dr. Mav Fiedler; on November 27, 1922 in the conductorship of Pierre Monteux; and by Dr. Koussevitzky on February 6, 1927. The symphony, of course, will make up the second part of next Tuesday evening's concert.

The Prokofieff "Classical Symphony" will be used as the opening number of Tuesday's program with the "Lohengrin" Vorspiel to follow. And then will come the "Daphne and Chloe" Suite No. 2 of Ravel—which was played here by the Boston Orchestra on December 3, 1928.

I believe it will not be questioned that the "Lohengrin" Vorspiel has been played here before, but the Prokofieff work will be new to most of those in the big audience Tuesday evening. We had that composer's "Love of the Three Oranges" Suite here in the 1927 concert, with the "Eroica" Symphony—and at that time the Prokofieff music was very new in the orchestra's repertory, the first performance in the United States having been given in Boston November 12, 1926.

It is quite unnecessary to state that there will be an overflowing audience at the concert Tuesday evening; and perhaps, too, it is unnecessary to remind people to get to the hall before 8:15. For at any instant after that hour Dr Koussevitzky may be expected to begin playing!

THIS CLIPPING FROM
N. Y. EVE. POST

FEB 27 1932

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra will give their last pair of concerts but one in Carnegie Hall Thursday evening and Saturday afternoon. At the former will come the first performance here of the Symphonic Ode which Aaron Copland dedicated to the orchestra at its fiftieth anniversary last season. The concert will open with Bach's Suite No. 2 in B minor, for flute and strings, with Georges Laurent as soloist, and close with Brahms's Fourth Symphony.

At next Saturday's matinee, Koussevitzky will give the first New York performance of Paul Hindemith's "Konzertmusik" for brass instruments and strings. This score was likewise written for the Boston Symphony Orchestra on its fiftieth anniversary, and first performed in Boston last spring. The program will also include a concerto by Philip Emanuel Bach in D major which has been arranged for a more modern orchestra by Maximilian Steinberg, the son-in-law of Rimsky-Korsakoff. Ravel's "Rhapsodie Espagnole" will also be played and the program will close with the Second Symphony in D major of Sibelius.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 26 1932

Boston Symphony To Play Ravel's Rhapsodie

The Boston Symphony Orchestra, which comes to Woolsey Hall next Wednesday evening with its full quota of 110 musicians under the leadership of Dr. Serge Koussevitzky, will give an unusually popular program according to the announcement recently made.

The Sixth Symphony of Tchai kovsky, better known as the "Pathe tic", and Ravel's Rhapsodie Espag nole will vie with each other fc popular favor, for both are pa ticularly well liked by all classes (music-lovers.

The novelty portion of the pr gram will be Hindemith's "Ko zert-music", written especially fc the Boston Symphony's 50th an niversary last year, and being play ed for the first time outside of Boston here next week. The concert will commence with Philip Emanuel Bach's Concerto, a most acceptable orchestral number.

Providing as it does, one of the high lights of the local musical season, the famous orchestra and its great conductor will no doubt be even more than ever warmly received with such an appealing program.

THIS CLIPPING FROM
NEW YORKER

FEB 27 1932

Bandmaster

KOUSSEVITZKY, here this coming week with the Boston Symphony, has his clothes made with great care. When you flail your arms around before an audience you have to feel sure that your coat collar won't hike up and your sleeves look funny. Koussevitzky is probably the best-dressed of the eminent conductors, unless it's Stokowski. (Toscanini doesn't worry about such things.)

They say that Koussevitzky practices with a baton in front of a mirror. This story may have grown out of his antics as a boy in Russia, when he would arrange chairs in a room, bow to them, conduct them, berate them, with the score of some symphony open in front of him. He would sing different parts of the score as he conducted the surprised chairs.

When he was in his twenties he married the daughter of a wealthy Moscow merchant, who promised him anything he wanted as a wedding gift. Koussevitzky said he wanted a symphony orchestra, and although taken aback for a moment, his father-in-law kept his promise; he got together the foremost musicians of Moscow and Koussevitzky assembled his orchestra. The orchestra made him famous. For seven years he took it on tour, giving free concerts, sometimes in small towns along the Volga whose inhabitants had never heard an orchestra before. On these river trips the orchestra travelled by special steamer, another gift to the conductor from his wife's father.

Koussevitzky didn't just leap from chair-conducting to orchestra-leading. He had studied music in the Philharmonic school at Moscow and had played a bit on the double bass in orchestras. Now he is the only living virtuoso on the double bass. He hasn't given a public recital in two years, but every year on his birthday he gives a concert to his intimate friends in his Paris home.

He is always looking for new composers and has discovered or championed a dozen or more young Americans. In the season 1930-31 his orchestra played nine works for the first time anywhere (including two by Americans) and ten for the first time in Boston. He will listen to the first playing of something modern, perhaps by a group of chamber-music amateurs, and seem uninterested throughout. When it is finished he often takes the score and criticizes the interpretation of it in detail, as if he had known it for years.

One of his recreations is taking long morning walks with his Boston terrier, named Droll. This has gone on for seven years. Some say that on these walks he longs for Paris (the only place in which he owns a home). He was pretty firmly established there and making quite a stir when an offer of fifty thousand a year lured him to Boston. He has his own music-publishing house in the French capital with an advisory board of five prominent composers. He overrode the objections of all five of them when he published Stravinsky's "Sacre du Printemps."

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FEB 2 0 1932

Famous Pianist, Composer and Instructor

Harold Morris' recent acclamatory reception by music lovers and critics, upon the occasions of his three appearances as composer-soloist with the Boston Sympohny Orchestra, when his Concerto was played under the inspired direction of Dr. Serge Koussevitzky, has greatly enlarged the hope [illegible] who look forward expectantly to the future of American music. Mr. Morris comes from San Antonio, Texas, and is an alumnus of the university of his native State. During his formative years, neither the united dissuasions of parents, nor the "practical" advice of well meaning professors proved effectual to divorce his musical aspirations. During this time, in collaboration with a fellow student Mr. Morris wrote and presented an operetta "The Masqueraders." After receiving his B. A. degree Morris entered Cincinnati Conservatory as a scholarship student, remaining there for four years study. He came to New York in 1919 and made his concert debut as pianist in two Aeolin recitals. Mr. Morris has devoted much time to the preparation of chamber music, all of which has been skillfully presented and appreciated by his audiences. His first piano sonata was introduced by the late Oliver Denton in a New York recital. His sting quartet and trio were chosen by a committe of distinguished critics as representative American works to send a broad. Mr. Morris lives and works in New York. But when the summer days come he retires, with Mrs. Morris and Susanne, their little daughter, to the MacDowell Colony at Peterboro, N. H., where much of the composer's creative work of recent years has been written.

THIS CLIPPING FROM
NEW YORKER

FEB 2 0 1932

SARTORIAL NOTES: Members of the Philharmonic-Symphony wear full evening dress, but members of the Boston Symphony wear tails and black vests, except Mr. Koussevitzky, who wears a white vest. One of the drivers of Tiffany's delivery cars wears gray spats.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 26 1932

Dr. Koussevitzky's Program.

The [illegible] for the Boston Sympathy Orchestra's concert in Bushnell Hall on Tuesday evening, March 1, will come to a magnificent climax in the Beethoven "Eroica" Symphony—which work, my indefatigable musical friend Miss Frances Johnson tells me, has been played here by the Boston Orchestra on three previous occasions at least; on November 13, 1911 under Dr. Mav Fiedler; on November 27, 1922 in the conductorship of Pierre Monteux; and by Dr. Koussevitzky on February 6, 1927. The symphony, of course, will make up the second part of next Tuesday evening's concert.

The Prokofieff "Classical Symphony" will be used as the opening number of Tuesday's program with the "Lohengrin" Vorspiel to follow. And then will come the "Daphne and Chloe" Suite No. 2 of Ravel—which was played here by the Boston Orchestra on December 3, 1928.

I believe it will not be questioned that the "Lohengrin" Vorspiel has been played here before, but the Prokofieff work will be new to most of those in the big audience Tuesday evening. We had that composer's "Love of the Three Oranges" Suite here in the 1927 concert, with the "Eroica" Symphony—and at that time the Prokofieff music was very new in the orchestra's repertory, the first performance in the United States having been given in Boston November 12, 1926.

It is quite unnecessary to state that there will be an overflowing audience at the concert Tuesday evening; and perhaps, too, it is unnecessary to remind people to get to the hall before 8:15. For at any instant after that hour Dr Koussevitzky may be expected to begin playing!

THIS CLIPPING FROM
N. Y. EVE. POST

FEB 27 1932

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra will give their last pair of concerts but one in Carnegie Hall Thursday evening and Saturday afternoon. At the former will come the first performance here of the Symphonic Ode which Aaron Copland dedicated to the orchestra at its fiftieth anniversary last season. The concert will open with Bach's Suite No. 2 in B minor, for flute and strings, with Georges Laurent as soloist, and close with Brahms's Fourth Symphony.

At next Saturday's matinee, Koussevitzky will give the first New York performance of Paul Hindemith's "Konzertmusik" for brass instruments and strings. This score was likewise written for the Boston Symphony Orchestra on its fiftieth anniversary, and first performed in Boston last spring. The program will also include a concerto by Philip Emanuel Bach in D major which has been arranged for a more modern orchestra by Maximilian Steinberg, the son-in-law of Rimsky-Korsakoff. Ravel's "Rhapsodie Espagnole" will also be played and the program will close with the Second Symphony in D major of Sibelius.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 26 1932

Boston Symphony To Play Ravel's Rhapsodie

The Boston Symphony Orchestra, which comes to Woolsey Hall next Wednesday evening with its full quota of 110 musicians under the leadership of Dr. Serge Koussevitzky, will give an unusually popular program according to the announcement recently made.

The Sixth Symphony of Tchaikovsky, better known as the "Pathetic", and Ravel's Rhapsodie Espagnole will vie with each other for popular favor, for both are particularly well liked by all classes of music-lovers.

The novelty portion of the program will be Hindemith's "Konzert-music", written especially for the Boston Symphony's 50th anniversary last year, and being played for the first time outside of Boston here next week. The concert will commence with Philip Emanuel Bach's Concerto, a most acceptable orchestral number.

Providing as it does, one of the high lights of the local musical season, the famous orchestra and its great conductor will no doubt be even more than ever warmly received with such an appealing program.

THIS CLIPPING FROM
NEW YORKER

FEB 27 1932

Bandmaster

KOUSSEVITZKY, here this coming week with the Boston Symphony, has his clothes made with great care. When you flail your arms around before an audience you have to feel sure that your coat collar won't hike up and your sleeves look funny. Koussevitzky is probably the best-dressed of the eminent conductors, unless it's Stokowski. (Toscanini doesn't worry about such things.)

They say that Koussevitzky practices with a baton in front of a mirror. This story may have grown out of his antics as a boy in Russia, when he would arrange chairs in a room, bow to them, conduct them, berate them, with the score of some symphony open in front of him. He would sing different parts of the score as he conducted the surprised chairs.

When he was in his twenties he married the daughter of a wealthy Moscow merchant, who promised him anything he wanted as a wedding gift. Koussevitzky said he wanted a symphony orchestra, and although taken aback for a moment, his father-in-law kept his promise; he got together the foremost musicians of Moscow and Koussevitzky assembled his orchestra. The orchestra made him famous. For seven years he took it on tour, giving free concerts, sometimes in small towns along the Volga whose inhabitants had never heard an orchestra before. On these river trips the orchestra travelled by special steamer, another gift to the conductor from his wife's father.

Koussevitzky didn't just leap from chair-conducting to orchestra-leading. He had studied music in the Philharmonic school at Moscow and had played a bit on the double bass in orchestras. Now he is the only living virtuoso on the double bass. He hasn't given a public recital in two years, but every year on his birthday he gives a concert to his intimate friends in his Paris home.

He is always looking for new composers and has discovered or championed a dozen or more young Americans. In the season 1930-31 his orchestra played nine works for the first time anywhere (including two by Americans) and ten for the first time in Boston. He will listen to the first playing of something modern, perhaps by a group of chamber-music amateurs, and seem uninterested throughout. When it is finished he often takes the score and criticizes the interpretation of it in detail, as if he had known it for years.

One of his recreations is taking long morning walks with his Boston terrier, named Droll. This has gone on for seven years. Some say that on these walks he longs for Paris (the only place in which he owns a home). He was pretty firmly established there and making quite a stir when an offer of fifty thousand a year lured him to Boston. He has his own music-publishing house in the French capital with an advisory board of five prominent composers. He overrode the objections of all five of them when he published Stravinsky's "Sacre du Printemps."

THIS CLIPPING FROM

NEW HAVEN, CONN.

JOURNAL COURIER

FEB 27 1932

Dr. Serge Koussevitzky, Who Will Conduct the Boston Symphony Orchestra Here Next Wednesday

Boston Symphony In Fine Program

Tchaikowsky 'Pathetic' Symphony And Ravel's Rhapsodie To Be Played Here.

Always one of the highlights of New Haven's musical season, the Boston Sympathy Orchestra's concert in Woolsey hall next Wednesday evening promises to be a particularly appealing occasion this season. The appearance alone of the great orchestral organization of one hundred and ten men under the leadership of Dr. Serge Koussevitzky is magnet enough to draw a great audience, regardless of the program to be played. But the list of numbers to be heard next week will find so much favor with all lovers of fine music that it is a foregone conclusion that Woolsey hall will again hold one of the largest audiences in history for the event.

The first number will be a Concerto of Philip Emanuel Bach, the most talented son of Johann Sebastian Bach. This Concerto has been especially arranged for Dr. Koussevitzky by Maximilian Steinberg, the talented nephew of Rimsky-Korsakov. Steinberg has used a string orchestra with a small choir of wind instruments. His scoring is not in strict accordance with the period, since he gives much of the melody of the slow movement to the English Horn, an instrument of modern usage. In spirit, however, Steinberg's treatment is considered by no means irreverent or anachronistic.

A notable novelty which has had its first American performances by the Boston Symphony Orchestra is Hindemith's "Konzertmusic." This score, in fact, was written especially for the orchestra on the occasion of its 50th anniversary, and performed in Boston last April. It is having its first performances outside Boston this season. Paul Hindemith is often named as the most talented of the younger German composers. A talented viola player, his creative work nevertheless has done far more to make his name known to the world. The "Konzertmusic" is in reality an orchestral concerto. The composer uses no wood-wind instruments in this piece but gains his rhythmic effects by the use of string and brass instruments only.

The Spanish Rhapsody of Maurice Ravel, foremost of living French composers, will also be played. The composers of France have long been intrigued by the characteristic dance rhythms and melodies of the land across the Pyrenees, and Ravel has most eloquently revealed this influence in his "Rapsodie Espagnole." The master colorist has scored in magnificent orchestral dress such characteristic dances of Spain as the "Habanera" and the "Maleguena." The suite ends with a festal movement entitled, "The Fair."

The symphony of this program will be the sixth of Tchaikovsky in B minor, known as the "Pathetic." This last symphony by the great Russian composer, written shortly before his death has perhaps done more than any other score to immortalize his name. The emotional outpouring of the first movement, the graceful scherzo in five rhythm, the brilliant march movement, and the tragic finale which ends in the very depths of the orchestra, are interpreted by the Russian conductor with an eloquence which will stand as one of the finest which this score has ever had.

THIS CLIPPING FROM

N. Y. SUN

FEB 27 1932

The Boston Symphony Orchestra will make its fourth visit and last but one of the season to New York to give concerts in Carnegie Hall next Thursday evening, March 3, and Saturday afternoon, March 5.

At the Thursday concert Serge Koussevitzky will introduce to New York the symphonic ode which Aaron Copland dedicated to the Boston Symphony Orchestra on its fiftieth anniversary last season. The first performance was deferred, however, until this year, when it was played in Boston on February 19 and 20. The complete Thursday program will be:

Suite No. 2, B minor, for flute and strings, Bach
Symphonic Ode..............Aaron Copland
Symphony No. 4, E minor.... ......Brahms

At the Saturday matinee Koussevitzky will give the first New York performance of Paul Hindemith's "Konzertmusik" for brass instruments and strings. This score was likewise written for the Boston Symphony Orchestra on its fiftieth anniversary and first performed in Boston last spring. The program will include a concerto by Philip Emanuel Bach in D major which has been arranged for a more modern orchestra by Maximilian Steinberg, the son-in-law of Rimsky-Korsakov. Ravel's "Rhapsodie Espagnole" will also be played. The program will close with the second symphony in D major of Sibelius.

THIS CLIPPING FROM

N. Y. Herald-Tribune

28 1932

The Boston Symphony Orchestra pays its last visit but one of the season to New York this week under Serge Koussevitzky's direction. The novelty of Thursday night's program at Carnegie Hall is the Symphonic Ode by the New York composer, Aaron Copland. This was dedicated to the orchestra for its fiftieth anniversary season, 1930-'31, but was not performed until February 19 and 20 of this year, in Symphony Hall. It is in one movement; the composer has given no explanation of the score other than its title.

In the concert of Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will give the first New York performance of Paul Hindemith's Konzertmusik for brass instruments and strings. This also was written for the orchestra's semi-centennial, and first performed in Boston last spring.

THIS CLIPPING FROM

BUFFALO, N. Y.

TIMES

FEB 28 1932

THE Boston Symphony orchestra will play next season a new symphony by the Finnish composer, Sibelius, who is forwarding the score to Koussevitsky.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

UNION

FEB 29 1932

Smith College

Smith Instructor's Work to Be Played

"Concerto Sacro," Written by Prof. Josten, on Program of Boston Symphony.

NORTHAMPTON, Feb. 28 — The "Concerto Sacro" by Prof. Werner Josten of the department of music at Smith College is to be the first number played by the Boston Symphony Orchestra at its concert Monday evening in Northampton. Under the direction of Sergei Koussevitsky, the orchestra will present a program beginning with Mr. Josten's "Concerto Sacro No. II" and continuing with Prokofieff's "Classical Symphony," Ravel's "Daphne and Chloe" and Brahms' "Fourth Symphony."

The "Concerto Sacro" has the distinction of being published this year by the Juillard Foundation, which each year selects one American symphonic work for publication in order to faciliate its performance by major orchestra. This work was performed for the first time as a concert of the orchestra of the graduate school of the Juillard Foundation in New York in March, 1929. Previously the first movement alone had been performed at Smith College in the commencement concert of 1928. In April, 1929, the Boston Symphony Orchestra performed the second part which it is to perform here next week.

Prof. Josten's list of compositions is a long one. In addition to more than 40 songs, he has written several works for chorals and orchestras as well as some symphonic works. Mr. Josten studied composition in Germany and Austria, chiefly under Dr. Rudolf Siegel. Before coming to America, Mr. Josten was assistant conductor at the Munich Opear House. Since 1923, he has been professor of composition and fugue at Smith College. Several years ago, he became interested in the revival of ancient operas and has given here the first performances in America of Monteverdi's "L'Incoronazione di Poppea," "Orfeo," Handel's "Julius Caesar," "Rodelinda,' and others.

THIS CLIPPING FROM

NEW HAVEN, CONN.

JOURNAL COURIER

FEB 29 1932

Koussevitzky Master Of The Double Bass

Some years ago, in the Conservatory at Moscow, a pupil named Serge Koussevitzky astonished every one by his skill upon the double bass. He had chosen this unusual instrument because every student in the orchestral class was required to specialize in either a brass instrument—or the double bass.

It was not long before the young man was coaxing from his great lumbering instrument a tone, a songfulness, a dignity and grace that no one had dreamt the double bass could possess. That this giant violin had immense, awkward intervals, that it had to be bowed at arm's length, with a stoop, and its bow grasped fistwise like a hack saw, seemed to bother its young master not in the least. Soon the name of Serge Koussevitzky became known across Europe as a double bass virtuoso to whom no one in the present or past could be compared. He made his instrument discourse divinely, as if it were a 'cello of marvelously deepened and enriched tone.

As the Boston Symphony Orchestra which comes to Woolsey Hall Wednesday evening, passes its fiftieth year, its famed precision, ensemble, and tonal beauty excel even the most glorious days of its illustrious past. And these qualities are liberating more than ever before Koussevitzky's ranging artist's vision. . .

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BOSTON EVENING TRANSCRIPT, TUESDAY, FEBRUARY 9, 1932

Only the Violin Is Lacking

(Bachrach—Boston)

Richard Burgin

Concertmaster and Occasional Conductor of the Boston Symphony Orchestra Who at Last Has Had a New Photograph Taken

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Symphonic Saturday Trans Feb 1 '32

All things went for the better, at the Symphony Concert of Saturday, in the repetition of Mr. Gershwin's new Rhapsody. Before and after the performance, the audience was more cordial; while the performance in itself ran freer; caught at last the rhythmic impetus, the hard, bright tone, the seemingly slapdash progress intrinsic in such a music and essential to it. Even so, most of the impressions received on Friday stood unaltered. Unmistakably Mr. Gershwin is richer in technical resource, more skillful with technical process. Time and again he has taken thought before he wrote and is both the gainer and the loser in this transition from unreflective to considerate composition. The gusto of the Rhapsody in Blue swept the hearer before it. Now he also takes thought as he listens.

Forthwith comes well-grounded suspicion that Mr. Gershwin is neither choice nor self-critical with his musical matter. He fails to distinguish between what is individual to himself and what is commonplace from his theater-world; between the sound metal, the base metal and a fortuitous alloy. He has not learned what to discard. He embraces with an equal zest his platitudes, which may be cheap, and his inventions, which may be distinctive. All who follow the theater have watched Mr. O'Neill pull himself out of that selfsame pit. As he proceeds with symphonic composition, Mr. Gershwin may do likewise. Most young Americans, essaying the arts and praised from the outset in the practice of them, have found self-discipline and self-criticism the difficult necessities.

For the rest there is only to record the pleasure of the audience, on both Friday and Saturday, in the return of Dr. Koussevitzky for the second half of the symphonic year; in the reappearance of Mr. Burgin, recovered from an untimely accident, in the Concert-Master's chair; in such virtuoso-skill and musician-instinct as Mr. Polatschek again disclosed in the measures for solo-clarinet in Mr. Taylor's Carrollian Suite. Not the least of the satisfactions of the Symphony Concerts is the mingling of good will and discrimination. A young composer could ask for no better testing-ground.

H. T. P.

George Gershwin In the Home-Town

New York Hears and Judges His New Rhapsody Much As Did Boston

THE generous Mr. Koussevitzky, who possesses the "bountiful eye" of Scripture, offered his public a rare treat at the concert last Friday of his model orchestra in Carnegie Hall. It is seldom that a Boston Symphony audience is privileged to hear as soloist so eminent a personage as Mr. George Gershwin. Yet Mr. Gershwin not only played the piano at last Friday's exercises, but he co-operated with Mr. Koussevitzky in exhibiting, for the first time west of Boston, his newly completed Second Rhapsody "for orchestra with piano" (as the program carefully described the work).

It need hardly be said that the momentousness of the double event was recognized. Only Mr. Paderewski, perhaps, could have drawn a gathering comparable in numbers if not in kind with that which stood patiently at the rear of the hall last Friday while Mr. Koussevitzky cruelly delayed the appearance of George I. by playing a couple of superfluous introductory numbers by Prokofiev and Vincent d'Indy. [The Herald Tribune

It is not too serious [continues The Sun]. It is American, New York and specifically Broadway. It is jazz, of course, but jazz out of high school with some educational polish. There is no banjo strumming, no derby hatted trumpet and no inordinate use of the nasal mute. The trombone—originator of the true jazz slur—speaks the correct language at times and there is the incessant rhythm, two in a bar, without which jazz does not exist. This is the rhythm of the riveter riveting rivets the live-long day. It sounds just that way. The thematic material suggests the First Rhapsody over and over and the harmonies are characteristic of the Gershwin studio.

The orchestration is generally too thick which is a result of the attempt to fit the jazz style to a symphonic orchestra. The unctuous harmonies of the body of saxophones, trumpets and trombones in a jazz band are sui generis. Keeping the brass choir of a symphonic orchestra incessantly busy trying to supply the place of such harmonies must produce a heavy mass of tone when the rest of the orchestra is striving to balance the brass.

But these are perhaps secondary matters. The rhapsody is spirited, it is full of youth and recklessness, it is, indeed, young America of the untrammeled manners and the cocktail energy. But it is likely that most music lovers will believe that the First Rhapsody expressed America and its musical inclinations even better than this one. Mr. Gershwin possesses a unique talent and his endeavors to put jazz in the artistic category are interesting and commendable. He was heartily applauded after he and the great orchestra had performed his work with extraordinary brilliancy.

With all its immaturities, concludes The Times, the "Rhapsody in Blue" is more individual and originative than the new piece. In fact, the "Second Rhapsody" is imitative in many ways of the "Rhapsody in Blue." One of the figures of the first part, and certain harmonic cadences, and the song-theme of the middle part have all quite direct derivations from the earlier work. Furthermore, the "Second Rhapsody" is too long for its material.

The work was superbly performed. Mr. Koussevitzky led the orchestra as earnestly as if he had been introducing a new symphony by a Roussel or a Miaskovsky, and patiently labored to obtain from the players the last ounce of their energy. It was a virtuoso performance. Mr. Gershwin played a modest piano-part simply but with the composer's authority. There was royal welcome for the composer, the performers, the music. Nevertheless, we have had better things from Mr. Gershwin, and we expect better in time to come.

The Herald Tribune may also write the epilogue: "Needless to say, Mr. Gershwin gives us music employing those idioms with which, long since, he caught the ear of the world. Jazzarella, undiminished in gusto and vitality, dances here and languishes, and has her way with us. The happy few, as Stendhal called them, will recognize and value the skill of her evolutions and the subtlety of her guile. Those who must remain outside the gates, lonely in the outer court, will know, from the nature of the distant cheers, that music's most enlivened daughter is, as usual, bringing down the house."

Day's Report Of Bostonian Concert-Halls

Dr. Koussevitzky to Re-Play Strauss's "Zarathustra" Symphonic Matinee

TRANS. — FEB. 10.

IN February of 1929, after an interval of seven years, Dr Koussevitzky restored to the Symphony Concerts Struss's tone-poem, "Thus Spake Zarathustra." In performance and with both audiences it fared well. Next Friday and Saturday he will re-play it. As it happens, Mr. Reiner and the Philadelphia Orchestra revived the piece last month in New York where in recent years it had been seldom heard. For the Herald Tribune Mr. Gilman wrote a preliminary article recalling the ebullient day when "Zarathustra" was new piece in America and the writers about music loosed upon it frenzies of rapture or hymns of hate. He also had a word to say about the enduring qualities of the music thirty years afterward. From that article come the following paragraphs:

It was more than a generation ago, [writes Mr. Gilman] that the unforgettable Huneker, reviewing the first New York performance of "Zarathustra" (in December, 1897, at a Boston Symphony concert under Emil Paur) declared that when the music reached the section called "The Song of the Night Wanderer," he "renounced Bach, Beethoven and Brahms, and became maddeningly intoxicated—not with joy, but with doubt, despair and defiance." "Never," he remarked, "shall I forget that screaming trumpet [sic] as it cut jaggedly across the baleful gloom! Sinister beyond compare was the atmosphere, and I could have cried aloud with Dante, 'Lo! this is Dis!'" Mr. Huneker recommended that "Also Sprach Zarathustra" be played once every season, and the audience he limited to poets, musicians, and madmen. "The latter, being Overmen, would grasp its sad truths." At that time, "Zarathustra' was a nine-days' wonder. Mr. Huneker was not the only critic who was moved to ransack Heaven and Hell for suitable images of praise or blame—though most of the appraisers stuck to Hell (or Bedlam) for their similes.

We have long since learned to view the once amazing score a good deal more calmly. Thirty-five years take serious toll of the modernity, the startlingness, of any music. Strauss's cathedral in tones, "dangerously sublime," with its fantastic arches, half Gothic, half infernal, its "hideous flying abutments, gorgeous façades, heaven-splitting spires," does not awe us as it did in 1897. Its arches are less fantastic, and not even half infernal. Its flying abutments are no longer hideous. The rim of eternity does not seem quite so accessible from its soaring spires as it evidently did in the impressible and innocent nineties.

Has the once mighty pile, then, sunk to the dimensions and the banal obviousness of a parish church? One would think so, if one could overhear the cheery contempt which it is now modish to pour upon its builder, the tonal architect of "Zarathustra," whom certain of the more light-hearted critical morticians of our day would inter in the same forgotten crypt with Raff and Spohr and Marschner and other disintegrated worthies who have had their day of intermittent glory.

But the real truth is [Mr. Gilman continues] that "Zarathustra" has not yet been evaluated. It will bear much further study and long consideration. So let us not be in too great a hurry to bury the architect and wreck his once imposing pile. The work has its durable, surviving beauties, its splendors of contour and decoration. Like most of Strauss's music—indeed, like most of the once "modern" and horrendous music of its time—it has lost a good deal of what its warmest admirers of older days were wont to call its "ugliness" and not a little of its beauty has deliquesced into prettiness. It is possible to fancy that some of the material that went to the building of this cathedral was not stone, but sugar candy. It is not an audience of poets and of madmen who are indicated as ideal observers of certain aspects of "Zarathustra," but an audience of musical ingénues and shop-girls. That B major passage for the violins in thirds, for instance, at the beginning of the coda, drips glucose of the least expensive and most surfeiting variety. But Strauss has never had a very sensitive palate. Hymettus or a lollypop—it has all been one to him.

In this singular work, greatness and triviality stand cheek by jowl, with Strauss seemingly unaware of their propinquity. We find him passing, quite at ease, and with no apparent twinge of conscience, from the elemental grandeur of the C-major introduction, with its thunderous titanic music of the dawn—music which might fitly serve to tell a catastrophically darkened world what men once meant by Daybreak—to the A-flat banality of the passage for organ and divided strings. Did he esteem at its true worth, one wonders, the cosmic roar of those tremendous chords for the full orchestra that announce the lord of day? He is capable, too, of writing such poignant music as those final passagees of the "Grablied," with their passionate brooding upon that "silent isle," that bourn of all dead and distant loveliness, which troubled the heart of Zarathustra—music which still seems to us among the greatest that Strauss has given us; yet before he has got to the end of his huge fantasia, he is lost to us in the screeching commonness of the "Tanzlied."

The work remains for us today [Mr. Gilman concludes] an astonishing composition—a flawed and dubious masterpiece, but a masterpiece nevertheless; music, for all its empty pomposities, trivialities and vulgarities, such as no composer yet born of woman could possibly have written save Richard Strauss: music which storms the imagination and repeatedly takes it captive. There are wonderful things in the score—pages that give us the sense of mysterious immensities; moments that really open a door for us into the world beyond the heavens; things that awe and haunt. Who that has heard it can easily forget, for example, the plangent "Song of the Night Wanderer," with its twelve enigmatic bell strokes and its blend of ecstasy and terrible despair?

It is misleading to regard this score, after the manner of the earlier commentators, as an attempt to "set philosophy to music." To view it thus is to close one's ears to much of its expressiveness. The music is really a tonal account of certain typical adventures of the human soul in its encounter with existence. Most of its subject matter is of the simplest, most elemental, most time-seasoned character. Nature worship, religious rapture, longings, joys and passions, melancholy, introspection, disillusion and despair, songs and dances—this is not "philosophy"; it is much more like an emotional synopsis of the life of man. And these things are the staple food of music.

Another "Tuesday"

At the third of the Tuesday concerts of the Boston Symphony Orchestra yesterday afternoon, music of Schubert and Brahms was played. From Schubert there was the ballet music out of "Rosamunde" and the Symphony in B minor, known generally as the "Unfinished"; from Brahms the Fourth Symphony. It might have interested some in the audience to have known that members of the Chicago Opera Company were present. Particularly attentive, following closely every turn of the music, was Mr. Pollak, first conductor of the Chicagoan forces. Among those who had discovered his presence there was considerable conjecture as to whether Dr. Koussevitzky knew of it too. But whether he did or not, he had no more interested listener than his distinguished visitor.

One cannot help pondering over the fate and the changing fortunes of certain works as time rolls on. Schubert's "Rosamunde" music is of a popularity such that hotel orchestras play it as dinner music (or did before the jazz invasion). The "Unfinished" runs it a close second. No one would ever think of ascribing such popularity to Brahms. Indeed, he has often been rated as an intellectual composer who could not possibly attain real or widespread popularity. Yet yesterday the music of Brahms won the warmer reception from an audience who could not be suspected of applauding him just because it was the thing to do. Schubert's music, in spite of its charm and its great melodic beauty, is not without elements which allow attention to wander, which allow a great satiety to creep over one and do its deadly work. While the music of Brahms, unfolding in Koussevitzkian course, rivets interest, carries the listener along with itself, does not relax its hold upon him until the final crashing chord is played.

Conductor and orchestra played at top bent yesterday. No one could possibly hold a music to a more inexorable rhythm than did Dr. Koussevitzky the principal divisions of Schubert's ballet music. Not a hint of retarding or of bending was there throughout these long passages. Yet it all came with the lightest of hands and with never a feeling of the inflexibility which was the chief essence of its charm. The symphony, of course, gave all possible opportunity to make melodies sing. And sing they did. But not sentimentally, not "passionately"; only with lyric nobility of utterance such as Franz Schubert must have wished them to attain.

So much has already been written of Dr. Koussevitzky's way with Brahms that it seems well-nigh impossible to add anything more or anything fresh. Suffice it to say that his illuminating penetration once more wrought miracles with Brahms's music; from glorious beginnings, through the movement of the out-reaching horn call, through the largely conceived and energetic scherzo, through the stupendous final variations, one felt that once more the hand of revelation was at work with the great Johannes.

A. H. M.

Concert-Chronicle

New, from Debussy

Trans Feb 11

AT the Symphony Concerts this week, to familiar pieces by Strauss, Ravel and Prokofiev, Dr. Koussevitzky adds this week what to many might seem an impossibility—a piece of Debussy hitherto unheard in this vicinity. The piece is his "Rhapsodie pour Orchestra et Saxophone," dedicated "à Madame Elise Hall, Présidente de l'Orchestral Club de Boston," and dated 1903. This rhapsody is a piece that was commissioned by Mrs. Hall. There is a strong impression abroad that it was performed at a concert of the Orchestral Club, but the staff of the Allen Brown Music Library report that a complete file of programs discloses no record of such performance. At present writing neither the undersigned nor the librarians have discovered a record of public performance. Though the work is dated 1903, it was not copyrighted until 1919, and then by the publisher, Durand. In the performance at Symphony Hall an English horn, played by Mr. Speyer, will be the solo instrument. It is a curious coincidence that while the search for traces of local public performance seems fruitless, the week's mail brings news of a phonograph recording by the French Victor Company.

It must be remembered that the date which this work bears is only one year later than that of the completion of "Pelléas and Mélisande," that it comes therefore out of Debussy's very prime. Examination of its harmonies and of its interlacing rhythmic schemes confirm the story of the dates. The order of the words in the title, "for Orchestra and Saxophone," is significant. The orchestral developments are proportionately long and full-textured. The solo-part is correspondingly modest, though there are several short but significant cadenzas, and several pleasing lyrical passages. It occurred to the writer while glancing over the pages of the piano-score that probably some day some enterprising but misguided violinist may want to make another "Air for the G-string" out of it. For its lowest note is G-sharp, and it does not extend appreciably more than an octave and a half above this note. But how differently that would sound!

The Rhapsody for Orchestra and Saxophone begins Trés Modéré, 2-4, C-sharp minor; continues later for the larger portion of the work, Allegretto Scherzando, 6-8, G-sharp minor. The rhapsody begins with a pregnant phrase that forms the basis of the slower first portion. The solo instrument first enters with cadenza-like passages which establbish rhythms fundamental to the whole piece, and which further form a sort of refrain for several musical sentences in the slow portion. This division ends with a statement of the initial phrase. The allegretto begins with a rhythm that strongly suggest the rhythm of the first movement of Beethoven's Seventh Symphony. Not long does its rhythm prevail. Soon comes a multiplicity of rhythms, some of them suggesting this or that Spanish dance. Thus one finds 6-8 and 3-4, alternating and in combination; measures in which triplets and duplets follow each other. And all this against the rich, shifting harmonies which Debussy used so colorfully. At the height of the last orchestral development the solo-instrument strongly proclaims the initial motif. And at the end there is combination of the phrase derived from this motif with the triplet-duplet measure.

A. H. M.

Programs to Hand

At the Symphony Concerts of next week, Miss Jelly d'Aranyi will be assisting violinist. She will be heard in a Concerto of Mozart in D major and in Ravel's "Tzinganè." In addition to Mr. Copland's Symphonic Ode, noted elsewhere, Dr. Koussevitzky and the orchestra will play the overture to Mozart's opera, "Figaro's Wedding," and Liszt's symphonic poem, "Preludes."

At the supplementary Symphony Concert on Monday evening next, Mr. Robert Goldsand, a rising young pianist from Vienna, will play the solo-part in Beethoven's First Concerto, long unheard in Boston. Prokofiev's "Classical Symphony" and Strauss's tone-poem, "Thus Spake Zarathustra" complete the program.

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The long-promised, once withdrawn and now revised Symphonic Ode of Aaron Copland is announced for production at the Symphony Concerts of next week. It was originally written as one of the pieces to mark the fiftieth year of the orchestra.

* * *

MUSIC

Globe Feb 13

SYMPHONY HALL

Boston Symphony Orchestra

The novelty on this week's Symphony program is a Rhapsody for orchestra and saxophone (or English horn) by Debussy.. Dr Koussevitzky disappointed others besides the members of the Bruckner Society in dropping from the program the announced Bruckner Symphony. For it he substituted Strauss' Zarathustra." Prokofieff's "Classical Symphony," and Ravel's "Spanish Rhapsody" were the other numbers.

Debussy wrote the Rhapsody played yesterday for Mrs Richard Hall, of Boston, in 1903. Mrs Hall, to whom the piece is dedicated, was the founder and principal supporter of the Boston Orchestral Society, conducted by Georges Longy. She played the saxophone, and persuaded a number of well known musicians to write solos for her. This Rhapsody by Debussy does not appear to have been performed in Boston. One wonders whether he ever sent it to Mrs Hall. It was not published until 1918, after the composer was dead. One wonders, also, whether Debussy would have authorized the substitution of an English horn for the saxophone, since the two instruments, however, similar in range, are quite different in tone quality.

An Admirable Player

The saxophone, strange as it may seem to those who know it only from its use and abuse in present day American popular music, has been used in the past by serious and distinguished composers, though it never won a permanent place in the symphony orchestras. It deserved music more brilliant, more impassioned than this very unrhapsodic rhapsody, which it would have been a kindness to Debussy's memory to suppress. Mr Speyer, an admirable player of the English horn and an excellent musician, did his best with its arduous and ungrateful measures. But he is heard to far greater advantage in such familiar incidental solos as that in the Franck symphony, so often played at these concerts.

The orchestra played Prokofieff's little symphony very brilliantly. It is now one of Dr Koussevitzky's favorite show pieces, so well does it display the abilities of the strings, in particular. The music itself seems more insignificant each time one listens to it, more akin to Liadov's "Musical Snuff Box." Was Prokofieff sneering at what to him may appear the empty formalism of the 18th century? Stravinsky has written far more satisfactoril in 18th century vein, in his piano concerto, and his sonata for piano, both composed later than Prokofieff's "Classical Symphony," however.

What chiefly impresses one in Ravel's "Rhapsodie Espagnole" is the inimitable subtlety of the style and of the scoring for orchestra. Chabrier's noisily vulgar "Espana" has twice the vitality of this thoroughly tasteful yet thoroughly calculated and cold music by Ravel. He has every gift a composed needs save passion. Dr Koussevitzky's well-intentioned endeavors to breathe emotional vitality into this essentially pallid music resulted only in distorting and blurring its outlines.

Modern Masterpieces

One wonders whether what seem today to be original modern masterpieces, like the best of Stravinsky's will within the next 35 years be as thoroughly deflated as Strauss' "Also Sprach Zarathustra" sounded yesterday. In 1897 this tone poem was hailed with prophetic fervors, and commented upon with a parade of erudite learning greater than has ever yet been devoted to the music of Mozart.

Yesterday only the "Tanzlied" section seemed alive. All the rest was either sound and fury, or else appalling banality, as in the "andante religioso" that follows the sonorous opening measures. The "Tanzlied" section intrinsically belongs to that companion piece to "Der Rosenkavalier" which Strauss unwisely neglected to write before inspiration finally deserted him and he descended irreparably to the level of the "Alpine Symphony."

Next week's program promises to be more interesting, with Jelly d'Aranyi as soloist in a Mozart concerto, and in Ravel's "Tzigane," and the first performance of Aaron Copland's "Symphonic Ode." Liszt's "Les Preludes," and the overture to "The Marriage of Figaro," of Mozart, are the other numbers now announced.

P. R.

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Feb 13

phony Concert --- The

Afternoon of Strauss and Zarathustra

With Prokofiev, Debussy and Ravel to Balance The Program

ASK any student of music in the first decade of the present century to name the chief ones among contemporary composers, and his reply would surely have been, "Strauss, Debussy and Ravel." Probably he would have spoken of Debussy and Ravel in the same breath, as of a pair of musical Siamese twins. The musical public, by and large, for a time so regarded them. Yesterday afternoon at the symphony concert these three provided the bulk of the music. From a relatively short-time period yesterday's works from the pens of these three dated: Strauss's "Thus Spake Zarathustra" from 1896; Debussy's Rhapsody for Orchestra and Saxophone from 1903; Ravel's "Spanish Rhapsody" from 1907. Add to the program for prelude the delightful little "Classical Symphony" of Prokofiev, and the list of the afternoon is complete.

If Prokofiev had written nothing besides this four-movement symphony which passes in not much more than twelve minutes, his claim to high place among composers would be well established. His assertion that he wrote the music of a Mozart in the modern idiom tells only half the story. It does not tell of the laughter and the joy and the sunshine in this music, of its wit and its sparkle, its exuberance, its expression of the joy of living. For unalloyed pleasure one can find no better source in modern music than this little symphony of Prokofiev. Through flawless performance yesterday afternoon went its dashing Allegro and Finale, its songful Larghetto, its piquant Gavotte.

In his turn came Debussy and with him Mr. Louis Speyer and his English horn. Debussy was at the full tide of his powers when he wrote the Rhapsody for Orchestra and Saxophone at the request of the Bostonian music lover and organizer, as well as amateur player upon the saxophone, Mrs. Elsie Hall. He had just finished "Pelléas et Mélisande," either was writing or was about to write "La Mer." It was not surprising then, through a slow introduction and a gay Allegretto, to find a music as smooth-textured as the great tryptich about the sea, or as subtle as the music to Maeterlinck's drama. Add gentle suggestion of the Spanish dance, through rhythm and occasional coloring of "Spanish" percussion, and a picture of the music is sketched.

A few cadenza-like passages and a few songful phrases excepted, the solo voice does not rise much out of the orchestral texture; and orchestral developments exceed solo measures. As always, Mr. Speyer was every inch the artist, never thrusting himself unduly forward, never strying to take too great advantage of the few moments which he had in which to be heard, always cultivating fineness of tone, neatness of phrase, sensitive and subtle in the molding of melodic line. Yet one wondered why the English horn on this music, even though Debussy may have indicated it as a permissive substitute for the instrument for which it was written. (The piano score, however, contains no reference to English horn.) Debussy was a subtle craftsman in the use of orchestral timbres. At certain high points in this scant solo part one could imagine the wailing tone of the saxophone rather than the thin-edged reedy quality of the English horn. Certainly a "sax" as a solo instrument at a symphony concert would have been a novelty. It is not to Mr. Speyer's discredit to say that within belief the music of Debussy would have been the gainer. For Debussy's music one could have wished the instrument to which the music belongs; for Mr. Speyer one could have wished a music that placed him at greater advantage.

Ravel, writing at the middle of the first decade of the century a "Spanish Rhapsody," gives reason for coupling his name so closely with that of Debussy. That he soon was to tread a divergent path, is another matter. Never was Debussy himself more "Impressionistic" than is Ravel in the first movement of this rhapsody, the Prelude to Night. It reminds of nothing so much, in its general atmospheric character, as of Debussy's "Perfumes of the Night," also—by the way—out of a Spanish piece. Yet one must remember that Ravel did it first, the Spanish Rhapsody anti-dating "Iberia" by a full two years. But with this music of Ravel, as heard yesterday from Dr. Koussevitzky and his men, the world "perfumes" with all the exquisite connotations that can be clustered around it, comes closest to being adequate description. With equal tonal sensitiveness and an added keen rhythmic movement, the conductor made his way [illegible] the [illegible] through [illegible] and the [illegible]tra, in a burst of brilliance, he closed with the "Feria."

For the second time during his reign at Symphony Hall Dr. Koussevitzky placed "Thus Spake Zarathustra" upon a program. He first essayed it in February three years ago. It is Strauss in page after page at his very best; but Strauss also, here and there, at something less than his best. It is Strauss also, as musician rather than Strauss as writer of program music, Nietzsche furnished him an occasion for writing rather than a program. What program there is, is Strauss's own. Out of the eighty chapters of Nietzsche's book Strauss chose nine, taking their titles as sub-titles for his tone poem. Strauss's choice follows an idea of his own, not an argument of Nietzsche; his sub-titles do not even occur in the same order in which the corresponding chapter headings occur in Nietzsche's work. Strauss's program is merely a variant of the program that has been at the root of many a symphony or symphonic poem of the last part of the nineteenth century—the way of man through life, his attempt to find the reason for it all, to establish his place in it, to discover how he might receive the greatest amount of satisfaction from it. Nietzsche is merely a convenient peg upon which to hang such a program. And this much program Strauss must have, for he worked better under this kind of stimulus than when considering his musical matter entirely in the abstract. Granting him his stimulus, then Strauss worked with as great constructive ability and even genius as any out-and-out "classicist."

Here then is Strauss's scheme for the way of his man through life, "freely [oh, very freely] after Nietzsche"; he enters the world grandly, at once tries to orient himself, turns to religion, yearns there to find the answer to his questionings, plunges into the pleasures of passion, again recoils sadly and a bit wistfully when he finds not his solution, delves into the mysteries of science, also to no effect. All fails to satisfy. His "convalescence" is merely a change of viewpoint from dissatisfaction to a light-hearted and buoyant acceptance of life around himself as he finds it. This is his "Dance-Song." In the night he sees that he must delve into himself for his answer, that it is not given to man to solve problems involving the infinite. Thus he attains peace and satisfaction, even though he has not solved his riddle.

The fault of Strauss in the music which he invents for this scheme is the fault which burdens him in greater or less degree in almost all his works, which keeps him just below the rank of the greatest of musicians of all time—a certain critical naiveté in failing to reject musical ideas which are not worthy of the high context in which they find themselves, which are in fact at times positively banal. In "Zarathusra" one could well wish that Strauss had chosen to present the turning to religion by a theme which matched the wondrous music of the introduction [the "sunrise," as it is generally spoken of] rather than the music which suggests a very ordinary Sunday school hymn. Even more, one could wish for a more worthy music for the dance-song. Both programmatically and musically this division is the place for the climax of the whole tone poem. In the program it is the point at which man finds his solution, and that solution is in no sense a "let-down," even though it begins to find its answer to be confined wihtin the finite limitations of man. Musically also, it comes at the very point, near the end, where a supreme climax is in order. The question is not whether the rather ordinary waltz which Strauss here uses suggests Viennese waltzes—say of his namesake, Johann; nor whether his waltz is better or worse than such a waltz. (Probably most critical observers would say "worse"). The question is of the need for a music to fill, programmaticalcly and musically, such a place as that above defined. One need only consider how Wagner, for example, or Beethoven, would have glorified such a moment.

Yet all this is not enough to furnish condemnation for "Thus Spake Zarathustra." It and Strauss are still great enough that they can bear their faults without suffering very considerably. All this is only a rather wistful recognition of the way in which a very great work might easily have been even greater. Two sections out of nine (not counting introduction and conclusion) one can question. The rest are nothing short of the work of high genius. The writer who stated that "the beginning is nothing less than an act of titanic creation" in nowise overstated his case. It is all but matched by the music of passion, the music of yearning, the grave song, of the convalescent, of the night-song, of the poetic and significant conclusion.

With this music Dr. Koussevitzky is discerning, revealing, eloquent. In a very real sense he is better friend to Strauss than was Strauss himself when he wrote "Zarathustra." For in the two weaker divisions of the work, such is his fervor that he all but persuades one that the weaknesses do not exist. Fortunate the composer who is thus blest. And for the rest, the best voice of Strauss is also the best voice of Koussevitzky. One recalls the tremendous grandeur of the sunrise, the infinite yearning, the tenderness and the flaming of passion, the dark mysteries of the fugue representing science, the beauties, now grave, now ethereal, of the final sections. It is hardly necessary, at this late date, to speak of the orchestral refinements of Dr. Koussevitzky's orchestra—of the qualities which make a tremendous work like "Zarathustra" seem almost as if made of the finely and closely woven strands of a huge piece of chamber music. Yet such it was. For all the sweep and the bigness and the fervors and the characterizations which performance drew from this score, that performance brought also refinements equal to those of the tenuous prelude of a Ravel. . . . Thus Spake Koussevitzky.

A. H. M.

Cambridge's Turn With Gustav Holst

Feb 12 — Trans

CAMBRIDGE music lovers—as many of them as can get into Sanders Theater—had the opportunity last evening of greeting and applauding the distinguished guest who is now sojourning in their midst, Mr. Gustav Holst, when he led the Boston Symphony Orchestra through one of his own works. Mr. Holst, as is well known, is at present a visiting member of the faculty of the Division of Music at Harvard University. Last evening he conducted through the ballet music from his opera, "The Perfect Fool." Twice has the music been described in these columns, making further description beside the mark. Suffice it to say that Mr. Holst renewed the excellent impression which he recently made in Boston when he conducted through an entire evening of his own music. Once more we heard phrase if incantation, darksome music of the spirits of the earth; crystal clear music of the spirits water; flickering, glowing, and at times explosive music of the spirits of fire; at the last the cataclysmic chord which would certainly have taught the Haydn of the "Surprise" Symphony a lesson in dynamics. Once more Mr. Holst held his men as in the hollow of his hand, guiding, directing, pointing the music. Once more the tribute from the listeners went far beyond mere perfunctory acknowledgment, was warm, ardent, spontaneous, long-continued.

Dr. Koussevitzky, for his portion of the concert, conducted through Bach's second suite, for flute, strings and harpsichord through Chaikovsky's "Pathetic" Symphony. A scant score of players gathered close around the conductor's podium for the Bachian suite. Prominent among them was Mr. Laurent with his flute, Mr. Sanromá and harpsichord. Through the longish overture, in large part fugal, and the half dozen dances popular at the time, these forces played. And fugue or dance, long or short, the numbers, in their lightness, their grace, their buoyancy, their elegance, were pure delight. If composers "turn in their graves" as a popular phrase has it, Bach must have done so last evening—for sheer pleasure.

That Chaikovsky's "Pathetic" is one of Dr. Koussevitzky's tours de force has been no secret these several years. Last evening he fully lived up to his reputation with it, while the resonant Sanders Theater pointed many a detail less fully graphic in Symphony Hall. And once more, applause ran loud and long.

A. H. M.

SYMPHONY IN MODERN PROGRAMME

Music by Three Living Composers and Debussy

Post Feb. 13

BY WARREN STOREY SMITH

Music by three living composers, Prokofieff, Ravel and Strauss, and by one, Debussy, who in the natural order of things should still be with us, made the programme of the Symphony Concert of yesterday afternoon.

ONE NOVELTY

From Prokofieff came the so-called "Classical" Symphony; from Debussy the Rhapsody for orchestra and saxophone (or English horn), in which the solo-part was played on the latter instrument by Louis Speyer, in the first performance of the music at these concerts. From Ravel, to continue, came the Spanish Rhapsody, and from Strauss his tone-poem inspired by Nietzsche, "Thus Spake Zarathustra."

Many take pleasure in Prokofieff's clever aping of an older musical speech. Others prefer the gifted Russian when he speaks in his own tongue and in the idiom of his own time. The Rhapsody of Ravel prevails today chiefly in the final division, "The Fair." The preceding three movements depend for their effect primarily on ingenious manipulation of harmonies, rhythms and instrumental timbres, and such things inevitably lose their potency with the passing of the years.

A Successful Exercise

Debussy, with other eminent composers, wrote pieces for Mrs. Richard G. Hall of Boston, an accomplished mistress of the saxophone, for performances at the concerts of the Boston Orchestral Club which she founded and supported. The music, pleasing enough to hear and excellently played yesterday by Mr. Speyer and the orchestra, may be described as a successful exercise, in the best Debussyan manner, by one Claude Achille Debussy.

In "Zarathustra," Strauss may be said to have attempted the impossible and failed. He would make music the handmaid of philosophy, a service for which she was never intended. But if he has failed, he has failed magnificently and his failure eclipses the successes of lesser men. More than any other of Strauss' tone-poems, too, "Zarathustra" is uneven in interest. The introduction suggestive of the sunrise, which would have been more effective yesterday had Dr. Koussevitzky achieved a more gradual crescendo, remains one of his most superb pages. Yet the would-be religious succeeding section, "Of the Dwellers in the Rear World," is merely sanctimonious.

"Dance Song" Impresses

Outside the introduction, the most successful passages are now felt to be those entitled "Of Joys and Passions," played yesterday with insufficient breadth, "The Grave Song" and "The Dance Song," together with the poetic sounding of the "Theme of the Ideal" just before the end.

There is still reason to wonder at Dr. Koussevitzky's mysterious pianissimo at the commencement of the Fugato which should characterize the futility of science; but on the whole the performance of yesterday was more eloquent, more just to Strauss' intentions, than the last which the conductor gave here. Particularly is this true of his treatment of the "Dance Song," where he achieved, as he did not before, the rightful note of ecstasy and exhilaration.

MUSIC

HERALD FEB 13

SYMPHONY CONCERT

The 15th program of the Boston Symphony orchestra, conducted by Dr. Koussevitsky yesterday afternoon at Symphony hall, was as follows: Prokofieff, "Classical" Symphony, op. 25; Debussy, rhapsody for orchestra and saxophone or English horn), (first time at these concerts); Ravel, Rhapsodie Espagnole; Strauss, "Also Sprach Zarathustra," tone poem, op. 30 (freely after Friedrich Nietzsche).

Rhapsody is an uncommunicative title and Debussy for once reticently avoided programmatic tags. His silence was hopeful, for one could at least listen unhindered by predisposed and obstructing images. Even so, the music is highly suggestive, strongly reminiscent of his familiar impressionistic compositions. The listener finds no enlightenment, no undiscovered originality, no new slant on the composer. Thoroughly modal, it is one more talented and effective display of blended hues, approaching, passing, melting into each other. As a rhapsody it is sufficiently irregular and disjointed to warrant its title—a series of floating impressions, rich in imagination and free in suggestion. The exquisiteness of Mr. Speyer's playing and the distant, indecisive quality of the English horn deterred any regrets that the instrument specified by Debussy was thus replaced. A saxophone would indeed have changed the whole effect and very likely to its detriment.

Another rhapsody, this one sectioned with subtitles, followed in the more vitally rhapsodic style of Ravel. The composition does not improve on repeated hearings. Picturesqueness is achieved more by means of instrumental devices and by an assortment of pronounced Spanish dance rhythms than by an originality in composition responsible for Ravel's uniqueness. There is a heyday for the cymbals at the close of the "Feria." Prokofieff's "Classical" Symphony, modern in content, classic in form, was played yesterday with all the precision and lightness required by a Mozart symphony. On finds in it more than a display of versatility and skill.

"Thus Spake Zarathustra"—is it a tone poem successful in characterizing the complexity of modern life (or was it in 1896) in musical terms? Or should we, despite Strauss's statement that it was not intended to be "philosophical music" but only "my homage to the genius of Nietzsche," follow his explicit captions and attempt to find in it the doctrines of the Superman, a denunciation of the weak ever babbling about righteousness and virtue? Surely music can tell no such tales. Even Straussian orchestral color can indicate no more than the moods accompanying these thoughts. Hanslick remarked that Strauss gave his score the title it has in order to give it a significance which itself it lacks. Huneker said "it should be played once every season, and the audience be limited to poets, musicians and madmen."

The concert will be repeated this evening. The concert next week: Mozart, overture to "The Marriage of Figaro"; concerto for violin and orchestra in D major, No. 4 (soloist, Yelly D'Aranyi); Copland, Symphonic Ode (first performance); Ravel, "Tzigane" for violin and orchestra; Liszt, "Les Preludes," symphonic poem No. 3 (after Lamartine).

J. H. F.

Boston Symphony

Monitor Feb 13

For the fifteenth pair of concerts, Dr. Koussevitzky listed the "Classical" Symphony, Op. 25, by Prokofieff; a Rhapsody for Orchestra and Saxophone (or English Horn) which in this instance was performed with English Horn played by Mr. Louis Speyer (first performance at these concerts); Ravel's "Rhapsodie Espagnole," and "Also Sprach Zarathustra," by Strauss.

Mr. Prokofieff's "Classical" Symphony is music of charming, melodious themes and delicately contrived harmonic structure. It exemplifies amazingly well the composer's idea for a modern, orchestral Mozart. It has been placed with equal success upon programs for children and adults, which is a rather good test for it. Each movement is individual in character but of the four, the last is the busiest, and the hearer easily visualizes an orchestra, à la Mozart, with bewigged performers energetically pursuing the score, the while agitated pigtails beat counter rhythms. A joyous occasion for the listener, a taxing one for conductor and orchestra.

It would seem that an excellent opportunity for demonstrating the virtues of a first-class performance on the saxophone was lost yesterday when the English Horn was substituted in the Debussy number. We hold no brief for the saxophone, yet inasmuch as that instrument was designated by the composer, the experiment might have been worth the effort. Of course, in that event, we should not (presumably) have heard the fine work of Mr. Speyer nor would the typical Debussian color have been so much in evidence. From a first hearing one gains the impression that the composer was more interested in writing for a novel combination than in the outcome, although the performance itself was singularly lovely. There was much applause for soloist and orchestra.

Ravel's "Rhapsodie Espagnole" received an exciting reading throughout the four movements, with a climax in the fourth, called "Feria," that revealed the virtuosity of both conductor and men. After this the Strauss tone poem appeared somewhat of an anti-climax, not too successfully accomplished in the first measures because of tonal variance between orchestra and organ—which was unfortunate, since Dr. Koussevitzky had outlined a tremendous example of crescendo.

G. M. S.

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Rare Beethoven And a New Pianist

As the First Concerto and Mr. Goldsand Come to the Monday Symphonies

Trans. Feb. 16

TWO matters that relate to the concert of the Boston Symphony Orchestra last evening especially intrigue the reviewer. The first is the remarkable playing of the young pianist, Robert Goldsand, and his discerning choice of a rarely heard piece. The second is the fortune of Strauss's tone poem. "Thus Spake Zarathustra" at its third playing in the short space of four days.

When a novelty out of Debussy was brought to Symphony Hall a few days ago, the matter was thought fit subject for comment. Was it not unusual that so well known a composer should still yield unplayed works? But if a Debussy novelty excites interest, what shall one say when an equal novelty comes out of Beethoven? Mr. Fiedler surprised us a few weeks ago with the "Battle Symphony," not heard for some forty years. But Mr. Goldsand last evening went him one better by playing Beethoven's First Concerto for Piano and Orchestra, Opus 15, hitherto never done at these concerts. The concerto dates from 1797, which was also the year in which the Sonate Pathetique and the First Symphony were composed. There are three movements, the first the usual exposition and development of two themes, the second a long breathed cantilena, chiefly for the solo instrument, the last a rondo of sprightly rhythm. Mr. Goldsand used cadenzas, the principal one very long and full of points at which one thought it would surely lead on into the orchestral tutti. composed by Beethoven himself. The work has all the earmarks of "early Beethoven." Yet it is as well worth hearing as most piano concertos. Though it has not been a great favorite with pianists the neglect into which it has fallen seems rather undeserved.

At any rate, thus Mr. Goldsand's playing persuaded one last evening. The pianist, who is about twenty years of age, was a youthful prodigy, has already attracted considerable attenaion in Vienna, whence he hails; last year made his debut in recital in New York—with excellent success:. Last evening gave us Bostonians a glimpse of the reason for these successes. His technic is of that cleanness for which modern pianists are notedd. His tone is one of purest beauty. His way with his music is that most to be admired, which exalts justice above mere emotion, which leads one step by step along with the composer rather than making one feel that one has had something done to him by the composer through the medium of the artist. This modern way, which is eminently Mr. Goldsand's, is surely the one of the most complete and enduring satisfactions.

It has long been known that the Monday and Tuesday concerts are fortunate in hearing the repertory of the orchestra after it has already passed though two or more performances, thus insuring more completely ripened playing. Having heard Strauss's tone poem on Friday one was glad to sit before it again on Monday to note comparisons. On the whole, there was more freedom and spontaniety in the performance, though one had felt no lack of these on Friday. Specifically, Dr. Koussevitzky progressed even farther in the laudible work of covering up the lapses of the uncritical Strauss. The section treating of religion seemed last evening completely to lose its banality. Of course the difference between banality and wholesome simplicity is of necessity sometimes exceedingly slight, sometimes nothing more than a matter of performance. At least thus one felt last evening when Dr. Koussevitzky infused a beauty the very reserve of cheap into these measures. Probably no one ever will succeed in doing completely a similar service to the dance-song. Its opening measures will always remain exactly what they are. But last evening, even more than Friday, the conductor surely confined these effects to an irreducible minimum. Sooner than one might easily believe it possible he was on his way to a climax which was fully to match that of the music of joys and passions earlier in the tone poem. Thus the whole gained unbelievably in shapeliness and proportion. And of course the grandeur of the introduction which is sunrise, and the poetry of the quiet conclusion, came with surpassing effect. After which one may be pardoned for asking just why an orchestra promptly forgets that its instruments have tuning devices as soon as an organ is introduced into the ensemble.

The classical Symphony is indeed a "thing of beauty and a joy forever." So one feels on every occasion at which one hears it. Last evening an enthusiastic habitue of Symphony Hall was overheard to remark, "Every time they play that piece they play it—" but before he could conclude with the "better" that he had in mind a waggish neighbor interrupted with "faster." Which is only to the good in Prokofiev's little work. One more contrast with Friday one must record, and that is the contrast of audiences. Friday's was duly appreciative, always polite, here and there gave suggestion of enthusiasm. Monday's was enthusiasm personified. It seemed as if Mr. Goldsand could not make enough trips to the front of the stage to bow, and after "Zarathustra" Dr. Koussevitzky was equally recalled. A. H. M.

MUSIC

Globe Feb 16

SYMPHONY HALL
Boston Symphony Orchestra

A new pianist and a "new" concerto made a deep impression upon the audience which attended last evening the fourth concert of the Boston Symphony's Monday series. The concerto was Beethoven's Opus 15, in C major, which was performed for the first time by the Boston Symphony Orchestra; the pianist, Robert Goldsand, a young Viennese, 20 years old, made his Boston debut last night.

This C major concerto although generally referred to as No. 1, is really No. 2, having been composed after that in B-flat major. The C major work was written previous to 1798. Why it should have been neglected in Boston for such an incredibly long time is hard to understand. Although distinctly in the composer's earlier style, the true Beethoven sounds forth from many pages. The outward form and mold only are derived from Mozart; the melody, the harmony, the capricious twists and turns in development stem from the Beethoven of approaching maturity.

Mr Goldsand, after a somewhat timid and indecisive beginning, created the impression before he was a third through the first movement that he is a musician of exceptional promise. His technique is unusually supple and clean cut, buoyant and graceful. Both hands are equally sure and firm. His sonorous, transparent voicing of bass parts was as musicianly as his solos and runs. His sense of rhythm is virtually impeccable.

But what impressed above all was Mr Goldsand's unimpeachable style. Not only did he play with the clarity and evenness requisite in 18th century music; he imparted to the melody the long outline and the subtle shades of dynamic emphasis, which bring out the real Beethoven character.

Mr Goldsand without doubt is a serious and very honest musician, for he caused to be made known the fact that the cadenzas he was playing—which, in spots, seemed very un-Beethovenish—were every note from the master.

Prokofieff's "Classical" Symphony and Strauss' tone poem, "Thus Spake Zarathrustra," comprised the other pieces.

Prokofieff's symphony is something of a musical joke and something of a musical gem. Its pungent humor pokes fun at 18th century musical forms; its cold brilliance of modern harmony and instrumentation give it musical worth. But its whole effect lies in performance. Under a dull conductor and orchestra it would be uninteresting. Dr Koussevitzky and his superb players make it a little tour de force.

Strauss' tone poem is, like many other of his compositions, uneven in ideas and quality. It is melodramatic, it is long. In the "andante religioso," for example, it is banal. Were this section to be deprived of its instrumentation, of Dr Koussevitzky's sinuous interpretation, and played soberly upon a piano, the result undoubtedly would be very commonplace and trivial.

But in spite of these faults, the work has power. It has originality—even when the composer recalls Venus' seductions and Isolde's Love-Death, his measures are more than 50 percent Strauss—and these qualities entitle it to a place among Strauss' greater works; with "Till," "Don Juan," "Death and Transfiguration" rather than with "Don Quixote" and "A Hero's Life." The performance was Dr Koussevitxky at his intense and eloquent best.

AMUSEMENTS

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AY, FEBRUARY 16,

MAKES DEBUT AT SYMPHONY

Robert Goldsand, Pianist Soloist With Orchestra

BY WARREN STOREY SMITH

It is not often that either of the supplementary series of Symphony Concerts provides the occasion for an important debut. But the exception which proves the rule came to pass last evening when Robert Goldsand, youthful but distinguished Viennese pianist, praised in New York last season, made his bow to Boston as soloist in the so-styled First Piano Concerto of Beethoven, actually his fourth effort in the form that he was later so notably to enrich and that, oddly enough, had never before appeared on the programme of a Symphony Concert.

Not to be despised is the first period Beethoven, for all its indebtedness to Mozart and Haydn, whether the work that represents it be one of the first piano sonatas, the early piano trios or string trios, the quartets published as Opus 18, or this Concerto of last evening. Possibly this Concerto in C major, so often the vehicle for talented pupils at the conservatories, should, if seriously presented, come from the hands of a pianist, conductor and orchestra of high rank. In such wise was it presented last evening, and to altogether delightful result. The listener might then enjoy the freshness of this youthful music so unstaled by frequent repetition, might revel in the deft skill, the sensitiveness, the ravishing tonal variety even in this simple frame of Mr. Goldsand's playing and take equal pleasure in the finesse that Dr. Koussevitzky and his orchestra brought to the slender, though by no means negligible orchestral accompaniment.

Mr. Goldsand was warmly applauded last evening. Perhaps if he had offered Tchaikovskian heroics with thunderous tone the enthusiasm over his playing would have been even greater, but no more deserved. Such a performance as his of last evening of such transparent material is a searching test of any virtuoso.

Before the concerto came the "Classical" Symphony of Prokofieff, and after it Strauss' "Thus Spake Zarathustra," both heard at the regular concerts of last week and at that time duly commented upon.

Pianist Stars at Symphony

By MOSES SMITH [illegible] 16

Robert Goldsand, young Viennese pianist playing in Boston for the first time, considerably enlivened the Monday evening series of Boston Symphony Orchestra concerts by his playing of the solo part of the first Beethoven piano concerto, in C major.

For some strange reason, this charming work had never been played at a Boston Symphony concert. One was all the more grateful to hear it given such splendid treatment by Goldsand, whose performance was marked by extraordinary rhythmic vitality, unerring and sensitive command of the slightest gradations in tone and a technical dexterity that enabled him to present everything with the utmost clarity. Here was an exceedingly musical player, offering the music for its own sake, without thought of self-display. Combine this with a beautiful accompaniment by the orchestra under Koussevitzky, and you have the result—a performance of a concerto rarely matched in the eight years of the Russian's regime in Symphony Hall.

Prokofieff's "Classical" symphony began the program, and Strauss' "Also Sprach Zarathustra" ended it. The presentation of the latter work was eloquent, superior technically to that of last Friday, when the beautiful closing section was marred by instruments out of tune. The conductor himself seemed more at ease last night than on the previous occasion.

MUSIC

Herald Feb. 16

MONDAY SYMPHONY CONCERT

The fourth concert of the Boston symphony orchestra's Monday evening series took place last evening at Symphony hall, Dr. Koussevitzky conducting. Robert Goldsand, the 21-year-old Viennese pianist and former infant prodigy who has lately attracted very respectful attention, made his Boston debut at this concert as soloist in Beethoven's pianoforte concerto No. 1, op. 15, in C major. The rest of the program comprised Prokofieff's "Classical" symphony, op. 25, and Strauss's tone poem "Also Sprach Zarathustra," op. 30.

Beethoven's first piano concerto (composed later than that listed as the second), was not rated very highly by the composer himself. It is seldom played; this indeed was its first performance by the Boston Symphony orchestra. Yet, though it is distinctly less impressive than the "Emperor" and the one or two other concertos of Beethoven that are still occasionally heard, yet it proved itself last night to be well deserving of rescue from oblivion. Its first two movements (allegro con brio, largo), recall pleasantly the early pianoforte sonatas by the rather formal symmetry of their themes and the manner of their treatment; the final rondo is a delightfully vivacious movement—a kind of light-hearted moto perpetuo in a vein which Beethoven did not often essay.

Mr. Goldsand, by choosing this work in preference to one of those romantic concertos (by Liszt, Rachmanioff, and other skilled exploiters of the pianoforte's power to dazzle) in which it is so easy to astound the multitude, gave one hint of his seriousness. His performance itself confirmed the impression. A highly self-possessed but absorbed young pianist, he played with a clarity and a clean articulation which fully accepted the pianoforte as a percussion instrument and achieved melodic coherence through careful tone-gradation rather than by the merging and overlapping of successive tones. There was as little obvious pedalling as in the playing of Artur Schnabel, whose pupil, we believe, he is not. Only once did any unpleasing squareness of outline result—in the principal melody of the slow movement, which may have had too heavy-footed a gait. In general, his playing combined sensitiveness and grace with a fine sanity which appreciated but did not linger unduly over detail at the expense of the whole design. He has an excellent feeling for rhythm and agility which remains under control; he was thus able to lighten and still lend significance to the arid development section of the first movement and its long but not uninteresting cadenza (written by Beethoven himself) and made much of the lively finale. He was very warmly applauded, and recalled four times to the platform. The pleasing and far from perfunctory orchestral part was admirably played and coordinated with the work of the soloist.

Prokofieff's sparkling and neatly tailored "Classical" symphony received a wonderfully deft and weightless performance. It remains, after many hearings, a diverting and exhilarating piece of work. But one may pardonably doubt whether Mozart, "if he were living now," would write quite in this vein (as Prokofieff's commentator in the Chicago Symphony program books—Mr. Borowsky—suggests, perhaps with the authority of Prokofieff). It is doubtful whether he would rely quite so heavily upon the humorous effect of unexpected modulations, or whether his tunes would have quite the same flavor of clowning impudence. These traits, and something in the bustling brightness of the finale, seem rather to suggest Haydn. But there is a definitely Russian streak in the slow movement.

"Also sprach Zarathustra," the same banality of much of whose musical material, by its contrast with the weight of the thoughts which it attempts to illustrate, grows more and more striking, was admirably performed. But an unintended effect was introduced by a slight discrepancy between the pitch of the organ and that of the rest of the orchestra. Dr. Koussevitzky and his orchestra were applauded with enthusiasm. S. S.

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Open Door for Americans at Symphony Hall

Mr. Copland's Symphonic Ode And Other Native Pieces In Prospect

Trans Feb 18

IN A SENSE the fiftieth anniversary of the Boston Symphony Orchestra is still with us. At this week's concerts a work written for that anniversary will come to first performance—Aaron Copland's Symphonic Ode. The score bears the date "1928-1929." The dedication runs: "To the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on the occasion of its Fiftieth Anniversary." Various have been the conjectures as to the withdrawal of the piece last winter, as to the revision it has since undergone. The first question to be asked Mr. Copland was, "Just how much did you change since last year?" The answer came quickly: "Not a note. The changes have all been in notation, to simplify the reading of the parts for the men and of the score for the conductor." The first of which sayings one must take figuratively, since the maker of these paragraphs saw Mr. Copland alter "one note" of the score (no more, no less) only last Tuesday. Speaking further of the changes in notation, Mr. Copeland indicated that they were of two kinds: first, the alteration, of many meters, such as 10-8 into 5-4, and the doubling of the rate of speed, thereby producing a page with a much less crowded appearance—a matter sometimes of greater importance than the uninitiated might suspect. Second, the re-grouping of quick successions of irregular meters, such as 9-8, 7-8, 6-8, 10-8, etc., into 4-4 measures with accent marks indicating former "first beats," rendering difficult and hazardous "trick conducting" unnecessary.

This latter change follows a custom that conductors themselves long since adopted. For example, the final sacrificial dance of Stravinsky's "Rite of Spring," moving at a speed indicated by the metronome mark of 126 for eighth-notes, makes in the first eight measures these eight metrical changes: 3-16, 5-16, 3-16, 4-16, 5-16, 3-16, 4-16, 3-16. Now it is virtually impossible to wave a baton fast enough and to think the changes accurately enough to "beat the time" as written. Even a casual glance at the placing of the notes in the score discloses the fact that the passage in question can be grouped into uniform measures of 2-8, with persistent syncopated accentuation. That this has come to be the practice of conductors has been an open secret for a long time. Mr. Copland wisely incorporates such changes in the new draft of his Ode.

The matter became subject for general discussion with Mr. Copland. "I believe," he said, "that when Stravinsky first wrote such rhythms and meters he was performing a great service to music in calling attention to the fact that the measure need not be always of uniform length, that measures of different lengths could and sometimes should succeed each other. The emancipating effect upon the rhythmic side of composition has been considerable and salutary. But orchestral musicians have learned that an accented note in or near the middle of a measure may easily have the force of a first beat, and readily play them in this manner. Of course, our notation is still lacking in a device to indicate the difference between an accented note in the middle of a measure signifying first-beat accent, and a similarly accented note signifying a syncopation. At present one can only trust to the instincts of performers to recognize the difference." Which is simply one more hole in a system of musical notation as imperfect as English spelling itself.

Turning to the Ode itself, Mr. Copland began by saying: "People will naturally want to know what this work is an ode to. Usually an ode is an ode to something or other. This is not an ode to anything, except to the spirit that is in the music. And I don't know what that spirit is. You, my many listeners, will have to tell me that." A cryptic utterance, but not as perversely so as may appear on the surface. For Mr. Copland then continued along a line of thought which one remembers as characteristic of him on previous occasions. In his opinion so much of a composer's sub-conscious self goes into a work without his being definitely aware of it, that any statement he himself may make concerning the contents is likely to be less accurate than the statement of a practised listener as to what he finds there. In other words, the composer can only tell what he intended to put into a given piece of music. Another competent person can tell far better what he actually did put into it. For which reason Mr. Copland is always wary about indicating the contents of his compositions. Need less to say, there is no program.

"I have tried," Mr. Copland went on, "to do a difficult thing—to write a piece of music of such unbroken logic and so thoroughly unified that the very last note bears definite relation to the very first, a piece of music in which the thought is entirely consecutive and entirely unbroken. Formally the Ode is in five divisions which subtly merge into each other. The first division moves Largamente e maestoso. The theme is the source of the thematic material for all subsequent divisions. It is intended to be monumental in character, to establish a mood which is to remain fundamental throughout the Ode. The first division gives way eventually to an Allegro, which is purely rhythmical in character, a music distinctly of scherzo type. Thi Allegro contains two motives which ar successively developed—the first in a lin for trumpet, the second in activel rhythmed and irregularly accented chord for oboes. This in turn gives way to th third division, Lento, which is a more lyrical treatment of the material of the opening Largamente. Once more the music returns to the scherzo-like Allegro, this time, however, treating only the second of the two motives originally announced and developed. Then comes the conclusion, Lento maestoso. Again the treatment is different from that in the first division. At the beginning the music is one of ascent, there is a striving, an urge upward, and ever more upward. In the last section the striving is rather for breadth than for ascent; so that, while the motion of the beginning might be indicated by a vertical line, that of the close would have to be represented by a horizontal line. But the monumental character of the whole remains."

Mr. Copland believes this tendency to write a thoroughly unified score to be particularly characteristic of all his work. He cites a newer piece as evidence. "Since writing the Ode, I have written a set of Variations for Piano. (1931.) I played it at a concert of the League of Composers. Martha Graham danced it this winter. I tried to make these twenty-one variations the very opposite of the Ode, to seek the maximum of diversity rather than the characteristic unity which is the keynote of the Ode. But my friends tell me that the variations are exceedingly unified, just the same."

The Ode is scored for large orchestra. Flutes, oboes, bassoons are present in fours; clarinets, in three assorted sizes, number five. Eight horns, five trumpets, five trombones and tubas, two harps and a piano are required. The demands upon the percussion corner is considerable, including such subtle nosemakers as woodblock and slap-stick. Strings of course as usual.

Concerning the harmonic idiom Mr. Copland was reticent. "Is the music dissonant, chromatic, diatonic or what?" "How can I say?" was the answer. "These terms are so relative that my own impressions and feelings about them may differ from those of most hearers. That is, where I find only pleasant combinations another may find very dissonant chords. I can only add that I have been told that the Ode is not too easy to listen to."

A. H. M.

Newman and Honegger

To hark back again to the jubilee year of the Symphony Orchestra, the commissioned and commemorative pieces also included a Symphony by Honegger. None was more sharply debated. For the most part the younger generation championed it. Their elders, again for the most part, dealt it hard and bitter words. Last month in London, the orchestra of the British Broadcasting Corporation played it. And who should rise to the defence but Ernest Newman, usually little inclined to the modernists. In the Sunday Times he wrote:

> In spite of a considerable amount of ugliness and of a certain monotony of rhythm, it is a work that undeniably holds the attention even if it dose not give us any particular esthetic pleasure. It deals mostly with crude emotions, but, such as they are, it sets them forth with a logic of their own. We feel, as we do with so much modern music, that the ideas are often at war with the medium. That is to say, Honegger is up against the now common problem of how to make harsh and ugly things sound agreeable and convincing to us in a color-medium that has been evolved with quite other ideals in view.

Program to Hand

From Dr. Koussevitzky for the concert of the Symphony Orchestra in Sanders Theater at Cambridge next Thursday evening:

Classical Symphony	Prokofiev
Symphonic Variations, "Istar"	d'Indy
Spanish Rhapsody	Ravel
Prelude and Closing Scene from the Opera "Tristan and Isolde"	Wagner
Overture to the Opera, "Tannhauser"	Wagner

At the Symphony Concerts of next week Dr. Koussevitzky will revive Mr. Loeffler's early tone-poem, "The Death of Tintagiles"; repeat Hindemith's "Concert-Music" for string and brass choirs; play once more Beethoven's "Eroica" Symphony.

At the supplementary matinee next Tuesday the "Eroica" will also be heard along with two numbers from Deems Taylor's Suite, "Through the Looking Glass" and Mr. Carpenter's "Song of

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Feb 20

Part Four

Trans

There Is Room For A Clearer Understanding

Friendly View of the Debated Copland in The Light Of His Music

AARON COPLAND'S music is American in rhythm, Jewish in melody, eclectric in all the rest. The subject matter is limited but deeply felt. Its emotional origin is seldom gay, rarely amorous, almost invariably religious. Occasionally excitation of a purely nervous and cerebral kind is the origin of a scherzo. This tendency gave him a year or two of jazz-experiment. That has been his one wild oat. It was not a very fertile one

He liked the stridency of high saxophones and his nerves were pleasantly violated by displaced accents. But he never understood that sensuality of sentiment which is the force of American popular music nor accepted the simple heartbeat that is the pulse of its rhythm, as it is the pulse of his own rhythm whenever his music is at ease.

His religious feeling is serious and sustained. He is a prophet calling out her sins to Israel. He is filled with the fear of God. His music is an evocation of the fury of God. His God is the god of battle, the Lord of Hosts, the jealous, the angry, the avenging god, who rides upon the storm. Far from Copland's thoughts are the Lord as shepherd in green pastures, the Lord as patriarch, the God of Jacob, the bridegroom of the Shulamite, the lover, the father, the guide-philosopher-and-friend. The gentler movements of his music are more like an oriental contemplation of infinity than like any tender depiction of the gentler aspects of Jehovah.

Hence the absence of intimacy. And the tension. Because his music has tension. His brass plays high. His rhythm is strained. There is also weight; five trumpets and eight horns are his common orchestral practice. They give the tension and weight of battle. The screaming of piccolos and pianos evokes the glitter of armaments and swords. His instrumentation is designed to impress, to overpower, to terrify, not to sing.

* * *

All this I write is bunk, naturally. But I put it down because it seems to me to provide as good an evocative scheme as any for fitting together the various observations one can make about the way his music is made.

I note the following: His melodic material is of a markedly Hebrew cast. Its tendency to return on itself is penitential. It is predominantly minor. Its chromaticism is ornamental and expressive rather than modulatory. When he sings, it is as wailing before the wall. More commonly his material is used as a framework for a purely coloristic compilation. By coloristic I mean it is made out of harmonic and instrumental rather than melodic devices. This compilation is picturesque and cumulative. It tends to augment its excitement, to add to weight and tension. His dominant idea of form is crescendo. This is Russian, because it is a crescendo of excitement. Of development in the classic German sense, the free development of Haydn and Beethoven, there is none.

His conception of harmony is not form but texture. Hence the absence of marked tonal modulation. His conception of instrumentation is not variety but mass. He has no polyphonic conception at all, because he is alone in his music. His commonest contrapuntal device is a form of canon, usually at the octave or unison, everybody doing the same thing at a different moment. This is counterpoint but not polyphony. He is not walking with God or talking with men or seducing house-maids or tickling duchesses. He is crying aloud to Israel. And very much as if no one could hear him.

The "Piano Variations" have not even this canonic counterpoint. They are a monody, one line repeated, not developed, and lengthened-out from time to time by Oriental flourishes, accented and made sharp, orchestrated, as it were, by slightly dissonant octaves, by grace-notes and arpeggios.

I find the music of them very beautiful, only I wish he wouldn't play it so loud. One hears it better unforced. I miss in his playing of it the singing of a certain still, small voice that seems to me to be clearly implied on the written page.

I also note this: There is a certain resemblance of proceedure between Copland, Antheil, Varèse, Chavez. This in spite of antipodal differences in their personalities and sentiments. Their common homage to Stravinsky honors the White Russian master more than it profits them. It creates a false community and obliterates distinctions. It also smothers quality. The quality that distinguishes American writing from all other is a very particular and special approach to rhythm. It is in these composers when they forget Stravinsky; it is in all American music whatever its school or origins. It is a quiet, vibratory shimmer, a play of light and movement over a well-felt but not expressed basic pulsation, as regular and as varied as a heartbeat, and as unconscious. It is lively but at ease, quiet, assured, lascivious.

* * *

Stravinsky knocked us all over when we first heard him, because he had invented a new rhythmic notation and we all thought we could use it. We cannot. It is the notation of the jerks that muscles give to escape the grip of taut nerves. It has nothing to do with blood-flow. It is spectacularly effective when used to express the movements it was invented to express. It is the contrary when imposed upon our radically different ones. How infinitely superior in simple effectiveness are our popular composers over our tonier ones. They have no technical drama of composition. They are at ease in their notation.

Our high-brow music, on the other hand, is notoriously ineffective. It is the bane of audiences at home and abroad. It is proverbially dull, in spite of the very best will on everybody's part. I deny that it is really as dull as it sounds. There is bound to be fire behind so much smoke. I think our gift, our especial gift, is the particular rhythmic feeling I have described above. That is enough to make an epoch. It takes very little. The rest is appropriate framing. Our weakness is timidity, hence snobbishness and eclecticism.

Today we ape Stravinsky. Yesterday it was Debussy. Before, it was Wagner. Copland's best recommendation is that he is less eclectic than his confrères. I reproach him with eclecticism all the same.

There is real music in his pieces, true invention and a high (sometimes too high) nobility of feeling. He is not banal. He has truth, force and elegance. He has not quite style. There remain too many irrelevant memories of Nadia Boulanger's lessons, of the scores of Stravinsky and Mahler and perhaps Richard Strauss.

I wish they were plain thefts. Theft is refreshing and legitimate. Copland is like certain American poets (very distinguished ones and supply your own examples), who cannot quite forget their collegiate loyalty to Keats and Browning and who are more occupied with an illusory continuation of some foreign tradition or other than with style, which is personal integrity.

This may explain a little why Aaron Copland is at the same time an inspired

Continued on Page Eight

Considering Copland

Continued from Page Four

composer and a comparatively ineffective one. Comparatively, because most American music is less effective in performance than his. In fact, his music is often so near to a real knock-out that I am sometimes left wondering whether it is a case of a knock-out not quite achieved or of an unwise application of the knock-out technic to a case where persuasion were more to the point.

In any case, there is a problem of rhetoric for the American composer. The problem of adjusted emphasis, the appropriate stating and effective underlining of the personal invention. This means selection and variety. The forcing of every idea into the key of the grandiose and the sublime is obviously false and in the long-run frightfully monotonous.

I fancy there is more of use to us in the example of Verdi than in that of Wagner, Puccini even than Hindemith, certainly Bizet than Debussy, Schubert than Brahms. Simple clarity is what we need, and we will get it only by a radical simplification of our methods of composition. If Copland's simplifications are perhaps not radical enough for my taste, they are important simplifications all the same.

Because he is good, terribly good. A European composer of his intrinsic quality would have today a world-wide celebrity and influence. It is a source of continual annoyance to me that his usefulness and his beauty are not fully achieved because he has not yet done the merciless weeding out of his garden that any European composer would have done after his first orchestral hearing.

The music is all right but the man is not clearly enough visible through it. An American certainly, a Hebrew certainly. But his more precise and personal outline is still blurred by the shadows of those who formed his youth.

VIRGIL THOMSON

[Reprinted from Modern Music]

Symphony Concert --- Fr

Bitter Tang, Sweet Tang, Side by Side

From Mozart to Mr. Copland In a Symphony Concert Adroitly Arranged

HOW ingenious, when he so wills, is Dr. Koussevitzky as maker of programs! At the Symphony Concert of Friday afternoon there were five pieces on his list—an unusual number promising unusual variety. Four were likely to please the listening public; by precedent one was nearly certain to irk it. The four that asked effortless listening to familiar musical speech were the overture to Mozart's opera, "Figaro's Wedding"; his Concerto in D major for violin with orchestra; Ravel's virtuoso-piece, "Tzigane," for the same pairing; Liszt's Symphonic Poem, "Preludes." The one sure to be cast in an irritating idiom and to exact close following was Aaron Copland's "Symphonic Ode," originally commissioned for the jubilee year at Symphony Hall; deferred at the revising composer's request until this fifty-first season. To make assurance doubly sure the violin-pieces were confided to Miss d'Aranyi, long in high favor and not too often heard hereabouts. She is, moreover, an ingratiating presence; while under the present régime "assisting artists" of the comelier sex are none too frequent at the Symphony Concerts.

As the conductor proposed cannily, so went event unmistakably. Mozart's gay little overture was clapped in delight. Mr. Kreisler or Mr. Heifetz might have envied Miss d'Aranyi her portions of applause, especially after the displayful "Tzigane." Liszt's "Preludes" proved as grateful to the elect of a February Friday at Symphony Hall as it is to the loungers on the grass around the bandstand on The Common of an August Sunday. But when Mr. Copland's "Ode" drew to an end, parquet and lower balcony sat in frigid silence. Fortunately the upper balcony, where youth was listening to music of its own world in characteristic speech, rallied manfully and womanfully to the defence; persisted in such an obstinate rattle of applause that, once by himself and once with the conductor, the composer came to the platform. So fortified, a few of the rebellious in other quarters plucked up courage and added to the plaudits. In Boston Mr. Copland should be accustomed to these receptions. He last underwent one five years ago when his Piano-Concerto set two audiences—and subsequent dinner-tables—by the ears. Perhaps it is to his credit that few of his friends or his foes keep their tempers when they discuss his music. In the intermission indeed, which happened to follow the "Ode," many did not debate. Politely or impolitely, they indicated to Mr. Copland, fortunately out of hearing, whereas, as the French put it, "he descends."

In themselves, in performance, or in both, the four hallowed pieces deserved these matinée raptures. Dr. Koussevitzky materially reduced his orchestra for the Overture to "Figaro's Wedding"; from a band, say, of forty-odd virtuosi gained light-bodied, quick-moving tone as plastic as it was transparent. Mozart's jeu d'esprit asks no other voice. The pace was swift; the accents sure and piquant; the shimmer incessant and playful; the gayety inexhaustible but never breathless; the hint of aristocratic elegance ever present. Now that he has an orchestra capable of the brightest animation and the aptest finesse, no wonder the conductor turns oftener than of old to Mozart. Playing him, Dr. Koussevitzky can give the proof.

In like function and quality, the diminished orchestra also played with Miss d'Aranyi through the Concerto. The piece itself is one of the set written in Mozart's twentieth year at Salzburg. Nowhere does the graver or the subtler composer intrude. All is sweetness and light, fresh invention, felicitous treatment. Sentiment, as the eighteenth-century understood and poised it, plays about the slow movement, never deepening into emotion. The final Rondo is gay touch-and-go between the solo-instrument and the orchestra, for both less fleet than light and graceful. In the first movement let the composer be as inventive and as artful as he will—without forgetting his obligation to charm and elegance. (In Salzburg Mozart wrote for the best people and accomplished virtuosi.)

Miss d'Aranyi served the music well. Throughout her tone was light, clear, sensitive and supple. She played the Andante with an unexpected serenity, as one who had at last subdued a temperamental restlessness. She graced the finale out of mechanism into happy trifling. Her light hand and edgeless tone saved the cadenzas from hard brilliance. Her spaciousness and suavity in the first movement affirmed again the artist who is now poised. From her and from the conductor the ear savored unalloyed the pleasures of Mozart.

In Ravel's "Tzigane" the violinist could loose her more familiar self to the vast delight of the matinée audience. In the long, rhapsodic introduction—really a far-flung cadenza—pace, rhythm and color alike struck fire. In the ensuing ferment, eddying from violin to orchestra and back again, the more of Miss d'Aranyi's gypsy spirit the better. When "Tzigane" was new piece, young gentlemen in Paris and London heard it as Ravel's witty, not to say cynical, comment on the excesses of Hungarian violinists. Hereabouts one and all have played it in unremitting earnest without a hint of this implied derision. Better call it companion-piece in virtuosity to the later "Bolero."

Likely enough the final pages of "Preludes" sound more appropriately from the band-stands out of doors than from the enclosed stage of Symphony Hall. But the general transport was considerable when the bass-drum was smitten two-fistedly and the cymbals were clashed to high heaven; when the brass proclaimed, the strings soared and the wood-winds shrilled. "Apotheosis" was the Lisztian word for these exercises in trumpery. For the fashions in blatancy, like all others. change with the times. Nowadays we prefer another sort of "big" sonorities; but the liking for such reverberations is instinctive in the human ear. Elsewhere the hackneyed and abused "Preludes" gained much from the musical quality of the orchestra, from a conductor who, like Dr. Muck before him, can summon anew the romantic mood and practice in which Liszt wrote. He made music as well as effects when Dr. Koussevitzky's horns or strings were singing for him.

With Mr. Copland's "Symphonic Ode" it is the bounden duty of each one of us to speak the reaction within him, even if it leaves him in a minority of one, as superior in his isolation as Simon Stylites on his pillar The "Ode" is not music to be liked or disliked. Either word is too trivial for its matter or manner. According as the ear hears and the mind receives, it is a penetrating and impressive music, or a music harassing and not to be endured. As ripening composer, as composer in particular of this "Ode," Mr. Copland abounds in qualities antipathetic to most that hear. He writes leanly, flintily, to ears that prefer music cushioned. He writes austerely in a world that is pleased with the phrase, "service with a smile." In an anniversary "Ode" he elects the grand style, which choice is to be at odds with a time that prefers small things in small ways. He declines absolutely to gloss this elevation with a showy rhetoric. When he goes high, he also goes bare. He also declines to compromise or condescend He is, in fact, the recalcitrant composer who will not "co-operate" with his audience. Self-deceiving man, he prefers to speak the truth as it is within him.

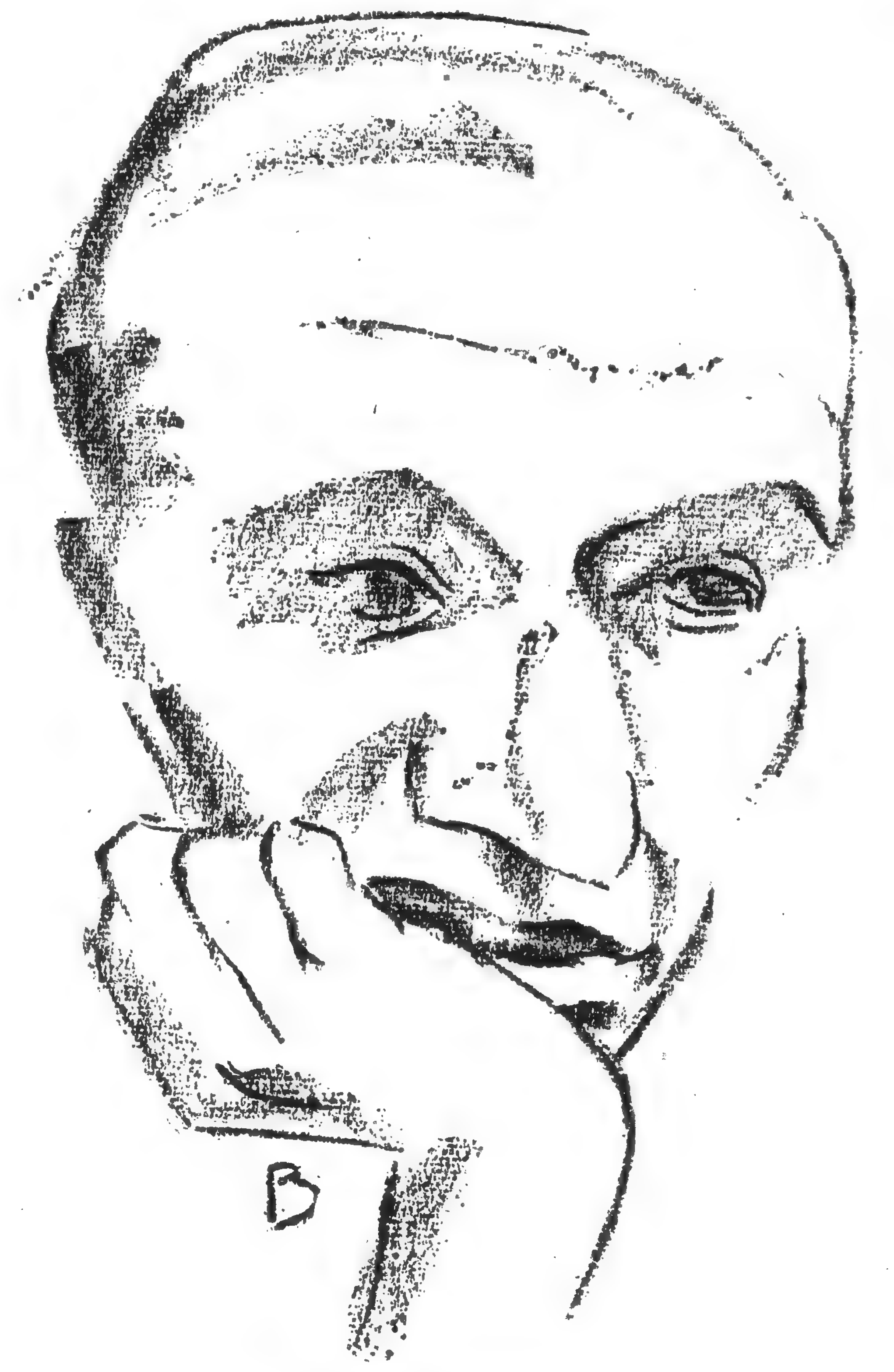
Mr. Copland designs the "Symphonic Ode" on the grand scale. There are five divisions in diversified but generally ascendant line: a spacious, sonorous introduction as of one who would write loftily of large occasion; an ensuing Allegro as of one who would testify in tones to its stir of life, here, now, in this America; a middle Lento that slows into lyrical and silvery movement—the grave and measured emotion of the occasion; a return to the Scherzo of animation; a final expansion upon the heights at last attained. Outspringing motivs from the introduction unify the whole. These divisions are joined by transitional passages of remarkable invention and resource, subtlety and skill. They arrest ear and mind by their significance. They are intensified examples of musical logic. Their intensity saves them from dry cerebration.

Needless to say, Mr. Copland writes also in an individual idiom which is part of the musical speech of his world and time. Like most composers of the new generation, he "can no other," however incredible that state of mind may seem to grandparents. Like Mahler, he uses a full modern orchestra, but with Mahlerian purpose—not only to gain large and deep sonorities, but by the variety of means at his disposal to make finely touched, significant strokes. Mr. Copland's tonal mass in these days is never churning or turbid; on the instant he can open it and a detail comes cleanly through. To those who have ears only for the lush romantics, the "Ode" will seem thin-bodied. On the lips of those who think and feel and hear with the composer, sinewy and fine-muscled would be the truer words.

The texture as the old word went, is less a texture than a silvered, keen-tempered steel, giving back reflections and resonance rather than color. The harmonies are astringent, as whose are not in this third decade of the twentieth century. Yet the bitterness is often tonic. Mr. Copland is persistently dissonant, as who is not in these times, but with a stripped, impinging, meaningful dissonance, a willed not a wanton disharmony. To be ugly (as the detractors call it) with effect is to be justifiably ugly. Finally, in Mr. Copland's Allegros may be heard the true residue of jazz as a music expressive of American urban life. It is not the over-paraded "symphonic" jazz. It is the residue expressed in his own musical terms that a listening composer has within himself distilled from it.

These matters, interesting and defining as they are, less concern the open-minded hearer in the concert-hall than the whole impact and impression of the "Ode." For the first time an American composer of the younger generation, of any generation, save only the transplanted Mr. Bloch, writes in the grand style, sustains himself unbrokenly in it through a whole spacious composition. To this grandeur—to venture the word at last—he joins an austerity to be found among American contemporaries only in Mr. Bloch, which may be part of their common Hebrew heritage as it was in the Old-Testament prophets. It is true that this grandeur and this austerity are expressed in hard-edged, stripped-surfaced modernist speech, but they are there none the less. At Mr. Copland's hand, under the impulses with which he wrote the "Ode," it is capable of them. There is no mistaking the power of the introductory and the final divisions. The one strives and ascends. The other calms and deepens. In the two Allegros is the taut-strung vitality with which we live our urban lives, in this instance by imagined occasion excited and enriched. Into the slow division enters the severer beauty of our day and of this new music, which is the beauty of metal in motion. Hear and weigh these achievements and it is time to salute the composer of the "Symphonic Ode" and the conductor who sounded it from ink on paper. H. T. P.

Composer-Listener



Aaron Copland

From a Sketch Made at Symphony Hall at a Rehearsal of His Much Debated "Symphonic Ode"

It may be definitely announced that Miss Cornell will play but three weeks in Boston in "The Barretts of Wimpole Street." Her stay at the Shubert will end with the performances of Saturday, March 5. As actress-manager she has made this decision in order to appear in as many cities as possible during her tour. Did she play in Boston four weeks, Washington would not see her.

Feminine Ways and Means
Features for Women
Mondays, Wednesdays and Saturdays in the Transcript

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MUSIC

Symphony Concert

Herald Feb 20

By PHILIP HALE

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One of the chief features of this concert was the fascinating, most musical performance of Mozart's overture. The performance, extremely brilliant, was clear in spite of the appropriately rapid tempo. The contrasting choirs were not daunted by the speed; at all times there was clarity as well as gaiety; no hesitation in entrances; no slurring, no smudging of rapid passages; always sparkle, always euphony. And what a charming overture this is! Would that one could hear the opera again, but where are the singers today who could do justice to the music? Who could sing the Letter duet as it was sung by Mme. Eames and Mme. Sembrich? Are there some who now remember Pauline Lucca's Cherubino? The Count of William Carleton, when the opera was sung in English by the Kellogg-Hess company? He was the ideal Count, graceful, dashing, irresistible in song and action. Poor Edouard de Reszke was unsuited to the role. The music was too high for him; he was heavy when he should have been light-footed, he was not at ease.

It is pleasanter to think of old days than to discuss some of the contemporaneous compositions. Mr. Copland's Ode was written for the 50th anniversary of the Boston Symphony orchestra. This anniversary, as some may recall, took place last year. Some of the compositions sent in to honor the anniversary were speedily forgotten and will probably never be heard again. Mr. Copland informs the audience that his Ode, which has no connection with any "literary idea," was written at intervals—1927-'29—in various countries and places, ranging from Koenigstein to Santa Fe; from Juziers to Peterboro, N. H. "It is not an Ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is is not for me to say." And then he quotes from the admirable Andre Gide: "Before explaining my book to others, I wait for them to explain it to me. . . . What interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'" Mr. Copland may have written pages of his Ode without his own knowledge, but we fail to find on any page the inspiring voice and the guiding hand of the Deity. And who will have the courage or ability to explain the Ode to the composer?

This Ode as music—we use the term in the common acceptance of the word—is not music. Sibelius, talking about recent developments in the art, while he does not attach overmuch importance to them as such, recognizes that in each of them "there is an element of truth and justification . . . they have all their 'raison d'etre.' in fact." There is no doubt that Mr. Copland heard his Ode as he wrote it. But was there justification for writing what he did hear? This Ode is to some of us without beauty, without grandeur, without any emotional quality whatever, without significant themes, without the thematic treatment and orchestral expression that might otherwise compel respect. Surely Dr. Koussevitzky and the orchestra labored zealously to put the work before the audience in as favorable a light as possible. It seemed a pity that the superb orchestra was called on to spend its strength and skill on a work that was alternately jejune and disagreeably bombastic.

There was a fine interpretation of Liszt's Preludes. Any latent vulgarity that may be brought out by sensational conductors was not observable. It is the fashion in some quarters to sneer at Liszt and all his works, yet he has written orchestral pages that the world will not willingly let die. What a debt Wagner owed him, musically as well as pecuniarily! There are other of Liszt's symphonic poems that one would gladly hear interpreted by Dr. Koussevitzky, Mazeppa for example.

Miss D'Aranyi was enthusiastically applauded. Her playing of Mozart's concerto was characterized by purity of tone and taste. Her phrasing might be called Mozartian, if that word conveys the impression made by her appreciation of Mozart's music and the period in which it came to life. Especially charming was her performance of the slow movement, which she did not sentimentalize. As Hazlitt said of a song by Mozart: "It came from the air and returned there." The rondo was played in a delightfully jocose spirit. Perhaps some day violinists and pianists will have the courage to play concertos without cadenzas. As for Ravel's Tzigane, it is frankly a more or less, often less, amusing stunt. There is little music in it. It excites only admiration for a display of technical skill.

The concert will be repeated tonight. Next week the program will comprise Hindemith's Concert Music for string and brass instruments; Loeffler's Death of Tintagiles (after Maeterlinck-Jean Lefranc, viola d'amore), and Beethoven's Eroica symphony.

SYMPHONY PLAYS ODE OF COPLAND

Jelly d'Aranyi, Violin Soloist, Creates Furore

Post Feb. 20

BY WARREN STOREY SMITH

With a programme drawn from Mozart, Aaron Copland, Ravel and Liszt and with the electric Jelly d'Aranyi for soloist, the Symphony Concert of yesterday afternoon lacked neither variety nor excitements.

MISS d'ARANYI'S VIRTUOSITY

Not before had the temperamental Hungarian violin virtuosa appeared at the regular subscription concerts. The piece from Mr. Copland was the symphonic ode, written in commemoration of the 50th anniversary season of the Symphony Orchestra, but unperformed last year because of difficulties arising at rehearsals, and heard yesterday for the first time in public. Miss d'Aranyi's pieces were a concerto of Mozart, in D major, and the "Tzigane" of Ravel with which to a piano accompaniment, she had already astonished a Jordan Hall audience. Mozart's overture to "The Marriage of Figaro" began the afternoon and "Les Preludes" brought it to a sonorous conclusion.

Miss d'Aranyi is mistress extraordinary of the mechanics of violin playing, but she has hardly an equal control over her own flaming temperament. It has been noted before that her playing of the classics is tinctured with certain ardors and intensities not quite in keeping with their chaste nature. A Mozart more limpid, more untroubled, more pure of line than Miss d'Aranyi's of yesterday is preferred by those who would have this music kept in what, rightly or wrongly, seems to them its proper frame. With the "Tzigane," on the other hand, Miss d'Aranyi could, and did, let herself go, tossing off with seeming ease, yet with infinite gusto, the tests of technical skill with which it bristles, but making of the music, withal, less a show piece than an impassioned Gipsy rhapsody. No wonder that yesterday's audience applauded her as it did. Such exhilaration is rare enough at the Symphony concerts—or at any other.

Copland's Ode

Mr. Copland is an authority on modern music, he has delved deeply into the scores of Stravinsky, Honegger and the rest, learned the secrets of their technique and explained to the initiated their musical processes and their hidden meanings. But has he not in the course of these endeavors made their several idioms so much his own that in composing he unconsciously quotes them, if not literally, at least in substance? There are suggestions of "The Rite of Spring" as well as of "Pacific 231" in the Ode heard yesterday, to mention the most obvious musical resemblances. As a conscientious member of the younger generation of American composers Mr. Copland must needs pay his respect to Tin Pan Alley, nor does his admiration for Stravinsky extend to the bland and urbane Igor of the Violin Concerto and the Capriccio for piano and orchestra.

Mr. Copland's Ode is in the main relentlessly dissonant. His ambition seems to have been to make the orchestra sound, save in a very few passages, as harsh and strident as possible. The scoring, for the most part, is thick and opaque. The chief color impression is of a gray and sodden mass. Yet there are lighter, contrapuntally ingenious sections and the music seems to be logically put together.

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Yesterday's audience heard it with mixed emotions. There were hisses from parts of the hall, while many refrained from applause altogether, yet there was enough of the latter to return the composer several times to the stage.

Had certain melodic ideas been brought into sharper relief, the performance of Mozart's Overture, conspicuous in general for its lightness and speed, would have given the unalloyed pleasure that the accompaniments to the concerto and to Ravel's fascinating "Tzigane" did give. But as between the exacerbations of Copland and the bombasts and banalaties of Liszt, as Dr. Koussevitzky underscored them yesterday, there may be little to choose, so far as esthetic enjoyment is concerned.

VIRGIE WINTERS

Hungarian Violinist Features Varied Symphony Program

By MOSES SMITH

The program for this week's Boston Symphony concerts is of striking interest, for it lists not only a first performance—Copland's Symphonic Ode—but also a "personality" in the soloist, Yelly d' Aranyi, Hungarian violinist. But its composition is one of the queerest jumbles that the supposedly fine art of symphonic program-making has given us in a long time.

The effervescent Mozart of the "Figaro" overture and the D major violin concerto precedes the strident young New Yorker, Aaron Copland. Then comes Ravel's wild tour de force, "Tzigane," in which the astonishingly rugged and passionate fire of Miss d' Aranyi is heard at best. To close the concert there is the "old hat," supposedly obsolete romanticism of Liszt, as heard in "Les Preludes."

If you can stand such an array, you can presumably survive anything. And yet as heard at yesterday's matinee the concert is stimulating. The superb sweep of Miss d' Aranyi in the Ravel work is familiar from her previous appearances here, although, to tell the truth, the substitution of the orchestral accompaniment for the pianistic black and white seemed a hindrance rather than an advantage. Mr. Koussevitzky, in our opinion, could not quite keep up with the soloist. More happily mated were the forces in the Mozart concerto, in which the ensemble was close to perfection, while the violinist played with beauty and Mozartean simplicity. This work is obviously no "applause getter," yet the audience was as cordial after it as it was following the virtuosic "Tzigane."

Copland's work was written to be played during the jubilee of the orchestra last year, but yesterday's performance was the premiere. Despite our distaste for his works previously played here, we grant that there are many powerfully written pages in this new score, and that the composer has made great strides. It is dangerous to judge from a single hearing, yet the work seemed uneven, some of the music being bombastic or sentimental. On the structural side, it has great ingenuity.

Of the Liszt work, it is sufficient to say that the conductor still "believes" in it (for which, in the face of the smart sophisticates, we are glad), and that his and the orchestra's performance was correspondingly eloquent.

Midnight Show

The Scollay will have a midnight show tomorrow night. This time it will feature "Cruising the Southland." The feature picture will be "The Man I Killed," with Lionel Barrymore, Phillips Holmes and Nancy Carroll.

Copland's Symphonic Ode

Written for The Christian Science Monitor

MR AARON COPLAND'S Symphonic Ode was the centerpiece of the sixteenth program of the Boston Symphony Orchestra's season, played in Symphony Hall, Boston, on Feb. 19. This work, dedicated to the orchestra, was one of those composed in honor of its fiftieth season, but for some reason its promulgation was deferred, and it came to its first public hearing at the concert under notice.

Concerning his work Mr. Copland is as cryptic as Stravinsky. In notes supplied to the program book, he disclaims any "literary idea" in connection with his title. "It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say." The composer adopts the sentiments of M. André Gide: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say, we cannot know if we have said only that. And what interests me especially is what I have put into my book without my own knowledge."

We sympathize with Mr. Copland, and we are happy to respond to his appeal and tell him what he has put into his Symphonic Ode. He knows that his work is divisible into five parts. He probably is aware that he is indebted to Stravinsky for his complicated rhythmic patterns, to Honegger for the shape of his melodic line, to Harlem for his lively dances and to these and others for his harmonic idiom. But there is more than this in the work, and perhaps Mr. Copland will be surprised to hear that the key to this mystery which even he himself does not understand is the racial character of the score.

Listening to this music, you are convinced that it has a "literary idea." Let us supply the program: The first section represents the majesty of the ancient Hebrews, the second the pastimes of their descendants on Broadway, the third the melancholy strain in the race; in the fourth we are back on Broadway, but the jazz rhythms are now subtly transformed as we pass to the fifth section and reintroduce us in a powerful crescendo to the august Prophets. We have, in fact, passed by the Piano Concerto and the Two Pieces for string orchestra, and evolved another "Music for the Theater," analogous perhaps to Honegger's "Judith."

Of course much of this music is hard on the ears, and the score is not easy to grasp at a single hearing. Consequently its reception was cool, although, after a poor start, Dr. Koussevitzky and the orchestra gave it a fine performance. Yet there is impressiveness in the passages which we have assigned to the Hebrew Prophets, especially in the closing section; and there are even pages of much beauty. The most conspicuous of these, and to our notion the most original measures in the score, are to be found in the third section, where nostalgic melodies are sung by solo woodwind and string instruments.

Miss Jelly d'Arányi was soloist for this pair of concerts. She played Mozart's Violin Concerto No. 4 in D major (K. 218) and Ravel's "Tzigane." We have heard other fiddlers play this "Tzigane," but none who could play it as Miss D'Arányi does. Her Mozart, on the other hand, is a little too Bohemian. But she made a tremendous popular success with both numbers.

The concerto opened with the "Figaro" Overture and closed with Liszt's "Les Préludes." An oddly assorted list.

L. A. S.

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MUSIC

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Hall Feb 20

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One of the chief features of this concert was the fascinating, most musical performance of Mozart's overture. The performance, extremely brilliant, was clear in spite of the appropriately rapid tempo. The contrasting choirs were not daunted by the speed; at all times there was clarity as well as gaiety; no hesitation in entrances; no slurring, no smudging of rapid passages; always sparkle, always euphony. And what a charming overture this is! Would that one could hear the opera again, but where are the singers today who could do justice to the music? Who could sing the Letter duet as it was sung by Mme. Eames and Mme. Sembrich? Are there some who now remember Pauline Lucca's Cherubino? The Count of William Carleton, when the opera was sung in English by the Kellogg-Hess company? He was the ideal Count, graceful, dashing, irresistible in song and action. Poor Edouard de Reszke was unsuited to the role. The music was too high for him; he was heavy when he should have been light-footed, he was not at ease.

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The program for this week's Boston Symphony concerts is of striking interest, for it lists not only a first performance—Copland's Symphonic Ode—but also a "personality" in the soloist, Yelly d' Aranyi, Hungarian violinist. But its composition is one of the queerest jumbles that the supposedly fine art of symphonic program-making has given us in a long time.

The effervescent Mozart of the "Figaro" overture and the D major violin concerto precedes the strident young New Yorker, Aaron Copland. Then comes Ravel's wild tour de force, "Tzigane," in which the astonishingly rugged and passionate fire of Miss d' Aranyi is heard at best. To close the concert there is the "old hat," supposedly obsolete romanticism of Liszt, as heard in "Les Preludes."

If you can stand such an array, you can presumably survive anything. And yet as heard at yesterday's matinee the concert is stimulating. The superb sweep of Miss d' Aranyi in the Ravel work is familiar from her previous appearances here, although, to tell the truth, the substitution of the orchestral accompaniment for the pianistic black and white seemed a hindrance rather than an advantage. Mr. Koussevitzky, in our opinion, could not quite keep up with the soloist. More happily mated were the forces in the Mozart concerto, in which the ensemble was close to perfection, while the violinist played with beauty and Mozartean simplicity. This work is obviously no "applause getter," yet the audience was as cordial after it as it was following the virtuosic "Tzigane."

Copland's work was written to be played during the jubilee of the orchestra last year, but yesterday's performance was the premiere. Despite our distaste for his works previously played here, we grant that there are many powerfully written pages in this new score, and that the composer has made great strides. It is dangerous to judge from a single hearing, yet the work seemed uneven, some of the music being bombastic or sentimental. On the structural side, it has great ingenuity.

Of the Liszt work, it is sufficient to say that the conductor still "believes" in it (for which, in the face of the smart sophisticates, we are glad), and that his and the orchestra's performance was correspondingly eloquent.

Midnight Show

The Scollay will have a midnight show tomorrow night. This time it will feature "Cruising the Southland." The feature picture will be "The Man I Killed," with Lionel Barrymore, Phillips Holmes and Nancy Carroll.

Copland's Symphonic Ode

Written for The Christian Science Monitor

MR AARON COPLAND'S Symphonic Ode was the centerpiece of the sixteenth program of the Boston Symphony Orchestra's season, played in Symphony Hall, Boston, on Feb. 19. This work, dedicated to the orchestra, was one of those composed in honor of its fiftieth season, but for some reason its promulgation was deferred, and it came to its first public hearing at the concert under notice.

Concerning his work Mr. Copland is as cryptic as Stravinsky. In notes supplied to the program book, he disclaims any "literary idea" in connection with his title. "It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say." The composer adopts the sentiments of M. André Gide: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say, we cannot know if we have said only that. And what interests me especially is what I have put into my book without my own knowledge."

We sympathize with Mr. Copland, and we are happy to respond to his appeal and tell him what he has put into his Symphonic Ode. He knows that his work is divisible into five parts. He probably is aware that he is indebted to Stravinsky for his complicated rhythmic patterns, to Honegger for the shape of his melodic line, to Harlem for his lively dances and to these and others for his harmonic idiom. But there is more than this in the work, and perhaps Mr. Copland will be surprised to hear that the key to this mystery which even he himself does not understand is the racial character of the score.

Listening to this music, you are convinced that it has a "literary idea." Let us supply the program: The first section represents the majesty of the ancient Hebrews, the second the pastimes of their descendants on Broadway, the third the melancholy strain in the race; in the fourth we are back on Broadway, but the jazz rhythms are now subtly transformed as we pass to the fifth section and reintroduce us in a powerful crescendo to the august Prophets. We have, in fact, passed by the Piano Concerto and the Two Pieces for string orchestra, and evolved another "Music for the Theater," analogous perhaps to Honegger's "Judith."

Of course much of this music is hard on the ears, and the score is not easy to grasp at a single hearing. Consequently its reception was cool, although, after a poor start, Dr. Koussevitzky and the orchestra gave it a fine performance. Yet there is impressiveness in the passages which we have assigned to the Hebrew Prophets, especially in the closing section; and there are even pages of much beauty. The most conspicuous of these, and to our notion the most original measures in the score, are to be found in the third section, where nostalgic melodies are sung by solo woodwind and string instruments.

Miss Jelly d'Arányi was soloist for this pair of concerts. She played Mozart's Violin Concerto No. 4 in D major (K. 218) and Ravel's "Tzigane." We have heard other fiddlers play this "Tzigane," but none who could play it as Miss D'Arányi does. Her Mozart, on the other hand, is a little too Bohemian. But she made a tremendous popular success with both numbers.

The concerto opened with the "Figaro" Overture and closed with Liszt's "Les Préludes." An oddly assorted list.

L. A. S.

Globe **MUSIC** Feb. 20

SYMPHONY HALL

Boston Symphony Orchestra

This week's Symphony program is one of the most attractive Dr Koussevitzky has offered the Friday and Saturday subscribers this season. Abandoning at last the music of the 1890s, for which he has this season betrayed a hitherto unsuspected devotion, he has turned to Mozart, and to Ravel and Aaron Copland among the moderns, with Liszt's amusingly bombastic "Les Preludes" thrown in as a sop to the surviving Victorians. Jelly (or "Yelly," as she spells her name for Americans who otherwise might mispronounce it) d'Aranyi played the "Tzigane" of Ravel, written for her, with immense gusto and unobtrusive skill. In Mozart's D major concerto she proved herself mistress of the classic style. She was very warmly applauded, and repeatedly recalled to bow her acknowledgments.

The novelty on the program was the first public performance of Aaron Copland's "Symphonic Ode," written for the Boston Symphony's anniversary, but hitherto unplayed. Mr Copland has recently revised his score, changing the notation of the music rather than the music itself, however, so as to simplify the task he sets conductor and players. This "Ode" has no program.

Mr Copland merely quotes from the preface to Andre Gide's "Paludes" a whimsical adjuration to the audience to tell the creative artist the meaning of his work. His musical material, he tells us, is all derived from a two-measure phrase in his own "Nocturne" for violin and piano. This sounds as though he were trying out the late d'Indy's theories about composition, and imposing on his music a too rigorous formal logic.

It is obviously futile to judge so complex and so modern a piece at a first hearing. One can only record random impressions. Mr Copland's earlier works had a vitality and a genuineness here seemingly absent. In this "Symphonic Ode" he is too much the technician and too little the musician with an irresistible impulse to compose. When he does attempt to be emotional and dramatic, as in his coda, the result has a surprising resemblance in effect to the hollow and calculated perorations of Respighi, though the musical means used are different.

This composition, despite some brilliant and moving pages, disappointed at least one of Mr Copland's admirers. He must not let his musical sophistication, acquired in Paris, quench the innate originality and genuineness that have made his other works seem among the most promising yet written by his generation.

Ravel's "Tzigane," thanks to Miss d'Aranyi, sounded much more brilliant than it did several years ago when played by another violinist at these concerts. It is one of those pieces in the vein of "La Valse," and the too celebrated Bolero, in which Ravel's superlative skill as a writer of music is half ironically used in giving 20th Century terms the essence of some long since exhausted 19th Century genre. If Ravel only were blessed with musical ideas of his own, he would be among the greatest composers of all time. But, like Richard Strauss, he has long been reduced to making a little inspiration go a long way by the use of sheer virtuoso technique.

After all, Liszt wrote more dazzlingly than any of them. Respighi's musical best sellers about Rome aren't half so brilliant as "Les Preludes," though slightly more up to date. Copland and Ravel are too self conscious, too fastidious, to let themselves go. Their taste, if not their consciences, will not as a rule let them make an audience sit up and take notice, as audiences still do for "Les Preludes." Played with the gusto Dr Koussevitzky brought to it yesterday, "Les Preludes" is still highly effective, banal as some of it has become.

Put any or all the other music heard yesterday and mentioned above up against Mozart and how its weakness stands out. Even in a rather pedestrian performance the overture to "Figaro" seemed timeless and deathless. Even with a perfunctory accompaniment, the melodic flow of the little violin concerto, written at 19, enthralled the listener. Genius of the first rank, like Mozart's, is incommensurable with any talent, however great.

P. R.

Copland Trans Feb 23

The open-minded and courageous evening audience at the Symphony Concerts received Mr. Copland's Symphonic Ode, last Saturday, more warmly than did the matinée audience of Friday. From all parts of the house came a considerable applause, enough without effort to recall composer and conductor twice over and finally to bring the orchestra to its feet. Seldom have it and Dr. Koussevitzky more exerted themselves to make a piece prevail with hearers. On Saturday, appreciably, they succeeded. Nor was there doubt that many of both the elder and the younger generation found Mr. Copland's "Ode" an impressive music.

Sartorial Note

Members of the Philharmonic Society [in New York] wear full evening dress, but members of the Boston Symphony wear tails and black vests, except Mr. Koussevitzky, who wears a white vest. [The New Yorker.

1932

"SONG OF FAITH" BY SYMPHONY

Carpenter's Choral Creates a Good Impression

Post Feb. 24

BY WARREN STOREY SMITH

At the Symphony Concert of yesterday afternoon, the fourth of the current Tuesday series, Dr. Koussevitzky and the Boston Symphony Orchestra added their portion to the widespread observance of the 200th anniversary of the birth of George Washington.

CARPENTER'S 'SONG OF FAITH'

It had been the conductor's intention to make for this commemorative concert an all-American programme comprising two movements from Deems Taylor's charming suite, "Through the Looking Glass," John Alden Carpenter's choral "Song of Faith," written for the United States George Washington Bi-centennial Commission, and Ernest Bloch's "America." For Bloch's descriptive, grandiloquent rhapsody Dr. Koussevitzky substituted the "Eroica" Symphony of Beethoven, music in one sense less, and in another sense more, appropriate and certainly a nobler tribute.

For his "Song of Faith" Mr. Carpenter wrote words as well as music. It is as composer not as poet that he has made his mark, and the musical portion of his piece is more distinctive than the text, which might be described as pedestrian. This "Song of Faith" is an "occasional piece" that, in all likelihood, will drop from sight when the purpose for which it was intended has been fulfilled. Nevertheless, it has character, individuality and a power to convince beyond that of most works of its class. The writing throughout is simple, yet never commonplace, and the final pages leave the listener genuinely impressed.

Just before the end occurs an original touch. While percussion instruments mark a clock-like rhythm, the voice of a speaker declaims a "recitative" made up of excerpts from Washington's writings, beginning, "I close this last solemn act of my life" and ending with the words, "I am not afraid to go." The speaker yesterday was Clifton Joseph Furness of the New England Conservatory of Music, who discharged his task sympathetically and with fine enunciation. The words he spoke, and they are beautiful words, some of them, must have been clearly audible in every corner of the hall.

The chorus yesterday was that of the Cecilia Society, trained by Arthur Fiedler, and it gave an excellent account of itself. Dr. Koussevitzky conducted with his usual whole-hearted absorption in the music before him, and the "Song of Faith," thanks in no small measure to the efforts of all of those concerned in the performance, made more than a passing effect.

New Work by Symphony

Amer By MOSES SMITH Feb.

The fourth program in the Tuesday afternoon series of Boston Symphony concerts was unusual in containing a novelty—the first Boston performance of John Alden Carpenter's "Song of Faith" for chorus and orchestra, written for the current bi-centennial rites of Washington.

The work calls, also, for a reader of part of the words, which were written by the composer. Yesterday's reader was Clifton Joseph Furness of the New England Conservatory of Music. The chorus was that of the Cecilia Society, Arthur Fielder, conductor.

The Carpenter work was preceded by two movements from Deems Taylor's suite, "Through the Looking Glass," and followed by an eloquent performance of the Beethoven "Eroica" symphony, a performance, however, of curious unevenness. As thus played, the first movement sagged in continuity, while the other movement developed a crescendo of interest and excitement.

The audience applauded Dr. Koussevitzky and the other performers enthusiastically.

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MUSIC Globe Feb 24

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky assembled the program for the fourth Tuesday afternoon Symphony concert yesterday, with a view to a musical observance of George Washington's 200th birthday. To that end he selected two movements from an American suite, Deems Taylor's "Through the Looking Glass" and Beethoven's "Eroica" symphony. John Alden Carpenter's new "Song of Faith" he played in Boston for the first time. A chorus from the Cecilia Society assisted in this.

Carpenter's work, scored for orchestra, organ and voices, was composed expressly for the George Washington Bicentennial Commission for performance in celebration of the first President's 200th anniversary.

The composer wrote the words as well as the music, taking as a motto—which, however, does not appear in the parts to be sung—lines from Walt Whitman. The "Song" is intricate, with frequently changing time signatures and tricky rhythms. Near the end is a section called a "Washington recitative," consisting of brief excerpts from the great patriot's writings. These lines are to be spoken by an unseen man, to the musical accompaniment of side-drum beats and one low note. Yesterday Clifton Joseph Furness of the New England Conservatory recited them.

Harmonically the "Song" is mildly modern, melodically somewhat nondescript and tame. The most impressive part is the opening, which has a stately bass melody played by the double basses and 'cellos. For the most part, the work lacks force and a central point of climax.

There are moments, however, in which Carpenter attains emotional intensity and establishes definite moods which reflect the meaning of the words. Like many another "occasional" piece, the "Song" is a work of uneven merit. More often than not, the muse appears only when she wills; but seldom can she be peremptorily summoned.

It was good to hear "The Looking Glass Insects" and "The White Knight" from Mr Taylor's suite. The whole work is delightful tone painting, achieved with consummate mastery of instrumentation, which reflects as much imagination in the composer as the story of Alice did in Lewis Carroll. Dr Koussevitzky gave Beethoven's ardent symphony a stimulating reading.

Music

Feb 24 Mon,

Tuesday Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the fourth of its Tuesday afternoon series of concerts in Symphony Hall yesterday. The program, evidently designed in observance of the Washington bicentenary, included "Looking Glass Insects" and "The White Knight" from Taylor's "Looking Glass" Suite; Mr. John Alden Carpenter's "Song of Faith" for chorus with orchestra, written for the Bicentennial Commission, and Beethoven's "Eroica" Symphony. The chorus of the Cecilia Society (Mr. Arthur Fiedler, conductor) assisted.

Mr. Carpenter's work, heard on this occasion for the first time in Boston, was written presumably for performance by amateur as well as professional groups. For that reason, probably, its composer has made it blamelessly diatonic, eschewing any touch of the modernist idiom, any harmonic audacity or rhythmic complexity, that might lead the patriotic to accuse him of Soviet sympathies. The score bears as motto Walt Whitman's "For You, O Democracy," from "Calamus." The text, written by the composer, consists of verses which are the product of a musician rather than of a poet. It includes a Song of Freedom, a reminiscence of "Yankee Doodle Dandy," a lullaby and so on. Toward the end there is a spoken passage made up of excerpts from Washington's writings, to an accompaniment of drumbeats. This was effectively read by Mr. Clifton Joseph Furness of the New England Conservatory of Music. The final chorus is an appeal for divine guidance. The work as a whole is workmanlike if not inspired. The performance was admirable and the reception cordial.

L. A. S.

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TUESDAY SYMPHONY CONCERT

The program of the fourth Tuesday afternoon concert of the Boston Symphony Orchestra, given yesterday afternoon in Symphony hall with Dr. Koussevitzky conducting, was as follows: Deems Taylor, two movements (Looking Glass Insects, The White Knight) from "Through the Looking Glass," Five Pictures from Lewis Carroll, Op. 12; John Alden Carpenter, "Song of Faith" for chorus and orchestra (with chorus of the Saint Cecilia Society and, as speaker, Clifton Joseph Furness); Beethoven, Symphony No. 3 in E flat major, Op. 55 (the "Eroica").

Carpenter's "Song of Faith," of which yesterday's was the first Boston performance, was written at the invitation of the United States Bi-centennial Commission for performance as part of the national celebration of the 200th anniversary of the birth of George Washington. Its motto is a stanza of Walt Whitman's (from No. 5 of "Calamus"—now entitled "For You, O Democracy"), lines which sing of the "indissolubility" of the continent, of the "life-long love of comrades," of "inseparable cities, with their arms about each other's necks." The text of the song was written by the composer himself. Like the motto, it breathes a spirit of love of country and faith in its destiny uncontaminated by the belligerent bombast of the average patriotic ode. It recalls him who "made us free," devotes a quatrain to a reminiscence of Yankee Doodle, another to the red men; another strophe recalls a "sweet lullaby . . . a song my mother knew," yet another recalls the invigorating music of the "Yankee band." At this point there is silence, a ghostly gong sounds, and over a slow, distant drumbeat is heard a voice speaking noble words uttered by Washington—a recitative made up of extracts from the first President's writings. He commends "the interests of our dearest country to the protection of Almighty God," would keep alive in our breasts "that little spark of celestial fire called 'conscience'," invokes "a government by which our lives and our liberties shall be secured" In its last sentences he bids a nobly resigned farewell to life and labor. The work ends with a prayer of faith and hope in a brighter future.

Mr. Carpenter's text is far from being great or even tolerable poetry. Neither is his music of great distinction, though it has a certain diatonic strength, freshness and sincerity that inspires respect, while its lullaby episode is charming. Yet in its whole effect the "Song of Faith," in its underlying humanity, depth of feeling and good taste is so immeasurably superior to the general run of commissioned effusions that it may be considered, if not perhaps an important contribution to music, at least a very worthy contribution to the bicentennial celebration. The work was performed excellently by both orchestra and chorus. The speaker of the recitative did his work with quiet effectiveness.

The two movements—among the most entertaining—from Deems Taylor's suite "Through the Looking Glass" were played in a manner which enhanced their fanciful charm. The highly ingenious orchestration of "Looking Glass Insects" still provokes admiration.

Of the "Eroica" symphony of Beethoven the orchestra under Dr. Koussevitzky gave an impressive and stirring reading, playing with a fine precision that did not exclude tenderness, with dramatic effect that was not forced, with an emotion that was not hysterical. The large audience was warmly appreciative.

S. S.

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With a Symphonic Bow to The Great

As Dr. Koussevitzky Observes The George Washington Bicentenary

Feb 24

ALTHOUGH there was no note in the program book to that effect, and although it had not been shouted in advance from the house-tops, the Boston Symphony Orchestra's bicentennial celebration of Washington's Birthday chanced to fall upon yesterday's concert in the Tuesday series. The program was in the main planned for it. The official piece of music written for such celebration had a prominent place. Although Beethoven had been played only at the last Tuesday concert, he reappeared yesterday with the one symphony in all the literature best adapted for honoring the memory of a heroic figure, the "Heroic" symphony. But chief interest—or curiosity—probably centered in this "official piece"—John Alden Carpenter's "Song of Faith, for Chorus and Orchestra," "written", as the program book gave information "for the United States George Washington Bicentennial Commission for Performance in the Nation-wide Celebration of the 200th Anniversary of the Birth of Washington." In it yesterday the chorus of the Cecilia Society (Arthur Fiedler, conductor) sang, and since Mr. Carpenter also requires a speaker, Mr. Clifton Joseph Furness ("by courtesy of the New England Conservatory of Music") read the allotted lines.

The score bears as its motto lines from Whitman beginning, "Come, I will make the continent indissoluble; I will make the most splendid race the sun ever yet shone upon." The text of the new work, however, as the music, is from Mr. Carpenter's own hands. In an opening chorus Mr. Carpenter invites his hearers to hear again the "Song of Freedom," the "ancient story . . . of the father of our fathers." He inserts a verse about Yankee Doodle (for the ladies to sing) another about the drum-beat of the red man (for male voices). The author seems to hear lullabies which his mother sang to him; they symbolize the song of the motherland guiding her children to a "shining day." Out of it he bids his hearers recall the "Yankee band," bids them again "hear the very voice of the father." Then come the speaker's lines—actual excerpts from Washington's writings—the key-note of which is contained in the opening sentence, "I close this last solemn act of my life by commending the interests of our dearest country to the protection of Amighty God." And the chorus closes with a prayer that "the hand of God be our stay, and our guiding star light our way."

From the mood of this prayer, continuing, as it does, the mood of the chosen sentences of Washington, Mr. Carpenter takes his cue for the mood of his music. Like Stravinsky in his "Symphony of Psalms," he avoids everything that is blatant or noisy or that might give suggestion of hollow pomps. A far deeper note he strikes, the note of faith and assurance which bases itself on the note of reminiscence. Heroics the sophisticated modern shrinks from as from the very pestilence. Mr. Carpenter is only the child of his time when he sedulously avoids them. Thus he set himself the more difficult task of celebrating this event in other than grandiose terms. His very aim may be his undoing, for one could hear everywhere in the halls a regret for the absence of the heroic mold.

His grave music, up-swelling on occasion in noble lines, one listener at least, judged to be of the best that Mr. Carpenter has yet given us. The "material" in itself seems excellent, its treatment is of the high order which we have learned to expect from Mr. Carpenter. As relief from its essential gravity come measures of suggestion of "Yankee Doodle," more measures suggested by the lines about the Red-Men's drums. Skillfully Mr. Carpenter has fitted them into his thoughtful music. To it they subordinate themselves, never do they obtrude or suggest vulgarity. Yet subtly they bring relief, call to mind known musical "material" Not possibly could they better fill their appointed office.

If Mr. Carpenter deserves praise for sounding the memorial note in his music rather than a jingoistic note, it is also very possible that in making such a noble choice he has doomed his new work to a fate of martyrdom. It must be admitted that the noiser note would have been more popular; in it he would have made himself more fully understood. He evidently had his "public" in mind in avoiding his most "modernistic" style in writing, perhaps also in his suggestions of "Yankee Doodle." But if he is not his usual "modernist" self in this work, he is also not the rhetorical, naive, blustering romanticist whom this "public" would have welcomed for this task. His laudable idealism may conceivably have landed him in the place where he is neither sophisticate high-brow nor back-slapping low-brow—a place the location of which far too many idealists know all too well.

As to performance, it is difficult to see how it could have been improved on. With artistry and devotion Dr. Koussevitzky threw himself into the task of projecting this music into the concert hall. With enthusiasm (when composer and conductor called for it), oftener with finesse, the chorus sang their lines. Mr. Furness, from his difficult position behind the chorus (prescribed by Mr. Carpenter's score) read clearly and distinctly and expresively, timed to the drum beats in the score, the quotations from Washington's pen. What was humanly possible to do for the work was thus done for it. Through the doing, some few of us warmed to it. But Mr. Carpenter writing for the "great majority" is not quite the usual Mr. Carpenter. That "great majority" is bound to feel that it is not one of their own who is addressing them. Against that superlative performance is powerless.

But the many who wanted their Washington a great hero had their reward in Beethoven's third symphony. The choice of this symphony for this place was a singularly appropriate one. Conceivably it was written for just such a hero as Washington. The story has often been told how it was written for Napoleon before that worthy became an emperor, when Beethoven held him to be a great revolutionary, democratic leader, how after Napoleon forsook the ideal which Beethoven had attributed to him, the composer inscribed the symphony "to the memory of a great hero." What more appropriate, then, than this symphony on a commemorative Washington program! Performance reached the superb heights which have characterized it when played at other concerts earlier this season.

Witness now Dr. Koussevitzky as program maker in choosing his first piece. No brilliant opening "thriller" would do here. He must find a work which would not dwarf the thoughtful beauties of the work that was to follow. For a Washington program, if he could find an American work, all the better. Of course, he found it, in two movements out of Deems Taylor's suite, "Through the Looking Glass,"—"Looking Glass Insects," "The White Knight." Probably the conventional program maker looked askance at the presence of such a movement as "Looking Glass Insects" at the beginning of a program. But the piece was played, and one observed no fatalities anywhere in Symphony Hall. And the conventional program maker would never in the world have found a piece which fitted into its niche on this particular program as well as Dr. Koussevitzky's choice. Once more one gladly repeats thue line about superb performance.

A. H. M.

Coming of Toch

HEREUNDER is announcement that Ernst Toch, the modernist German composer, will be guest of the Symphony Orchestra at two of its concerts next month. For further introduction, here are the paragraphs in which the New York Times signalled his arrival in that city last week: "The electrical energy which characterizes the piano-concerto of Toch which J. M. Sanromá played with the Boston Symphony Orchestra several seasons ago does not betray itself in the bearing of the composer. For Toch, who has the face of a dreamer and a man of intellect, speaks softly and is evidently, before strangers, of a reserved if not a retiring disposition.

"He has brought with him principally compositions of chamber music, a set of nine songs—settings of words by modern German poets—piano-pieces and other works in the smaller forms, some of them to be heard for the first time in this country. He will also play his second piano-concerto, already referred to, with the Boston Symphony Orchestra in Boston. When it was first performed in 1927 at Frankfort in a festival of the International Society for Contemporaneous Music, Toch was not the pianist. At that time he could not have played his concerto. He had not the requisite virtuosity.

"Toch was not trained as a pianist. He did not study this instrument intensively until after his twentieth year, and then only because he found himself at the mercy of indifferent interpreters of his music. It was necessary to be capable of representing himself on the keyboard. Then his playing, like his composing, was interrupted by the war. 'He could not have played his concerto three years ago,' said the composer's wife, 'but he can now.' Bostonians, and in all probability the publics of other American cities, will be able to decide for themselves whether Mr. Toch's recently acquired virtuosity is equal to his own demands upon it as composer.

Ernst Toch, the notable German composer of the post-war generation, is making a brief visit to the United States. By invitation of Dr. Koussevitzky he will be guest of the Boston Orchestra at a pair of Symphony Concerts in the course of March. At them he will play the piano-part in his Concerto for Piano and Orchestra, first heard here three years ago with Mr. Sanromá as pianist; then warmly received. The program may also contain other compositions by Toch in the smaller or the larger orchestral forms.

Continued on Following Page

Continued from

Concert-Chronicle

Trans. Feb 26

Hindemith Again

ONCE again one can make the suggestion that in a sense the fiftieth anniversary of the Boston Symphony Orchestra is still with us. It is curious that only a week after one of the works written for that anniversary came to first performance (Copland's Ode) another of the anniversary works should have its first repetition. The reference is of course to Paul Hindemith's "Konzertmusik" for Strings and Brass Instruments, which is on this week's list at Symphony Hall. More than many another of the anniversary works this "Concert Music" last year won favor.

This Concert Music appears to be a successor to the form which Hindemith has long held in high favor. Says a recent writer (Andrew Fraser, in Essays on Music, Oxford University Press, 1930), after examining the composer's exercises in this form: "These eight concerti (mostly in four movements) are, taken as a whole, remarkably terse and closely wrought, though single movements can be too drawn-out. The most powerful rhythms come to be sustained by the vitality of the themes, but there are times when the themes seem to be stretched out on a most uncomfortable Procrustean bed to fit the technical exigencies of the moment. Melodies, in fact, are apt to be considered only for the possibilities they offer for contrapuntal treatment, and the quality of the thematic material consequently suffers. In most cases, Hindemith guards against these dangers successfully, but here and there one feels that the music is ceasing to be intellectual and is becoming merely cerebral."

In this latest piece of Concert Music, however, observers appeared to detect a note entirely the opposite of "cerebral." The word "romanticism" actually slipped into two reviews, and the term "long-breathed melody" into one. And there was all but common consent that the young composer's increasing maturity was adding to his musical stature.

From last year's analysis one may recapitulate: The Concert Music is in two movements, (1) "Moderately fast, with Power," expanding to "Very broadly, but always flowingly"; (2) "Lively." A three-fold massing of sonorities begins the first movement, a martial music for brass continues it; there is a broadly worked out recapitulation and extensive coda. The second movement is a fugue with a song-like middle section. The fugue-theme is largely in very rapid sixteenth notes, with many repeated notes. It seems more significant than the usual merely "serviceable" fugue-subject.

A. H. M.

In Koussevitzkian Ways at Cambridge

Trans. Feb 26

THE term, "virtuoso orchestra," is frequently applied to the group of musicians under Dr. Koussevitzky's charge. It was never a more fitting term than at the concert in Cambridge last evening. Dr. Koussevitzky turned the scintillant ensemble skill of the band to a wide variety of tasks throughout a notably diversified program. With a thought to the possibility of continuing the commemorative rites for the late Vincent d'Indy, he repeated for the benefit of the Cambridge audience the recently revived "Istar" Variations. As introductory contrast, he played Prokofiev's sparkling "Classical" Smyphony; then, to disclose still other interpretative possibilities, rounded off the first half of the program with Ravel's "Spanish Rhapsody." After intermission, the evening was solidly Wagnerian. The familiar Koussevitzkian manner with Wagner—carefully inflected, slow-paced, meaningful—was evident in the Prelude and Closing-Scene of "Tristan and Isolde." Last of all, by way of a surprising contrast, came a succinct and powerful performance of the Overture to "Tannhäuser."

Since it was first made known here, Prokofiev's symphony in the style of Mozart has established a perennial appeal. It would be ironical indeed if the composer, who is an exponent of many of the more advanced precepts of orchestral composition, should become popular with the general audience chiefly by reason of this "Classical" Symphony written in the manner of music's early age. Yet the composer's contribution is even here original and distinctive. It has the wit that only a keen mind could conceive, the gracefulness of a sensitive artist and a light-heartedness as radiant and as welcome as the sunshine. Pardonably, Dr. Koussevitzky makes of it a crisp virtuoso piece. The Larghetto sings its airy song; the Gavotte frames a lilting musical quip; the Finale darts and glints to a smiling close. Little wonder that yesterday's audience made such a delighted stir over it.

As Sibelius and Smetana in their respective fields, d'Indy brings to the musical scene a note of marked individuality. It is not every composer who can write a symphonic poem of variations which describes in tone the gradual divesting of a mythical goddess's raiment as she proceeds through the various stages of Hades, without falling into the pitfalls of literalism. The attentiveness of the audience and the earnestness of Dr. Koussevitzky attested last evening to the compelling quality of this music. Individual instrumental choirs wove an enshrouding cloak about the central mood and figure; the mind followed absorbedly their separate strands and colors; yet every detail appeared an essential part of a consistent and unified whole. One by one the wisps of sound fell away. Glowing with vitality, the instruments finally announced the naked theme. Dr. Koussevitzky successfully transmitted just the right combination of austerity and sensuousness which distinguishes the score. For pure vibrant tone, the unison playing at the climax of the work has seldom been equaled in recent remembered occasions.

Though in the treatment of characteristic Spanish rhythms it foreshadows to some extent the celebrated "Bolero," Ravel's "Spanish Rhapsody" presents the composer in an earlier manner. The evocation of a nocturnal mood in the opening division suggests in its veiled harmonies the familiar technique of French impressionism. In his later works Ravel's music has become more pungent and vital. Yet the piece served as a brilliant contrast to the two preceding numbers and attested Dr. Koussevitzky's proverbial discernment in program-building and gave fresh evidence of the versatility of the Orchestra.

Dr. Koussevitzky's way with Wagner is still something of a puzzle to many listeners. A performance of the Prelude and Closing-Scene from Wagner's "Tristan and Isolde" more finished in detail and more carefully molded could scarcely be conceived. Yet the exceptional pains he took with the piece appeared to dissipate rather than to intensify the sublimely passionate mood. On the other hand, the power and eloquence of his "Tannhäuser" Overture came as a distinct surprise. Dr. Koussevitzky's pace was exceptionally rapid. He brought the contrasting divisions into dramatic relation with each other, made an exceedingly compact and unified whole and achieved the utmost in expressive nuance. The performance was one of amazing virtuosity. Not suspecting that this hackneyed overture could possess such possibilities of eloquence, the audience outdid itself in enthusiastic clapping.

N. M. J.

1140 Tran

With a Symphonic Bow to The Great

As Dr. Koussevitzky Observes The George Washington Bicentenary

Feb 24

ALTHOUGH there was no note in the program book to that effect, and although it had not been shouted in advance from the house-tops, the Boston Symphony Orchestra's bicentennial celebration of Washington's Birthday chanced to fall upon yesterday's concert in the Tuesday series. The program was in the main planned for it. The official piece of music written for such celebration had a prominent place. Although Beethoven had been played only at the last Tuesday concert, he reappeared yesterday with the one symphony in all the literature best adapted for honoring the memory of a heroic figure, the "Heroic" symphony. But chief interest—or curiosity—probably centered in this "official piece"—John Alden Carpenter's "Song of Faith, for Chorus and Orchestra," "written", as the program book gave information "for the United States George Washington Bicentennial Commission for Performance in the Nation-wide Celebration of the 200th Anniversary of the Birth of Washington." In it yesterday the chorus of the Cecilia Society (Arthur Fiedler, conductor) sang, and since Mr. Carpenter also requires a speaker, Mr. Clifton Joseph Furness ("by courtesy of the New England Conservatory of Music") read the allotted lines.

The score bears as its motto lines from Whitman beginning, "Come, I will make the continent indissoluble; I will make the most splendid race the sun ever yet shone upon." The text of the new work, however, as the music, is from Mr. Carpenter's own hands. In an opening chorus Mr. Carpenter invites his hearers to hear again the "Song of Freedom," the "ancient story . . . of the father of our fathers." He inserts a verse about Yankee Doodle (for the ladies to sing) another about the drum-beat of the red man (for male voices). The author seems to hear lullabies which his mother sang to him; they symbolize the song of the motherland guiding her children to a "shining day." Out of it he bids his hearers recall the "Yankee band," bids them again "hear the very voice of the father." Then come the speaker's lines—actual excerpts from Washington's writings—the key-note of which is contained in the opening sentence, "I close this last solemn act of my life by commending the interests of our dearest country to the protection of Amighty God." And the chorus closes with a prayer that "the hand of God be our stay, and our guiding star light our way."

From the mood of this prayer, continuing, as it does, the mood of the chosen sentences of Washington, Mr. Carpenter takes his cue for the mood of his music. Like Stravinsky in his "Symphony of Psalms," he avoids everything that is blatant or noisy or that might give suggestion of hollow pomps. A far deeper note he strikes, the note of faith and assurance which bases itself on the note of reminiscence. Heroics the sophisticated modern shrinks from as from the very pestilence. Mr. Carpenter is only the child of his time when he sedulously avoids them. Thus he set himself the more difficult task of celebrating this event in other than grandiose terms. His very aim may be his undoing, for one could hear everywhere in the halls a regret for the absence of the heroic mold.

His grave music, up-swelling on occasion in noble lines, one listener at least, judged to be of the best that Mr. Carpenter has yet given us. The "material" in itself seems excellent, its treatment is of the high order which we have learned to expect from Mr. Carpenter. As relief from its essential gravity come measures of suggestion of "Yankee Doodle," more measures suggested by the lines about the Red-Men's drums. Skillfully Mr. Carpenter has fitted them into his thoughtful music. To it they subordinate themselves, never do they obtrude or suggest vulgarity. Yet subtly they bring relief, call to mind known musical "material" Not possibly could they better fill their appointed office.

If Mr. Carpenter deserves praise for sounding the memorial note in his music rather than a jingoistic note, it is also very possible that in making such a noble choice he has doomed his new work to a fate of martyrdom. It must be admitted that the noiser note would have been more popular; in it he would have made himself more fully understood. He evidently had his "public" in mind in avoiding his most "modernistic" style in writing, perhaps also in his suggestions of "Yankee Doodle." But if he is not his usual "modernist" self in this work, he is also not the rhetorical, naive, blustering romanticist whom this "public" would have welcomed for this task. His laudable idealism may conceivably have landed him in the place where he is neither sophisticate high-brow nor back-slapping low-brow—a place the location of which far too many idealists know all too well.

As to performance, it is difficult to see how it could have been improved on. With artistry and devotion Dr. Koussevitzky threw himself into the task of projecting this music into the concert hall. With enthusiasm (when composer and conductor called for it), oftener with finesse, the chorus sang their lines. Mr. Furness, from his difficult position behind the chorus (prescribed by Mr. Carpenter's score) read clearly and distinctly and expresively, timed to the drum beats in the score, the quotations from Washington's pen. What was humanly possible to do for the work was thus done for it. Through the doing, some few of us warmed to it. But Mr. Carpenter writing for the "great majority" is not quite the usual Mr. Carpenter. That "great majority" is bound to feel that it is not one of their own who is addressing them. Against that superlative performance is powerless.

But the many who wanted their Washington a great hero had their reward in Beethoven's third symphony. The choice of this symphony for this place was a singularly appropriate one. Conceivably it was written for just such a hero as Washington. The story has often been told how it was written for Napoleon before that worthy became an emperor, when Beethoven held him to be a great revolutionary, democratic leader, how after Napoleon forsook the ideal which Beethoven had attributed to him, the composer inscribed the symphony "to the memory of a great hero." What more appropriate, then, than this symphony on a commemorative Washington program! Performance reached the superb heights which have characterized it when played at other concerts earlier this season.

Witness now Dr. Koussevitzky as program maker in choosing his first piece. No brilliant opening "thriller" would do here. He must find a work which would not dwarf the thoughtful beauties of the work that was to follow. For a Washington program, if he could find an American work, all the better. Of course, he found it, in two movements out of Deems Taylor's suite, "Through the Looking Glass,"—"Looking Glass Insects," "The White Knight." Probably the conventional program maker looked askance at the presence of such a movement as "Looking Glass Insects" at the beginning of a program. But the piece was played, and one observed no fatalities anywhere in Symphony Hall. And the conventional program maker would never in the world have found a piece which fitted into its niche on this particular program as well as Dr. Koussevitzky's choice. Once more one gladly repeats thue line about superb performance.

A. H. M.

Coming of Toch

HEREUNDER is announcement that Ernst Toch, the modernist German composer, will be guest of the Symphony Orchestra at two of its concerts next month. For further introduction, here are the paragraphs in which the New York Times signalled his arrival in that city last week: "The electrical energy which characterizes the piano-concerto of Toch which J. M. Sanromá played with the Boston Symphony Orchestra several seasons ago does not betray itself in the bearing of the composer. For Toch, who has the face of a dreamer and a man of intellect, speaks softly and is evidently, before strangers, of a reserved if not a retiring disposition.

Ernst Toch, the notable German composer of the post-war generation, is making a brief visit to the United States. By invitation of Dr. Koussevitzky he will be guest of the Boston Orchestra at a pair of Symphony Concerts in the course of March. At them he will play the piano-part in his Concerto for Piano and Orchestra, first heard here three years ago with Mr. Sanromá as pianist; then warmly received. The program may also contain other compositions by Toch in the smaller or the larger orchestral forms.

"He has brought with him principally compositions of chamber music, a set of nine songs—settings of words by modern German poets—piano-pieces and other works in the smaller forms, some of them to be heard for the first time in this country. He will also play his second piano-concerto, already referred to, with the Boston Symphony Orchestra in Boston. When it was first performed in 1927 at Frankfort in a festival of the International Society for Contemporaneous Music, Toch was not the pianist. At that time he could not have played his concerto. He had not the requisite virtuosity.

"Toch was not trained as a pianist. He [illegible] this instrument intensively

Concert-Chronicle

Continued from Preceding Page

have played his concerto three years ago,' said the composer's wife, 'but he can now.' Bostonians, and in all probability the publics of other American cities, will be able to decide for themselves whether Mr. Toch's recently acquired virtuosity is equal to his own demands upon it as composer.

Concert-Chronicle

Trans. Feb 26

Hindemith Again

ONCE again one can make the suggestion that in a sense the fiftieth anniversary of the Boston Symphony Orchestra is still with us. It is curious that only a week after one of the works written for that anniversary came to first performance (Copland's Ode) another of the anniversary works should have its first repetition. The reference is of course to Paul Hindemith's "Konzertmusik" for Strings and Brass Instruments, which is on this week's list at Symphony Hall. More than many another of the anniversary works this "Concert Music" last year won favor.

This Concert Music appears to be a successor to the form which Hindemith has long held in high favor. Says a recent writer (Andrew Fraser, in Essays on Music, Oxford University Press, 1930), after examining the composer's exercises in this form: "These eight concerti (mostly in four movements) are, taken as a whole, remarkably terse and closely wrought, though single movements can be too drawn-out. The most powerful rhythms come to be sustained by the vitality of the themes, but there are times when the themes seem to be stretched out on a most uncomfortable Procrustean bed to fit the technical exigencies of the moment. Melodies, in fact, are apt to be considered only for the possibilities they offer for contrapuntal treatment, and the quality of the thematic material consequently suffers. In most cases, Hindemith guards against these dangers successfully, but here and there one feels that the music is ceasing to be intellectual and is becoming merely cerebral."

In this latest piece of Concert Music, however, observers appeared to detect a note entirely the opposite of "cerebral." The word "romanticism" actually slipped into two reviews, and the term "long-breathed melody" into one. And there was all but common consent that the young composer's increasing maturity was adding to his musical stature.

From last year's analysis one may recapitulate: The Concert Music is in two movements, (1) "Moderately fast, with Power," expanding to "Very broadly, but always flowingly"; (2) "Lively." A three-fold massing of sonorities begins the first movement, a martial music for brass continues it; there is a broadly worked out recapitulation and extensive coda. The second movement is a fugue with a song-like middle section. The fugue-theme is largely in very rapid sixteenth notes, with many repeated notes. It seems more significant than the usual merely "serviceable" fugue-subject.

A. H. M.

In Koussevitzkian Ways at Cambridge

Tran. Feb 26

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N. M. J.

Symphony Concert ---

Afternoon Of Beethoven By Koussevitzky

Trans. Feb 27

The "Eroica" Full-Statured, Loeffler Transformed, Hindemith Replayed

IN the performance, at the Symphony Concert on Friday, of Beethoven's "Eroica" Symphony, Dr. Koussevitzky and the orchestra did the offices of a conductor and of players in the first rank. They vitalized once more a long-familiar music, regained its vehemence, tension and manifold energy; so restored to hearers, a century and a quarter later, the surprise, the wonder, in which the first audiences must have listened. Some, of course, will say that the "Eroica" is a "classic"; therefore needs no such rejuvenation. The very fact that it is a "classic" makes the process the more imperative. Elsewhere, if not at Symphony Hall, most of us have sat under dutiful performances of the "Eroica" in which the orchestra sounded all the notes; while the conductor obeyed all the interpretive conventions that he happened to remember. Then the Symphony ran to the "inordinate length" of which Beethoven's Viennese detractors early complained. Then it passed as venerable, respectable, and lifeless, museum-piece—the notion at the back of many heads about the "tiresome classics." One elated listener confessed yesterday that in his time he had instinctively associated them with the dusty busts on top shelves in his schoolroom.

Subconsciously Dr. Koussevitzky may remember Goethe's saying that every "classic" must be revitalized to each succeeding generation—if it is to remain itself. Certainly with the "Eroica" he did the works of such faith and practice; while the orchestra played in the conductor's image. Plodding analysts have counted thirty or forty changes in the main theme through the first movement. Nobody was in the mood to test the count, on Friday afternoon, while Beethoven was surging forward with irrepressible and exhaustless energy, shaking his fist at the high gods, stilling his outcries only that they might rise again. Dr. Koussevitzky re-asserted the grandeur of the progress, the epic vastness of the conflict, the might of will with which the composer informs it. The unprepared audience of 1805 must have listened with deepening awe. In 1932 there was a hint of it in the tense silence of the matinée audience. Research has discovered that the orchestras of Beethoven's time, and long afterward, were catch-as-catch-can bodies who gave what we moderns would judge sorry performances of symphonic masterpieces. And yesterday there were the weight, the splendor, the driving urge upon the rhythm, of the Koussevitzkian strings. In transition or when Beethoven calmed, the conductor was not less divining. Then also the transparancy of the wood winds was complement to the power of the strings.

The pitfall for the slow movement is less sentimentality than a kind of unction, as though Beethoven were mourning for his hero with hands crossed upon his breast and eyes piously upturned. So conceived, the Funeral March lags, while phrases and periods soften. Read objectively, the music proceeds austerely, inevitably. The tension does not slacken when the measures of lament are less epical and universal than introspective and individual; for the instant putting by humanity in the mass that Beethoven may open his own heart. Dr. Koussevitzky illuminated these contrasts; yet in pace and accent, in advancing and cumulating line, held firm to the poignant severity of a slow movement not to be compared until Beethoven twenty years later set hand to a ninth and final Symphony. The tone of the orchestra reflected this tensity; yielded nothing to softness; spoke nobly, as the old philosopher had it, of Beethoven's soul.

The pace was swift through the scherzo, so swift that only the quick hands and lips of the players and the quick ears among the listeners could sound and catch the flying figures. The exhilaration, the excitement, were irresistible. Here at last was Beethoven, flinging out, striding the hills, up and down a wind-blown, jocund world. The strings were keen; the horns glowing. . . . Then to the finale of the variations with Beethoven convulsive in exultation, prodigious with power. From end to end, the "Eroica" is a Symphony of tension. Again Dr. Koussevitzky kept it unrelaxed through every convolution of the changeful patterns; while strings and horns sang together deep and full; or through some interstice the flutes embroidered clear. The conductor stayed these energies only for the songful measures that are halo to the end. "The greatness of the "Eroica," wrote Mr. Gilman the other day in the program-book of the Philharmonic Society, "remains for men to marvel at." In twenty-five years of the Symphony Concerts that greatness seldom stood clearer than it did yesterday from Dr. Koussevitzky and his orchestra.

In the earlier half of the concert the conductor fulfilled two other obligations as essential as the vitalizing and the liberation of a "classic." We are all in degree creatures of environment, by which fate it is the bounden duty of an illustrious conductor and an illustrious orchestra to play music written in their own city and country—so long, be it also said, as that music can hold its own in the concert-halls of the world. Yesterday Dr. Koussevitzky's choice lighted upon Mr. Loeffler's tone-poem, "The Death of Tintagiles," written—in revision—thirty years ago, played at Symphony Hall after a nine-year interval, for the first time by the present conductor and orchestra. Once more a Bostonian audience called and recalled its oldest, widest established and most honored composer. If Mr. Loeffler is a Bostonian institution, he is also, contrary to precedent, an institution much alive and cordially regarded.

With surprise remembering ears heard the "Dramatic Poem." To the best of recollection, never before "at these concerts" has it sounded so dramatically, at such pitch of poignancy and power. The now neglected Maeterlinck was in full vogue when Mr. Loeffler wrote "Tintagiles." Under the conductor's hand upon the composer's music the Belgian poet's thin, mannered little play became a persisting parable, a universal tragedy. There were the forces of darkness incarnate in the Queen and her music. There were the feeble hands and the longing hearts of the children of light beating vainly and piteously against them out of the measures for Tintagiles and his sister. Dr. Koussevitzky's strings lent their power to the obscurantists. Mr. Loeffler and Mr. Lefranc's viola d'amore, with the voices of the woodwinds now and then aiding, plead for the idealists at the closed door. Over both swirled from the orchestra the atmosphere of fate and solitude and desolation, where there is none to help or heed. From the earliest times there has been no questioning the poetry of Mr. Loeffler's music. Now the temperament and the imagination of Dr. Koussevitzky also dramatized it. In this warming and heightening marks of its day that the piece betrays thirty years after, vanished. A week ago the carpers made merry—in their superior way—over Mr. Copland's saying that a composer does not always know all he has put into his music. What Dr. Koussevitzky drew yesterday from "The Death of Tintagiles" was the immediate and sufficient proof.

Conductor and orchestra discharged a third obligation of their high place—to make known deserving and characteristic music of this instant day—when they re-played Hindemith's Concert-Music" for strings and brass, written for the jubilee year at Symphony Hall. Now, in preparation for performance at New York, came the second hearing promised last spring. No warmer was the mood of the audience toward the piece; while for most repetition confirmed impressions already received. The "Concert-Music" remains technically interesting, well-shaped formally; is wholly self-contained; upsprings, advances and rounds, skilfully conducted, exhilaratingly alive. In quick movements Hindemith is plainly of classic descent; in slow movements romantic—almost against his will—by German heritage. He writes inevitably in the modernist idiom dissonant and multi-keyed, but he does not affect or exaggerate it. His invention is ready if not always distinguished. He weaves counterpoint with inexhaustible dexterity and resource; for individuality turns it now genial and flowing, now biting and witty. He is fertile and pungent with combinations, contrasts or isolation of his instrumental voices.

At the beginning of the "Concert-Music" Hindemith strikes out sharp rhythms, running figures, massed periods, full-voiced. In time there is clear modern melody; a lithe, keen, spirited almost festal, fugue; a return to large and sonorous melodic curve; a whip-lash climax with the resumed fugue. Nobody is stirred in the old emotional sense; but more than one finds here the restless strength, there the quest for a stripped beauty, from the mind rather than the heart, that both mark our time. The one animates, the other enriches, the "Concert-Music." H. T. P.

The Symphony Orchestra announces a repetition of Bach's Mass in B minor on the afternoon and evening of Easter Sunday, March 27, in Symphony Hall. As in the festival performances last spring, the Harvard Glee Club and the Radcliffe Choral Society will provide the chorus. The quartet of solo-singers will also be the same: Mmes. Evans and Matzenauer, Messrs. Crooks and Gange. Dr. Koussevitzky will conduct. As heretofore, there will be two "sessions," beginning at 4.30 and 8.30 with a dinner-interval between. The prices of tickets, both "sessions" included, are $1.50, $2, $2.50, $3 and $4. They are now on sale at Symphony Hall to which mail-orders may also be sent. The proceeds will be added to the Pension Fund of the orchestra.

MUSIC

SYMPHONY CONCERT

Her Feb 27

By PHILIP HALE

The program of the 17th concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, which took place yesterday afternoon in Symphony hall, was as follows: Hindemith, concert music for string and brass instruments. Loeffler, "The Death of Tintagiles," dramatic poem (after the play of Maeterlinck), for orchestra and viola d'amore—Jean Lefranc, viola d'amore. Beethoven, Symphony No. 3, "Eroica."

One has heard too little of Hindemith's music in Boston to form a just opinion of its worth. Other American cities have been more fortunate; perhaps less fortunate. There was a time in Germany when he was regarded as the white-haired boy; the hope for the glorious future; greater even than Schoenberg. In England they look on Hindemith coolly. When his "concert music for piano, brass and harps" was performed in London early this month an able and fair-minded critic remarked: "The more one hears of the later Hindemith the more exasperating his work. From time to time, some little theme is shown at first in sympathetic fashion, then submitted to the most mechanical processes known to music. Any pleasant jingle seems to mesmerize the composer, who repeats it much as Bruckner repeats his themes . . . Hindemith abuses the liberty shown to a modern."

But Hindemith is not always mesmerized by a pleasant jingle. Witness his oratorio recently performed with great success. The title is forbidding, "The Unending," but the performance takes only two hours. The "Concert Music" played yesterday is of "the later Hindemith," for it was composed for the 50th anniversary of the Boston Symphony orchestra; it was performed here last April and proved to be one of the few compositions sent in worthy of the occasion. This music is more than interesting. It cannot be called "noble," not even "grand," but it holds the attention by its strength in structure, its spirit, festal without blatancy. For once there is no too evident desire to stun the hearer. It is as if the composer had written for his own pleasure. It is virile music with relieving passages—few in number—that have genuine and simple beauty of thought and expression; exciting at times by the rushing rhythm.

It was high time to hear Mr. Loeffler's "Death of Tintagiles" again, for though the revised version is now 31 years old, the music is as dramatically emotional as when it was first performed; even more to be appreciated today than it was when audiences still favored square-toed compositions with the old formulas, and were suspicious of composers who freed themselves from confining shackles of tradition. The raging measures suggesting the storm without the castle have lost nothing of dramatic intensity which, wild as it may be, is always musical. The mystery, the suspense of those waiting for the dread something to happen, the agony of Ygraine as she hears the boy crying on the other side of the keyless iron door—all this is forcibly suggested to those familiar with Maeterlinck's little tragedy—suggested, for Mr. Lieffler is too fine an artist to write merely panoramic music; while to those who do not know, or do not care for the symbolism in this play, Mr. Loeffler's music in itself is to them eloquent and moving. The performance was excellent in the general spirit and the expressive detail. Dr. Koussevitzky, Mr. Lefranc and the orchestra paid this tribute to the composer. He was present; was called to the platform several times; was enthusiastically applauded.

One would have had the Funeral March in the symphony taken at a little faster pace. It is long, as though the mourning for the hero would never end, and if the tempo taken is a shade too slow, the funeral procession is likely to drag weary feet to the grave. The problem of the fitting tempo is not an easy one to solve. One does not wish to hurry the hearse; one does not wish to keep the grave-diggers and the orator of thet day waiting.

With this possible exception, the performance was impressive. But the symphony itself gains by performances at long intervals; for some great occasion; it is not a symphony for once in two or three years. Beethoven realized its dangerous length. After the first public performance, he inserted this note in the score: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto." Conductors in all countries have paid little heed to his request.

No wonder that many in Vienna when they first heard the symphony were dismayed, and found it grotesque and boresome. But was there an orchestra in Vienna or in all Europe at that time capable of playing the symphony as it should be played, and how many conductors, the composer included, were competent to interpret it?

The concert will be repeated tonight. The orchestra will be out of town next week. The program of the concerts on March 11 and 12 will be: Bach, C. P. E., concerto, D major, for orchestra, arranged by Steinberg. Stravinsky, suite No. 1 from the ballet "Pulcinella" (after Pergolesi) for small orchestra. Debussy, Nocturnes-Nuages, Fetes. Sowerby, "Prairie," poem for orchestra. Strauss, "Till Eulenspiegel's Merry Pranks."

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AY, FEBRUARY 27,

MODERNIST HONORED BY SYMPHONY

Post

Hindemith's Piece Gains on Rehearing Loeffler's Poem

BY WARREN STOREY SMITH

A classic, Beethoven, a modernist who yet has his roots in the past, Hindemith, and a resident composer who has seen his music become a fixture in the repertory, Charles Martin Loeffler, shared the Symphony Concert of yesterday afternoon.

HINDEMITH'S MUSIC

Hindemith's piece, which headed the programme, was the "Concert Music" for strings and brass instruments written for the 50th anniversary of the Boston Symphony Orchestra and given its first performances last April, while Beethoven's with which the concert ended, was the "Eroica" Symphony. Between them came in its first performance under Dr. Koussevitzky's direction of Mr. Loeffler's tone-poem, "The Death of Tintagiles."

When Hindemith's "Konzertmusik" was first heard here there were those who found it to be one of the soundest and most satisfying of the several works composed for the Orchestra's Golden Jubilee. Only the symphonies of Roussel and Honegger could in this respect stand beside it. A re-hearing of the music yesterday tended to raise the listener's good opinion of it.

Dissonance If Unavoidable

Your Teutonic modernist, and Hindemith, Toch and Berg are all cases in point, does not seek dissonance wantonly and for its own sake, but arrives at it contrapuntally as did Bach, Schumann and Wagner and Straus before him. He does not forswear melody of the long-breathed type, substituting for it the short, ejaculatory phrases that bespeak the over-wrought nerves, the temperament uncontrolled.

All of these virtues, positive and negative, reside in this "Konzertmusik."

Here is music as self-evolving as anything of Bach. Its creation was an act of composition, not of mere piecing together of effects, borrowed or original. There is evidence in it of a technique that may only be described as masterly and of a genuine musical impulse, not untinged with the romanticism that your simon-pure ultra modern composer has endeavored at least until very recently to banish from his consciousness.

Loeffler's "Tintagiles"

Dr. Koussevitzky and the orchestra played Hindemith's piece as though they believed in it, and they were eloquent, in turn, with Loeffler's "Tintagiles." Perhaps it was the performance, perhaps it was not, but the fact remains that "La Mort de Tintagiles" sounded fresher yesterday, seemed in every way a more vital, more enduring music than when it was last heard here nine years ago. It is posible that we have learned not to try to associate the music too closely with Maeterlink's play. To do this is to suspect it being over-substantial, too thickly textured, too heroic of voice to serve as commentary on this piteous drama of marionettes. Nor does the music that would suggest the baleful Queen seem as once it did, truly horrendous. Such things time inevitably softens.

Today it were better to hear "La Mort de Tintagiles" as music for its own sake, conscious in a general way that it depicts the age-old contest between the forces of evil and the innocent beings whose fateful destiny drags them down, despite all struggles and protests.

Composer in Audience

In yesterday's performance of this still persuasive "dramatic poem" the important part for viola d'amore was expressively played by Mr. Le Franc. The composer, who was present in the audience, was summoned many times to the stage to acknowledge the applause.

Later the audience paid tribute to the impressive performance of the masterpiece of Beethoven with which this season Dr. Koussevitzky had already honored the memory, first of Edison and then of Washington.

MUSIC

Globe Feb 27

SYMPHONY HALL

Boston Symphony Orchest

Dr Koussevitzky's program for week's Symphony concerts incl Hindemith's "Konzertmusik," strings and brass; Loeffler's "Mort Tintagiles," and Beethoven's "Eroi Symphony. Hindemith's music written for the Boston Sympho 50th anniversary, and first perfor here last April.

The viola d'amore solo in Loeffl familiar tone poem was played by J Lefranc, first viola of the orches Mr Loeffler was repeatedly called the stage by the hearty applau which he shared with Dr Koussevitz Mr Lefranc, and the orchestra. once the prophet was not with honor in his own, or at least his ado ed country.

Hindemith's "Konzertmusik" m be counted among the notable wo dedicated to the Boston Symphony l season, along with the symphonies Roussel and Honegger and "Symphonie de Psaumes" of Strav sky. Here the composer has avoid he wilful eccentricities, the ironica nti-romantic bias that so often anno isteners to his music. For, like ma another artist of his generati Hindemith is at heart a romantic who would wholeheartedly have c tinued the 19th century tradition if war had not made 19th century rom ticism seem futile.

Modern Greek Work

In this "Konzertmusik" he is a s cessor of Wagner and Brahms, able avoid their mannerisms, and to ble in a single stream of invention th manners, which were, after all, le diverse than their contemporaries su posed. This modern German work w yesterday applauded as cordially though it had been French or Russia At last this audience is recoveri from its wartime obsessions.

Dr Koussevitzky's eloquent a dramatic reading brought out the r meaning of Loeffler's tone poem bett than a delicately impressionist tre ment, like some of the past interpre tions of Loeffler hereabouts, could ha done. If one forgets the little play Maeterlinck to which the title and t program notes refer, and considers th "Mort de Tintagiles" as pure mus one's admiration for Loeffler's gre creative talent grows. How little mu 35 years old sounds today as fresh, brilliant, as evocative of moods a dreams as does this tone poem.

If Mr Loeffler had only been a muc touted Parisian, Viennese, or London instead of a quietly sincere musicia buried in provincial Boston it is n only possible, but certain that his fam today would be world-wide and secur Not that he has not a great reputatio among connoisseurs, here and els where. But his is not now one of th names youthful musical amateurs fe obliged to utter with frequent "ohs and "ahs." It was good to note th applause yesterday, from orchestr and audience, to whom Mr Loeffler ha so long been a familiar and respecte figure.

Captures True Spirit

Dr Koussevitzky was as usual les successful with the "Eroica" than h is with the other great Beethoven symphonies, or with those of Brahms. H did not distinguish between forte and fortissimo. Too often the tone, especially of the strings, became coarse and noisy. Too often there was a lack of absolute precision in the ensemble. He made of the noble adagio a thing of long-drawn-out wails and sighs, essentially unheroic. Only in the finale did he capture the true spirit of the music and let it enthrall the listener, as it still can and should.

Beethoven is one of those composers who do not need to be "interpreted," made to speak out eloquently. Play exactly what is written, and add the nuances of phrasing and accentuation without thought of more than clarity of line and texture, and Beethoven will impose himself on an audience. To "interpret" his music, beyond this is to misinterpret it. P. R.

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Boston Symphony

Feb 27 Mon

For the seventeenth program of the Boston Symphony season, Dr. Serge Koussevitzky presented in Symphony Hall, Boston, on the afternoon of Feb. 26, this program: Hindemith, Konzertmusik for string and brass instruments; Loeffler, "La Mort de Tintagiles"; Beethoven, Symphony No. 3 in E flat.

Hindemith's Konzertmusik, composed for the fiftieth anniversary of the orchestra, was heard for the first time last season. It was then described in this place as one of the more considerable of the compositions written for the jubilee. That impression was confirmed by the performance under review. The beginning is inauspicious, but the promise thus not given is well fulfilled. There is more than instrumental and contrapuntal ingenuity in this piece. There is musical expressiveness and sound adaptation of means to ends.

Mr. Charles Martin Loeffler's "Tintagiles," a dramatic poem after the play of Maeterlinck, for orchestra and viole d'amour, had gone unheard at these concerts for nine years. It has come to be an established custom that Mr. Loeffler shall be represented annually on the programs of the Boston Symphony Orchestra, not merely because he is one of the most distinguished of living composers, but also because there is genuine appreciation and admiration for his work. The "Mort de Tintagiles" is his op. 6. Composed originally in 1897 for orchestra and two violes d'amour, it was later remodeled into its present form, in which it had its first performance in 1901. Mr. Loeffler's way with Maeterlinck is very different from that of Debussy, though Tintagiles inhabits the same sort of shadowy land in which Pelléas and Mélisande live. This music is more full-blooded; it is admirably knit music, which still possesses dramatic power. The solo part was played—and well played—by M. Jean Lefranc, first viola of the orchestra. The composer was present to receive the plaudits of the audience. L. A. S.

Two Glasgow teams have been selected to go forward to the final of the Scottish Community Drama Festival. They are the Carntyne Y. M. C. A. Players in "Vindication," and the Pantheon Club in "The Home Front."

Radio stations and film studios are receiving complaints from parents that the frequent use of stuttering for comic effect is distressingly inspiring children to imitate speech impediments.

Mr. Walter Walker, formerly a stock actor in Boston and now in the films, is often mistaken in Hollywood for one of the many visiting bankers who are now financially interested in motion picture producing.

Modern Works Well Played by Symphony Orchestra

By MOSES SMITH Amer

Charles Martin Loeffler's dramatic poem, "La Mort de Tintagiles," is revived at this week's symphony concerts, after being unheard since 1923. It is preceded by Paul Hindemith's "Konzertmusic" for brass and strings, which was written for the Symphony Orchestra's Jubilee last year. Beethoven's "Eroica" symphony, played earlier in the week, rounds out the program.

Bostonians may well be proud to have a composer of the stature of Loeffler in their midst. Whether he ought to be classed as an American composer is another matter. In most of his important works, as in this poem, he is predominantly French. "La Mort de Tintagiles," given a stunning performance under Koussevitzky at yesterday's matinee, with Jean Lefranc playing the beautiful solo viole d' amore, made a profound impression. It is music written from the heart, directed to the heart of the listener. There are pages of great beauty, surcharged with emotion, or painting delicately and descriptively. The composer was enthusiastically applauded when he came on stage at the end of the performance, and was recalled several times.

Music of another manner and matter, but thoroughly persuasive in its way, was the Hindemith work. On second hearing the work was even more impressive than last year. The rapid sections have great rhythmic power; the massed brass instruments have uncommon sonority. The slower-moving parts, despite all Hindemith's protestations to the contrary, are romantic, almost sentimental, in flavor. And they disclose the composer as one of the great—and few—melody-makers of our time. It is a rare thing to be able to give whole-hearted praise to the work of an ultra-modern composer. But Hindemith seems to have avoided their glaring weakness—which is over-sophistication—and to write naturally and unaffectedly. This does not mean that his music is naive; it is of our fleet 20th century, certainly, but it is without pose or sickening mannerism.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 1 - 1932

Noted Orchestra Leader In Characteristic Pose

DR. SERGE KOUSSEV[illegible]

Dr. Koussevitsky, noted conductor of the Boston Symphony orchestra, arrived with his musicians in Hartford at noon to-day for the concert to be given by the Boston symphony at the Horace Bushnell Memorial hall to-night.

This evening's program, which is one of the most interesting ever presented by any symphony group in Hartford, is the final event of the current Bushnell concert series.

Koussevitsky himself will attract quite as much attention as the orchestra. The conductor is a striking figure, who has the reputation of vying with Stokowski for sartorial elegance and personal charm. Typically Russian in appearance, he conducts with much grave and savoir faire, and leads his orchestra through the mazes of even the most difficult music with an ease which is, one hears, a delight to the eye.

Romance clings about his name, and the story is told of his having received the gift of a symphony orchestra from a very rich father-in-law as a wedding present. With that orchestra he toured Russia for seven years, taking it to small towns where no symphony music had ever been heard, traveling on the Volga in a steamer which also was purchased by the fairy godfather. And with it he achieved an enviable reputation.

The conductor had prepared for this career by learning to play on the doublebass, and studying at the Philharmonic school in Moscow. At the moment, it is understood, he is the only living virtuoso on the double-bass, and gives a concert to his intimate friends on that instrument just once a year, on his birthday in Paris where he has his permanent home. In that city, too, he owns a publishing company, which he operates with the help of five prominent composers as advisory board. But it was necessary to override the objections of all of them when he insisted on publishing Stravinsky's "Sacre du Printemps."

The spirit which was indicated by that insistence is felt throughout Koussevitsky's career, for he delights in finding and introducing new composers, and has been the means of bringing many of them—American and European—to public attention.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

MAR 4 - 1932

Who's Who in the Day's News

Fourteen years ago Serge Koussevitzky was conduc~~ting an orchestra~~ wearing mittens on the banks of the frozen Volga. It is hastily explained that the mittens had so many holes in them that the musicians could finger the strings. "We must keep up with our music," said Kerensky, in the midst of the fighting, and Koussevitsky did the best he could.

With his fingers still half frozen he went to Paris and then climbed swiftly to the leadership of the Boston Symphony Orchestra, rebuilding it after Dr. Karl Muck went to Fort Oglethorpe. His great acclaim and his distinguished presence as he conducted the Bostonians at Carnegie Hall Thursday night made all this seem "far away and long ago."

He is the only great virtuoso of the bull fiddle—the only artist to make it a solo instrument. Landing, unheralded in Berlin, from Paris, he hired a large room and filled it with empty chairs. Then he conducted to an invisible orchestra. Thus he rehearsed, and when he was ready he hired the best manager in Berlin to advertise his first concert—incidentally, he also had hired an orchestra. The fates swung a kindly baton and quick-timed him up the heights. He boycotts both Russia and Italy—the latter country for what Mussolini's bravos did to Toscanini. He is fifty-eight.

Senator Daniel O. Hastings of Delaware double shoots the headlines today. It is his fifty-sixth birthday and it was he and no other who stirred up the Congressional move against Wall Street shorts. On October 2 of last year, he wrote Richard S. Whitney urging that he chain up his Bears. On December 14, he introduced a resolution to investigate the Stock Exchange and the resolution just adopted by the Senate banking and currency committee is a modification of his original draft.

Senator Hastings went to Congress in 1920 and moved obscurely in the social hinterland until a clever little vaudeville skit made him a blazing success, late in 1929. At a dinner company, he put on an imitation of Tom Heflin denouncing the Pope. From then the S. R. O. sign was up at all dinners attended by the Senator. The act was so successful that he dressed the part, statesman's uniform and all.

He is short, fat and humorous, with a mischievous eye—bored by Senate debates and rarely participating. He was Secretary of State, Associate Justice of the Supreme Court and deputy attorney general of Delaware.

News of Music

Boston to London Trans. Mar 3

ONCE more comes evidence to refute the mistaken assertion that the pieces commissioned for the jubilee of the Symphony Orchestra have been seldom played outside Boston. Hindemith's "Concert-Music," repeated at Symphony Hall last Friday and Saturday, is now going the rounds of German and English orchestras. Ten days ago it was heard at one of Sir Henry Wood's concerts in London and drew praise from more than one reviewer. Said The Morning Post for example:

> The first performance in England of Hindemith's Konzertmusik for strings and brass made a good impression. The two outer movements seemed noisy, but the slow movement was immediately understandable and the fugal third movement sounded extraordinarily well. One looks with interest to a second performance. A single hearing gives little opportunity for reasoned judgment, but manifestly this music, often forbidding though it seems, has besides its abundant vitality a fundamentally musical quality expressive in a way no other art could be.

The Times was more doubtful: "After the interval Sir Henry Wood introduced us to another specimen of Hindemith's 'Konzertmusik,' this time a work for strings and brass. It was played with tremendous vigor; the volume of string tone in the long melody of the slow movement was magnificent, as were certain brilliant chordal passages for the brass. Elsewhere the writing for the brass seemed futile in its perversity. Strauss and Hindemith together make one wish that composers had never given the bass tuba its permanent but incongruous place in the orchestra."

THIS CLIPPING FROM
N. Y. SUN

MAR 4 1932

Who's News Now

The One-Time Leader of an Orchestra Which Wore Mittens.

By LEMUEL PARTON

Fourteen years ago Serge Koussevitzky was conducting an orchestra, all the members of which wore mittens, on the banks of the frozen Volga. It is hastily explained that the mittens had so many holes in them that the musicians could finger the strings. "We must keep up with our music," said Kerensky, in the midst of the fighting, and Koussevitsky did the best he could. With his fingers still half frozen he went to Paris and climbed swiftly to the leadership of the Boston Symphony Orchestra, rebuilding it after Dr. Karl Muck had gone to Fort Oglethorpe. His great acclaim and his distinguished presence as he conducted the Bostonians at Carnegie Hall on Thursday night made all this seem "far away and long ago."

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THIS CLIPPING FROM

N. Y. SUN

MAR 5 - 1932

Music and Musicians

By W. J. HENDERSON

BERNARDINO MOLINARI conducted Ravel's "Bolero" in Philadelphia last week. Doubtless many young music lovers will bewail his omission of this exciting composition from his New York program. But the season is not yet at an end; there may be a performance of the "Bolero." The writer of these Saturday reflections will endeavor to avoid hearing that piece of music when it again shatters the peace of the art domain. From some public reactions discovered lately this recorder derives a suspicion that he is not alone in his feeling of fatigue under the incessant steam hammerings of some contemporaneous music. May it not be possible that the gradual return of Mozart into general favor is a sign not to be overlooked? First Bach and then Mozart. Does it not mean something?

There was a demonstration of extraordinary warmth when Bruno Walter recently played the solo part of Mozart's A major piano concerto, acting as conductor at the same time. It could not be that the feat alone sufficed to evoke such vigorous approval. There must have been something in the music itself and in the truly Mozartean performance. It is no news that Mozart was opposed to all exaggerations, and that he demanded a smooth, flowing style, always tasteful and elegant. Mr. Walter gave us that. We enjoyed it. We were not conscious of any irresistible driving force, nor of any irritation of nerves. All was reposeful, serene, beautiful—in the sense attributed to that abused adjective by the Greeks.

When the "Bolero" was produced in London one of the newspaper writers said:

> "By the time a solo trombone gets hold of the second tune the orchestra is waking up. The audience is now smiling—but rather nervously, for there is something slightly sinister about the effect on one's nerves of that inexorable rhythm. The climax of the piece approaches. The trumpets are screaming the tunes; and the orchestra, which at the beginning of the dance had seemed almost lethargic, now seems like a horde of dervishes, and the end is a frenzy. The audience welcomes the end—there is a feeling in the air that if the thing had gone on another five minutes, some one might have become hysterical."

In Paris in 1793 a frenzied mob of revolutionists danced a dance even more hysterical than the bolero. Drunk with brandy stolen from chalices, wrapped in the robes of priests, and laden with spoils from sanctuaries, the people stormed into the convention. Several members sprang from their chairs, and, taking the hands of flaunting girls of the Paris streets, danced with them the mad dance of that time, the carmagnole. Nothing could stop that dance but a Corsican megalomaniac and a "whiff of grape shot."

* * *

Puts and Calls in Beauty.

IT MUST be clear to most music lovers that the time has not arrived for the formation of a correct judgment about contemporaneous music. The late Henry Edward Krehbiel wrote long ago about a symphony of Bruckner, "It may be beautiful twenty years hence; it is not beautiful now." That pronouncement can be made about much of the music produced in this troubled period. Those of us who grew up with Bach and Beethoven, Brahms, Wagner and Strauss, may not be ready to assimilate new formulae and new conceptions of fundamental materials for musical composition. Many of the young men and women now in the conservatories will undoubtedly find little difficulty in adjusting their receptivity to that which is not uncommon in their day.

Some of the oldest music lovers mourn bitterly the advent of every modernist work. Some have been heard to say that if that is what music is going to be they will be forced to feed their appetite for beauty with some other art. For their comfort it may be pointed out that the modernists themselves do not desire to see the creations of the old masters relegated to desuetude. They are among the most earnest students of Bach and Beethoven. One might note that Serge Koussevitzky, the distinguished conductor of the Boston Symphony Orchestra, swings with the ease and grace of a pendulum from Hindmith to Brahms and from Beethoven to Aaron Copland. He had the benefit of an extended residence in the modern Athens, Paris, before coming to this country and he returns every summer to that center of intellectual curiosity to refresh his soul in the market place of signs and wonders.

In spite of all that has been done in urging the world to listen to the gospel of Schoenberg and his kind, there are far more performances of the ancients than of the moderns. In our own land Philadelpia evidently aspires to the position of leader in experimental musical art and Leopold Stokowski is one of the high priests of modernism. Yet this same Mr. Stokowski is one of the foremost interpreters of Brahms, whose music lies light years away from the ideals and achievements of the new adventurers.

It is altogether likely that the art of music will continue to make its development untouched by the theories of young gentlemen desiring to subject it to exploratory operations. Men are pretty much the same sort of beings now that they were in the days of the Cæsars, although they clothe themselves differently, wear their hair differently, and do not speak Latin.

* * *

THIS CLIPPING FROM

SPRINGFIELD, MASS.

UNION

MAR 1 - 1932

SUPERB PROGRAM IS GIVEN AT SMITH BY KOUSSEVITZKY

Boston Symphony Pleases Large Audience with Presentation Running Gamut of Emotions.

"Classical" Symphony, Op. 25, Prokofieff
  Allegro,
  Larghetto,
  Gavotte,
  Finale.
"Concerto Sacre" No. 2 for String Orchestra and Piano, Josten
  Lament,
  Sepulchre and Resurrection.
"Daphnis et Chloe," Ballet (Second Suite), Ravel
  Lever du Jour,
  Pantomime,
  Danse Generale.
Symphony in E minor, No. 4, Op. 98, Brahms
  Allegro non troppo,
  Andante moderato,
  Allegro giocoso,
  Allegro energico e passionato.

By WILLARD M. CLARK.

NORTHAMPTON, Feb. 29—The Boston Symphony Orchestra, Serge Koussevitzky conducting, appeared in John M. Greene Hall tonight thrilling a huge audience with a superb program magnificently played. The more we hear the Boston Symphony Orchestra and have the opportunity to compare itt with the Philadelphia or New York Philharmonic orchestras the more we are convinced that the Boston organization stands preeminent in the country today.

Always a fine program arranger, Mr. Koussevitzky provided a program that ran the gamut of emotions. It was a program that left some a little dazed when it was over. It opened with the "Classical" Symphony by Prokofieff. This little symphony was written by the composer with the intent of writing as he believed Mozart would have written for a modern orchestra. It is one of the most charming and intriguing works imaginable. It breathes joy from the opening allegro through the provokingly short Gavotte and Finale. Although dealing with a much larger organization than Mozart, Prokofieff has kept the same clear outline of Mozart.

Especial interest was manifest in the "Concerto Sacro" No. 2 for string orchestra and piano by Werner Josten, professor of fuge and composition at Smith College. The work was first played in 1929 by the orchestra of the Juilard Graduate School under the direction of Albert Stoessel

Of his work Prof. Josten writes: "The mysterious dark triptych painted for the Isenheim altar at Colmar by Grunewald gave me the idea for this piece." Mr. Josten has written two Concerto Sacro about this subject. Tonight the second was played titled "Lament" and "Sepulchre and Resurrection." Mr. Josten's music was as mysterious and brooding as his pictorial inspiration. Using only strings and piano he evoked a warmth of tone and passages of intense melodic interest. In the Lament the mind turned more than once to Bach. The two movements were played without pause and at its close sincere applause brought the composer twice to the platform.

No more striking contrast could be imagined than the "Daphnis et Chloe" Ballet (second suite) by Ravel. Here is a work rich in color, rhythm and brilliance. Within it harmonic and polyphonic anarchy reign supreme It is one of the finest examples of impressionism to be found today. Musically it follows closely the story of Daphnis and Chloe from the awakening of Daphnis through the miming of the story of Pan and Syrinx to the general dance which ends the suite. It was superbly played with a wealth of tonal color and exquisite nuance. Mr. Koussevitzky has a sympathetic understanding of the French composers and has made their works known both here and abroad especially in Russia.

The most substantial item on the program followed intermission. If the first part of the program presented material that weighed heavily upon one's absorbing capacities, still greater demands were made if one were to take in all that Mr. Koussevitzky had to give through the medium of the Brahms "Symphony in E Minor, No. 4", the last from that great master of the Symphony.

Probably the strongest movements of the symphony are the last two. Mr. Koussevitzky seemed to be saving himself for the final movement as the third did not seem to have the sweep and brilliancy we have heard on occasion. The final movement, however, was a veritable panorama of multiphased subjectiveness in its varied and chaconne like treatment of the thematic fragment which is its base.

Here the consummate capacity of Mr. Koussevitzky for passionate and powerful utterance and of the orchestra for virtuosity, was of a magnitude scarcely to be surpossed.

Springfield
2 Republican

BOSTON SYMPHONY ORCHESTRA HEARD AT NORTHAMPTON

Led by Koussevitzky in Program Brilliantly Done, it Proves Again Its Rank as Great Organization

By FRANCIS REGAL

Northampton, Feb. 29—The Boston Symphony orchestra, conducted by Dr Serge Koussevitzky, appeared this evening at John M. Greene hall in the most brilliant and interesting concert of the season in the excellent course given by the Smith college department of music. In this course a large place is made for orchestral music and three noted American orchestras are heard each season, but tonight's concert was a fresh reminder that the Boston orchestra under its present leader has come to be once more the foremost orchestra in the country. The perfection of its playing tonight was marvelous, but the interest of the performance went far beyond virtuosity.

Whether the program was highly interesting or not depends largely on the point of view. There are serious music lovers who would not be likely to find much nourishment in it until the advent of the fourth symphony by Brahms with which the concert closed, and indeed in the grave inwardness of this lovely work there were spiritual depths not plumbed in the immensely clever "Classical Symphony" by Prokofieff or the poetic and beautiful "Daphnis and Chloe" ballet (second suite) by Ravel. In the hands of an ordinary conductor and orchestra neither of these would be first rate; Mr Koussevitsky and his fellow virtuosi made them both of thrilling interest.

Piece by Smith Professor

In some ways the interest of the evening centered about the second number, a striking and highly original "Concerto Sacro," No 2, for string orchestra and piano composed by Werner Josten of the Smith-college faculty of music. Born at Elberfeld, Ger., and a pupil of Dr Rudolf Siegel in composition, Mr Josten was assistant conductor at the Munich opera house before coming to this country, and since 1923 he has been the teacher of fugue and composition at Smith college. He has published a number of important works, for orchestra, chorus, songs, etc., and several have won general recognition. Of those which have been heard here the concerto played tonight seems the most remarkable and individual. Its theme was suggested by a religious painting by the Rhenish artist Gruenewald at Colmar, and the four movements of which the last two were heard tonight, deal with the annunciation, the miraculous birth of Christ, "Lament" and "Sepulchre and Transfiguration."

In the setting the composer was fortunate in many ways. The introduction of the piano in combination with strings alone gives a chance for many powerful and striking effects in which the orchestral possibilities of the piano are developed with great skill. Much of it is richly dissonant giving a weird cathedral-like effect, and then lapses into concord all the more beautiful against this clangorous background. The orchestra played the work superbly and the impression made was deep. At the close the composer was called on to come forward and acknowledge the enthusiastic applause.

Other Highlights of Program

Much could be said of the extreme cleverness of Prokofieff's brilliant effort to put Mozart into modern form, but the virtuosity of the composer was matched by the exquisite delicacy and brilliance of the performance. No less remarkable was the playing of the orchestra in Ravel's superb suite which may outlast his sensational "Bolero"; some of its effects are among the most trenchantly beautiful in the whole range of modern orchestral music. By comparison the noble symphony of Brahms of course seemed sour and almost dull, but it has in it the stuff of great art and tonight it was greatly played.

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Wonderful Playing By Orchestra

Hfd. Courant 3-2-32

Boston Symphony, Under Dr. Koussevitzky, Gives Brilliant Concert in Bushnell Hall

BY WALTER BROWN.

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, Director, in final concert of Bushnell Series, Tuesday evening March 1, in Bushnell Memorial Hall.

PROKOFIEFF
  "Classical" Symphony, Op. 25
  I. Allegro
  II. Larghetto
  III. Gavotte
  IV. Finale
WAGNER Prelude to "Lohengrin"
RAVEL "Daphnis et Chloe," Ballet: Second Suite
  Lever du Jour—
  Pantomine—
  Danse Generale
BEETHOVEN Symphony No. 3 in E-flat major, Op. 55, "Eroica"
  I. Allegro con brio
  II. Marcia funebre: Adagio assai
  III. Scherzo: Allegro vivace; Trio
  IV. Finale: Allegro molto

Dr. Koussevitzky and his orchestra, at the very top of their superlative form, gave a gorgeous evening of music to the capacity audience assembled Tuesday evening in Bushnell Hall. Whether the sharp, short brilliance of Prokofieff, the lovely cadences of the "Lohengrin" Prelude, the sonorous complications of Ravel, or the stately powers of Beethoven's "Eroica" were most effective seemed, as the playing was done, to be merely the matter of which was heard; there was mighty reading and mighty playing, and there was appreciation, deep and genuine, of and for the whole program. Dr. Koussevitzky recalled over and over again, seemed well pleased alike with his reception and with the playing his men accorded the music—and well he might. It was an evening of extraordinarily fine playing.

The Prokofieff and the Ravel numbers came fresh and new to the ears of most of the music-lovers present—and it is more than possible that many found far greater joy in the works than they expected. The "Classical" Symphony is what its name implies, save that it is in rather brief symphonic form. It is brilliantly melodic in many of its measures, especially in the shining second movement; but its charm of melodic statement is obvious from the very first notes that are heard and its spirit, as Dr. Koussevitzky reads it, is delightful throughout.

In the Larghetto we had the first glimpse of the exquisite covered tone that the orchestra delights in when the opportunity serves; the Gavotte was charming in its rhythmic grace, and the Finale—capping the cleverness and brightness of the whole—was played with a most delightful suavity.

Then the "Lohengrin." And how many there were in that vast audience, familiar with every note of the music, who felt that they never had heard it played with finer effect, lovelier tone, more exquisite blending of romance and poetry! The climax was electrical in its force, the building up and the diminishing of tone alike were wonderfully effective.

Ravel in this Second Ballet Suite has much to say—and says it with distinguished power. And surely no more distinguished reading of his score could be asked for than was given Tuesday evening, no finer rendition of his tremendously complicated but most effective work. From the beginning strange waters ripple in weird light; tone builds up higher and higher to climax succeeding climax; strange effects occur and recur in the music, provocative, imaginative, fascinating. And always the playing in all the choirs, in all contrasts, in melodies or crashing tonal structures — always the playing was magnificent.

The symphony, of course, crowned the program in its own right. It was given a reading that showed no inhibitions as to the enjoyment of beauty at the full; as to expression of the dramatic; in the use of very elastic tempo for the sake of contrasts between movements in the work. The grand swing of triumph up to the climax of the Allegro was thrilling; the solemn portentousness of the Funeral March sang in beautiful tone—tone like a benediction. And the Scherzo shone in the beauty of its sharply contrasting tempo and spirit.

In the Finale again and again there was that effect of magic of those facile hands, pleading the ultimate in tonal beauty from the instruments of the orchestra. And the climax was superb.

A wonderful concert, ending an orchestral season at Bushnell of great interest. And Hartford is fortunate that another great orchestral season impends.

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 2 - 1932

BOSTON SYMPHONY CONCERT TRIUMPH

Serge Koussevitzky and His Musicians Acclaimed at Bushnell Memorial.

WELL-VARIED OFFERINGS

Wagner, Beethoven and Ravel Selections Heard by Capacity Audience.

Serge Koussevitzky and the Boston Symphony orchestra were the featured attractions at the Bushnell Memorial, last evening, on the occasion of the sixth and final concert in the Bushnell symphonic series. The event was one of the most brilliant and interesting of the many musical successes staged at the Bushnell memorial the current season, and in many ways was one of the best and most absorbing symphonic recitals ever given in Hartford's new auditorium. Dr. Koussevitzky and his players were at their best and they offered an exceptionally well selected as well as most exquisitely rendered program. The hall was filled to capacity, and the ovation which followed each number was a remarkable tribute to director and musicians. The program was as follows:

Prokofieff "Classical Symphony, Op. 25
Wagner Prelude to "'Lohengrin"
Ravel "Daphnis et Chloe," Ballet: Second Suite
Lever du Jour—
Pantomime—
Danse Generale
Beethoven Symphony No. 3 in E-flat major, Op. 55, "Eroica"

For many years Boston Symphony concerts have been outstanding events in the musical life of Hartford, and last evening proved no exception. For many years the orchestra was heard either in Parsons' theater or in Foot Guard hall, with a brief sojourn at the Capitol theater before the Bushnell Memorial was opened to the public. Music lovers in this city recall with affection the names of Muck, Gericke, Fiedler, Monteux and others. Under the leadership of Dr. Koussevitzky the orchestra has scaled new musical heights, and standards of excellence have been increased from year to year. The program offered last evening proved of exceptional popular appeal, and the various numbers were received with great enthusiasm.

Interpretative and Dramatic.

Dr. Koussevitzky presented his customary well trained and capable band of players, thoroughly versed in the interpretative side of musical expression, and laying also a delightful emphasis on the dramatic aspects of the subject at hand. There was the usual splendid body of strings, carefully rehearsed, and inspired by one of the greatest of all living concert masters, Richard Burgin, who is also the assistant conductor of the orchestra. The wood wind and brass choirs cooperated in praiseworthy fashion and the blending of tone left nothing to be desired. The orchestra, now in its fifty-first season, has steadily grown in musical achievements and the incomparable standards of the Bostonians have been maintained during the entire Koussevitzky regime without interruption.

As is an invariable Boston Symphony custom, there were no encores. Dr. Koussevitzky was recalled several times and he graciously shared the applause with his players.

The Prokofieff "Symphony" was given a splendid and altogether satisfactory reading. This work, the product of one of the greatest living Russian composers, is a spontaneous and well written effort, living up to its name of "Classical Symphony," in several incidental features bearing the unmistakable signs of the influence of the Russian school. Although intended by the writer to be Mozartian in its spirit, its interpretation bore the signs of the influence of Koussevitzky, the master, who was evidently desirous of exploiting the works of his fellow countryman. The "Symphony" was given with a beauty of phrasing and with a finish which was exuberant in its joyous episodes. The strings sang with the spirit of youth and there were dramatic moments of importance.

From Wagner's "Lohengrin."

Another popular chord was struck in the presentation of the immortal "Prelude" to Wagner's "Lohengrin," a work frequently heard, but one which is always welcome. Here Dr. Koussevitzky gave fine effects in shading and expression. The familiar themes gradually died away and the concluding melody was beautifully sung by three first violins.

Probably the highest musical and artistic episode of the concert came in the rendition of the Ravel number. Here was a colorful variety of tone, ranging from the delicate flute to the crashing crescendos of the brass and the percussion. Here was Ravel at his best, leading the way into new fields of musical expression and giving a unique vent to the versatile talent of this master of orchestral color. Here Dr. Koussevitzky obtained effects of a really extraordinary nature and gave an unusual and altogether delightful interpretation to this exquisite outburst of melodic effort.

Beethoven Selection.

Beethoven at his best was personified in the famous "Eroica Symphony," a work heard numerous times in Hartford, yet one which is yet to wear out its welcome. The stirring episodes of the opening movement gave way to the delicacy and the pathos of the "Marcia Funebre," and here Dr. Koussevitzky gave an interpretation which left an impression of rare melodic beauty.

The lovely "Gavotte" was appealing and was rhythmically interesting, showing a variety of tone and a singing legato turning without pause into a staccato remarkably well voiced and placed with the marks of a real genius. The "Finale" was given with a splendor of tone and an amazing volume and the climax was a masterful effort.

The Boston orchestra will be heard in the first concert of the Bushnell symphonic course next season and the coming of these capable players into this community will again be one of the artistic treats of the year.

THIS CLIPPING FROM
NEW HAVEN, CONN.
TIMES
MAR 3 - 1932

Boston Symphony Thrills Audience At Woolsey Hall

The magic wand of Serge Koussevitsky, poised in seductive elegance or blatant abandon in the hands of the master conductor, drew from the Boston Symphony orchestra, last night, at Woolsey hall, such music as has not been heard there in years.

The audience was almost paralyzed with the grandeur, the splendor of the program, and awoke as from a deep dream to applaud less vociferously than is its characteristic. And there were no encores.

Could any one seriously ask for an anti-climax to tne Tschaikowskly "Pathetique?" Unthinkable.

So when the first round of applause had died, and the master appeared to acknowledge it with a bow of the same elegance he displayed in his conducting, the crowd was satisfied and went its way, just a bit stunned by the glory of it all.

It's easy for the average observer to wax much too eloquent about Koussevitsky. But what more natural, after hearing, for example, the Spanish Rhapsody of Ravel? Or Hindesmith's "Concert Music for String and Brass"? Or the Bach Concerto

To one who observed the master at close range, it seemed as if there must never have been such a conducto. He didn't tear his hair. He didn't twist his slender, elegant figure into distortions of ecstasy. His body below the belt, his head scarcely moved, in fact, except in the presence of a magnificent effort, but the slender graceful hands did the work. He talked to his orchestra as no voice could. Sometimes even in the supreme moments of his direction he slowly moved his lips, and evoked from his musicians such tones as are seldom heard.

But the direction was largely in the magic baton. Sometimes it was elegantly, even superciliously poised, and then when he wanted tones he forgot all show of grace and grabbed the slight wand like a massive club.

Then again a return to the more delicate and more superficial poise. Grace resides in his slender frame and there was nothing but supreme grace in his conduct of his orchestra. It was an esthetic, as well as a musical feat. There must be few conductors like Koussevitsky. There have been few such concert as his celebrated orchestra gave.

W. S.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER
MAR 3 1932

MUSICAL MOMENTS

Boston Symphony Orchestra

By Miles Kastendieck

Serge Koussevitsky and his Boston Symphony orchestra, played in Woolsey hall last night before an audience that overflowed the seating capacity of the house. In fact, hundreds of people seeking admittance to the annual performance of this great orchestra, were turned away. The concert was one of the finest heard here in years.

Familiar as the playing of the Boston Symphony is, it is impressive to hear again the rich mellow tone, the balance of parts, and the sterling quality of the performance of these musicians, under the direction of so distinguished a conductor. For the poised authority and dynamic grace Koussevitsky's conducting is reflected in the finished playing of the orchestra.

On past occasions, the program for these concerts has often been disappointing. The numbers last evening were thoughtfully selected and well arranged. The "Concerto in D of C. P. E. Bach, second son of the great John Sebastian, was arranged for orchestra at Koussevitskys request. This good, substantial eighteenth-century music made a compelling opening for the concert.

Two modern compositions completed the first half: Hindemiths "Konzertmusic for String and Brass Instruments and Ravels "Rhapsodie Espagnole.

As a piece composed last year especially for the fiftieth anniversary of the Boston Symphony orchestra, Hindemith's composition left the impression of old-fashioned jubilee music in modern dress. It disclosed the railroad influence not only of Hindemith's own experiences in traveling on trains but also of Honegger's "Pacific 231." Ravel's work is a fascinating study in modern orchestral writing.

The old Spanish rhythms offer a variety of opportunities for numerous color effects and Ravel has seized them all. Only a great orchestra really succeeds playing a composition of this nature because of the demands made on the musicians for subtleties of nuance. Needless to say, the performance last evening was superb.

Tchaikowsky's sixth symphony, called "Pathetic" after the cool reception of the first performance, was the final number on this program. It ranks as one of the great modern symphonies and last night it received a magnificent performance. Musical intellectualists look down on Tchaikowsky because they believe he was too emotional in his writing.

They forget the remarkable instrumentation of his scores and overlook the sincerity and humanity that finds its outlet in this earthly music. But in this work, the composer recorded the heights and depths of human feeling, leaving memorable passages such as the second theme of the first movement, the five-four rhythms of the second and the profound pathos of the final theme. In his reading of the score, Koussevitsky revealed the composers as well as his own greatness.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAR 5 - 1932

Music of the Day

By EDWARD CUSHING

The Boston Symphony Orchestra Plays in Brooklyn—'Sadko' at the Metropolitan—Jacqueline Salomons in Recital

MR. KOUSSEWITSKY and the Boston Symphony Orchestra played a symphony by Sibelius at the Academy of Music last night—the Second, in which (if commentators are to be believed) the composer surveys the history of his people. It is an impressive work; there is much in it that seizes immediately upon the imagination, that arrests and stimulates. Typically Sibelian is the form which, despite the conventional division into four movements (a sonata-allegro, slow movement, conjoined scherzo and finale) discloses that inclination toward continuity which culminates in the single movement structure of the Seventh Symphony. It should be played, one feels, without pauses between parts, even where these are sanctioned by the composer, for its effect is of continuous, not sectional design.

The traits of style characterized of the later Sibelius are all present in this music—the thematic material is fragmentary; no phrase ends with a full stop, melodically speaking; the harmonic idiom is harsh, the instrumentation thin and biting until the finale. What the composer has to say in this strange language of his is for the individual listener to decide; definitely it is something important, something deeply pondered and felt, and said with the equivalent of as few words as possible.

Mr. Koussewitsky is an eloquent expositor of Sibelius; he has played us in recent times the First, Third, Fourth, Sixth and Seventh symphonies; he should be urged now to play us the Fifth. An Eighth, unpublished, unperformed as yet, has been promised to the Boston Symphony and its distinguished leader for its world premiere. Perhaps we shall hear it before the season is out. There is perhaps no living composer from whom one is more eager to hear or from whom one may expect a masterpiece with as little risk of disappointment.

Last night's program concluded with Wagnerian excerpts: the prelude and finale from "Tristan und Isolde," the "Tannhaeuser" overture. Mr. Koussewitsky has a way of his own with this music.

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THIS CLIPPING FROM
BRROKLYN, N. Y.
TIMES
MAR 5 - 1932

MUSIC

BOSTON SYMPHONY

Serge Koussevitsky returned to the Academy of Music last night with the Boston Symphony Orchestra for the fourth concert of the "Boston Series."

The virtuoso orchestra was in fine form last night under the scholarly baton of the great leader. As usual, the violin sections were breath-taking in their unity, revealing again the crystal clear tone Koussevitzky demands, the wide dynamic range and technical mastery long associated with the orchestra.

A crowded house warmed again to the Koussevitzky interpretations. Scorning superficial tricks, gallery sops, the Boston conductor read his entire program with the deep, musical sympathy that won and holds for him his high, unassailable position among orchestra leaders.

The feature of the program was the second Sibelius symphony, but the audience responded most enthusiastically to the prelude and Liebestod from Wagner's great opera "Tristan." The program included the second suite of Bach and Loeffler's poem, "The Death of Tintagile."

W.

THIS CLIPPING FROM
Brooklyn Standard Union
MAR 5 - 1932

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

THE BOSTON SYMPHONY AT THE ACADEMY

THE Boston Symphony Orchestra, most welcome of regular visitors to Brooklyn, paid its fourth call of its season of five visits at the Academy of Music last night, and gave what we felt at the time (and still feel) was one of the greatest concerts we have ever heard Dr. Koussevitzky conduct.

The Boston Symphony, considered by many the premier orchestra in the United States—if not the world—may not be as great as some of its adorers believe, but it is certainly one of the very best. It has, in our opinion, certain very definite shortcomings, it has not the full-throated volume, the robustness, the manliness, if you please, of the New York Philharmonic-Symphony Society orchestra. Under its gifted leader it still falls short of the inspired greatness of the New York organization under Toscanini or Walter. But it has a beauty of tone, a sweetness and a tenderness that somehow give the orchestra great distinction. It need make no apology to anyone's band.

That peculiar beauty and tenderness, that softness and honeyed sweetness was never more manifest than it was last night when the orchestra played the ineffable, the almost heavenly "Love Death" from Richard Wagner's "Tristan and Isolda." We have heard that great music many, many times, played by orchestra and by pianists, sung on concert stage and in full regalia on the operatic stage, but we confess that we never heard it rendered as it was last night. Somehow the beauty and the tragedy, the tenderness and the heartbreak of the "Love Death" were brought out under Dr. Koussevitzky's magic hands as never before.

The main number of the program was the Second Symphony of that granite genius, the Finnish composer, Sibelius. The great musician, who is still living in his native land, is best known for his "Finlandia," which is a pity, for his symphonies are fit to rank among the greatest ever composed.

There is a rugged grandeur in this Second Symphony, something that makes one think of the rocks and the brooding mountains, the deep forests and the broad fields and the lakes and the bays of his country. In a real sense this is great, patriotic music, for, properly understood, the Symphony is a cry of praise for the composer's own country.

The final number was the ever-loved "Tannhauser" overture, played as Wagner wrote it for its first production, not as later revised for the "Paris version," the rather longer version than Toscanini usually plays.

It is in this overture that the weakness of the Boston Symphony is most manifest, for there are passages, triumphal shouts, marches and ensembles that require the brasses and the percussions that only the Philharmonic possesses; on this orchestra the passages seem a bit subdued.

But what of it? Standing by itself, the "Tannhauser" overture is a glorious composition which tells the whole story of that magnificent opera; and as played by Mr. Koussevitzky it is a memorable thing.

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ERALD TRIBUNE, SATURDAY, MARCH 5,

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

Mr. Copland's 'Symphonic Ode' by the Boston Symphony, for the First Time Here

Fourth evening concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall.

PROGRAM

1. Bach....Suite No. 2, in B minor, for Flute and Strings
   Flute solo: Georges Laurent
2. Copland.................Symphonic Ode
   (First time in New York)

INTERMISSION

3. Brahms——Symphony No. 4, in E minor, Op. 98

BIRTHDAYS involve offerings, unless one is very careful. Anything may happen—purple cravats with forked lightning picked out in emerald green; pen-wipers, bronze bookends; your best friend's Complete Works (inscribed). If you are an orchestra, and ancient and famous, subject to anniversary celebrations, jubilees, and so forth, the peril is great. For music which is written in your honor by eminent composers, desirous only of celebrating your fiftieth or other anniversary, must be accepted, and—what is more important —performed.

One suspects that the great organization which adds such luster to the Sacred Codfish was slightly embarrassed by the flood of birthday offerings which deluged it upon the occasion of its fiftieth anniversary; it is even whispered that the obligatory display of certain of those symphonic pen-wipers and bookends and autographed copies has been attended with elaborately suppressed anguish.

* * *

Among these disconcerting benefactors, Mr. Aaron Copland, the American composer who has made New York a capital of musical modernism, is certainly not to be included. Mr. Copland is known to be a protégé of Mr. Koussevitzky. The gold of his inspiration is no sooner materialized in the form of ink and score-paper than it is earmarked for Boston. So it is quite certain that, although Mr. Copland's "Symphonic Ode," which we heard Thursday night from those wizardrous players who have made the East Wind lyrical, was composed for the Orchestra's Fiftieth Anniversary, its public exhibition did not irk the conductor or his band.

* * *

Mr. Copland appears to have written his "Symphonic Ode" in 1927-'29. The Orchestra's semi-centenary was observed last season. One conjectures that the Ode would have been performed before this if Mr. Koussevitzky had not felt that politeness to foreign benefactors required that he clear the center table of birthday offerings from Messrs. Hindemith, Honegger, Respighi, Roussel, Stravinsky and other eminent foreigners anxious to have a finger in the jubilee pie, before he opened the packages that were postmarked "Brooklyn" or "Washington" or "Colorado Springs."

However that may be, Mr. Copland has now been heard from.

* * *

Mr. Copland has been reported as saying that "people will naturally want to know what this work is an ode to. Usually an ode is an ode to something or other. This is not an ode to anything except to the spirit that is in the music. And I don't know what that spirit is. You, my many listeners, will have to tell me that." Mr. Copland at this point quoted a saying of André Gide: "Before explaining my book to others I wait for them to explain it to me. . . . What interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu'."

* * *

But surely Mr. Copland did not need to drag in either Gide or le bon Dieu. His ode is self-contained and self-sufficient. It has no literary basis, no "program," no subtitle or motto. It is just an ode to itself—Mr. Copland has made that clear; and in being merely that, it is being as regular as an anxious Congressman. Does not the Indisputable Authority tell us that an ode, "in modern usage," is "any lyric of lofty tone dealing progressively with one dignified theme"? Mr. Copland himself assures us that the musical material of his Ode is concerned with the treatment of a single theme. He has spoken of one of the five sections of the work as being "lyrical," and of the opening and close as being "monumental." The case could not be clearer for regularity.

* * *

But one suspects that Mr. Copland, made timorous in a fearful time, has carried the principle of thrift, as applied to imaginative substance, somewhat beyond reasonable limits. Mr. Copland is a serious, a most earnest composer, purposeful, self-respecting, intelligent, determined to have his say whatever the dull-witted and the unresponsive may think of his outgivings. And this is all to the good. It was my pleasure and privilege to praise Mr. Copland's widely execrated Piano Concerto when it was played here five years ago. But in comparison with that gusty and joyously challenging work, the new Ode is, for the most part, impotent and unrewarding.

Hearing it, one visions Mr. Copland lost in agonizing lucubration, praying Heaven to make him Hard and Stripped and Sharp-Edged and Astringent and all the other things that a composer must learn to be in order to escape the sin of sensibility—entreating the gods, in short, to make him worthy of Stravinsky.

* * *

The trouble with Mr. Copland's Ode is not that it is too dissonant or too harsh—it is not as good as that. It suffers from an ancient curse: sterility. It may be worthy of Stravinsky—the drained and lifeless Igor of the Concerto for Violin; but it is scarcely worthy of Mr. Copland.

Aaron Copland

Whose new "Symphonic Ode" was heard Thursday night

THIS CLIPPING FROM
N. Y. SUN

MAR 4 1932

Plays Copland's Symphonic Ode

Boston Symphony Orchestra Performs Work That Was a Feature of Its Golden Jubilee.

By W. J. HENDERSON.

The Boston Symphony Orchestra came to town again yesterday like the suspected Trojans, "donna ferentes." It seems that the reverend organization had a fiftieth birthday last year and received so many presents from composers that it has not yet finished exhibiting them to an admiring world. Another was accordingly produced last evening at the concert in Carnegie Hall.

This was Aaron Copland's symphonic ode which was a feature of the festival gayeties in Boston. Mr. Copland informed the erudite annotator of the programs that he composed this ode while going to and fro over the earth, Koenigsberg, Peterboro, New York, Santa Fe, Briarcliff Manor, Juziers (France), and other points on railways, air routes and steamship lanes.

He also whispered aloud that it grew out of a two-measure phrase in his nocturne for piano and violin. The phrase was uttered in the nocturne and permitted to pass without descant, but the composer felt that it offered material for expansion, and so it became the principal theme in this ode. It is a noteworthy fact that this little two-measure phrase, which started on its professional career with the unassuming publicity of piano and violin, has in the ode attained to the proclamation of piccolo, three flutes, three oboes, English horn, E flat clarinet, two B flat clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, two tubas, kettle drums, side drum, cymbals, tam-tam, triangle, wood block, glockenspiel, slap stick, two harps, piano and the customary strings. We submit that here is enough tone producing agency to make almost any two-measure phrase sound like an Ingersoll oration.

Under its panoply of instrumental pomp and circumstance, Mr. Copland's ode strode magnificently forward to a grandiloquent conclusion which evoked much applause. The author of the magnificence was called from his hiding place to receive the approbation of the multitude and shake hands publicly with the concert master of the celebrated orchestra, which had bestowed a great performance on his work.

The ode is, of course, largely in the musical language of the modernists. It is made with uncanny skill. Mr. Copland has never thought more clearly nor expressed himself more lucidly. The logic of his form and the process of his development show a mastery of the contemporaneous methods and a foundation resting on the ideas of Liszt and Strauss, but without imitation of either. The germinal theme given out in long-drawn tones by brass is expanded through passages of great ingenuity in the strings, some of them touching the outlines of ancient fugato and others enriched with the clashes of the new polytonal counterpoint, with other pages in which woods, especially the oboe, are persuaded to be more lyrical than modernists are wont to make them, and some time before the coda in a choral of indisputable power in spite of its violent modal aberrations. The coda is founded on a vigorous and vivacious expansion of the root theme, and the powers of brass thunder it to the conclusion already noted.

Strength and even imagination are found in this composition. But there is the unfailing subterfuge of the modernist when old fashioned music seems imminent. Something is done to thrust it mercilessly aside, a screech, a crash or a smash and the mold is broken. A writer in the Curtis Institute magazine, Overtones, declared recently that he had heard the students discuss every quality of music save one—beauty. That was never mentioned. This is one result of the incessant campaign of the liberators of the art. But Mr. Copland's ode comes at times close to old fashioned tonalities and accepted musical beauty, and this offense against the religion of his kind he will doubtless have to explain. At any rate his composition is one of the most interesting the modernists have recently given us and it deserved the felicitous introduction it had last night.

The concert began with Bach's suite in B minor, for flute and strings. The solo flutist was Georges Laurent, who played very beautifully with the admirable support of a small group of strings. He was enthusiastically applauded. The final number on the list was the fourth symphony of Brahms.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 5 - 1932

Copland Work Heard Here

Boston Symphony Plays Composer's Dedicatory "Symphonic Ode."

by **Walter D. Shackleton**

The gracious, yet intensive Dr. Koussevitzky and his prime band arrived in town for the week-end Thursday night in his fourth Boston Symphony concert series of the season.

As he had George Gershwin's second rhapsody in his portmanteau for first hearing the last time he was here, Dr. Koussevitzky this time brought along Aaron Copland's Symphonic Ode for its New York premiere. The ode was composed for the golden anniversary of the Boston band which was last year and, naturally, it was heard in Boston at that time. But for some reason a year has elapsed before it reached New York ears.

Brooklyn Cradle of Culture

To date, it seems the much ridiculed town known as Brooklyn has contributed most of modern American musicians. Copland, like Gershwin, was born there. Also Copland's Symphonic Ode, which, by the way, he says has no connection with a literary idea and is not an ode to anything but the spirit of the music, is on the pattern of Gershwin's symphonic output.

Also as Gershwin expanded a shorter piece, Copland says he took a phrase from his "Nocturne" for the violin and piano for the theme of his ode. The theme is repeated through what he terms the five sections of the ode.

It is to be regretted that if the heavy clumping which repeats throughout the piece, lasting, also like Gershwin's, twenty minutes, is the theme, then it should be left in the nocturne where it cannot be heard as clumping on a violin and where the piano part can soften it up. With a full orchestra, augmented by plenty of brasses, clatter instruments and assorted drums the effect is much too raucous.

Composer Should Know

Yet, the composer, who should know his work, says the first section moves into the second with "feathery brightness."

Dr. Koussevitzky read it with his customary care, yet he seemed to be far from at ease or in feeling with its spirit, which he undoubtedly would deny.

Nevertheless, he was a different conductor when he raised his baton and swung his band into Brahms' symphony in E minor, which he gave us with vigor and unrepressed earnestness.

For his first number of the three number program, the doctor gave us Bach's Suite No. 2 in B minor, for flute and strings. The doctor always has taken a delight in his dances and again he did with Bach's suite, reading with fineness for phrasing yet with evident self enjoyment of the work. Georges Laurent was the flute soloist.

THIS CLIPPING FROM
N. Y. TIMES

MAR 4 - 1932

CONCERTS

Koussevitzky Gives a Novelty.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, came to town last night for the fourth concert of the season's Carnegie Hall evening series. The program was made up of Bach's Suite No. 2, in B minor, for flute and strings; Brahms's Fourth symphony, and as a novelty, at least for this city, Aaron Copland's "Symphonic Ode."

Mr. Copland wrote this music for the fiftieth anniversary of the Boston Symphony, which was observed last year, and accordingly the work has already been performed in Boston. It is written in one movement and requires about twenty minutes to play. To quote from the composer's contribution to the program notes about his work:

"The title is not meant to imply any connection with a literary idea. It is not an ode to anything other than the particular spirit to be found in the music itself. * * * The musical origin of the ode is a two-measure phrase to be found in my Nocturne for violin and piano. This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises it forms the principal thematic material of the Ode."

But the impression, after one hearing, is that the composer has not disguised enough, or perhaps placed too great faith in his thematic material. For the composition, scored as it is for very large orchestra, has more body than weight. This does not mean that Mr. Copland worked in vain. On the contrary, there are pages in the Ode that are authentic, that reveal that he has something to say and is finding the way to expression. This is true of the third section, which was well conceived and had a broadly lyrical and flowing line. Other sections of the music were at least interesting, if clearly derivative in many places. But the point to be stressed is that Mr. Copland is not seeking to astound in this music, but to hew to the line. In sincerity there may be growth.

Mr. Koussevitzky and his orchestra played the work with rich tone and close care for rhythm and color. Mr. Copland could not have asked for a better performance. At the end of the composition there was prolonged applause and a persistent cry of "Bravo" from a man in the upper part of the hall. The composer came out on the platform to share the tribute.

The Bach suite, played by an ensemble of less than a score of men, with Georges Laurent as flue soloist, was delightfully realized. This music has gayety and grace and charm, and the players imparted to it a warmth that is not commonly associated with Bach.

The Brahms E minor symphony had also a distinguished performance, although this interpretation was not the equal of another heard here this year. There was not always absolute clarity, but there was sweep and passion that reached stirring intensity in the closing pages of the first movement. On the whole, it was a reading that was nobly expressive, and the audience responded with corresponding enthusiasm.

H. T.

THIS CLIPPING FROM
N. Y. JOURNAL

146 MAR 4 1932

BOSTON BAND PLAYS COPLAND'S 'ODE'

Bach Also Offered With Small-Size Ensemble

Orchestra in Premiere of Composition at Carnegie

By IRVING WEIL.

If conductors keep on reducing their orchest:as at the present rate for the performance of old music, very soon one or another of them will be waving a stick over two fiddles and a 'cello. For the Bach B minor suite, which opened last night's concert of the Boston Orchestra in Carnegie Hall, Serge Koussevitzky had a homey little group of about 15 men in front of him. But unfortunately, Carnegie Hall isn't quite as homey a little place as that, and Bach sounded a good deal like a whisperer among composers.

We rather believe this whole notion of trying to reproduce the conditions under which music was can be done, or at any rate, is done. to be a misguided and inconsistent one. In the first place, nothing can be done ,or at any rate is done, about the principal condition, and that is the size of the music room in which the performance is given. And, therefore, all the other attempted conditions are topsy-turvey and invalid.

WRITTEN FOR STRINGS.

This Bach suite which Mr. Koussevitzky played was, it is true, written for performance by aboot fifteen to eighteen strings, one flute and a harpsichord, but that was only because Bach had no larger orchestra at his disposal. Certainly he would rather have had one twice or three times the size and we doubt if he would have changed much in his music, except to add to the number of flute parts, if he had commanded a great body of strings.

Gustav Mahler once conducted this same suite when he was at the head of the Philharmonic here and he used all his strings and four flutes. Also, he played the harpsichord "basso continuo" part himself, directing from his bench. The result was superbly virile, instead of archaic Bach; and of the two, we at least, certainly prefer the former.

Perhaps Mr. Koussevitzky wanted to emphasize the difference between the 18th century and what was coming next on his program, which happened to be the New York premiere of contemporary music making use of pretty much the largest orchestra possible. This was Aaron Copland's "Symphonic Ode," written for last season's 50th anniversary year of the Boston Orchestra but deferred in performance until a couple of weeks ago in Boston.

EXPRESSION SECRET.

Mr. Copland, in this "Ode," which he says isn't an ode to anything except the spirit of the music itself, kept his expressive purpose a secret, for no apparently clear or logical reason. The music discloses that he must have had a considerably definite intent of this sort, for it is not merely a matter of pattern-weaving or simply a succession of mood states.

It is, indeed, full-bodied and vividly provocative, frequently exclamatory and stirring in effect. It is closely knit on the basis of a fecund theme and moves through a shifting range and exciting variety of rhythm that twice rushes into a kind of jazz tattoo. It seemed to us that Mr. Copland might have had in mind his own musical commentary on the spirit of "contempo" and that he is an optimist about it.

Mr. Koussevitzky and his men gave a vital performance of the "Ode" and it evoked a good deal of enthusiasm. The concert closed with the Brahms Fourth Symphony.

THIS CLIPPING FROM
N. Y. World-Telegram

MAR 4 1932

Boston Band Pays Tribute to Copland as Composer

Gives "Symphonic Ode" Its Premiere Here in Carnegie Hall Concert, to Mixed Reception by Audience.

By PITTS SANBORN.

"We moderns" scored mightily last night. To Carnegie Hall had come the Boston Symphony Orchestra, offering a program in three parts. The first went to Bach, the third to Brahms. Between those deities of the triune canon did Beethoven appear? By no means. It was Aaron Copland, O Buelow, O Brooklyn!

Mr. Copland's compositions are far from unfamiliar to local audiences, especially his "Music for the Theatre." The work performed yesterday (for the first time in New York) is a "Symphonic Ode," one of a number of pieces by prominent composers which were written expressly for the fiftieth anniversary, in 1931, of the Boston Symphony.

The "Symphonic Ode" was composed at intervals and in a number of countries between August, 1927, and September, 1931 (Mr. Copland seems to have been what in old-fashioned parlance was called fore-handed). The work is in a single movement, requiring about twenty minutes for performance. It demands a very large orchestra, including a piano and many pulsatile instruments.

The dedication reads (naturally enough):—"To the Boston Symphony Orchestra—Serge Koussevitzky, Conductor—on the occasion of its fiftieth anniversary." Incidentally, because of the surpassing difficulty of execution the "world premiere" was postponed until the present season.

Philip Hale, program annotator to the Bostonians, quotes information furnished him by the composer with regard to this score:—"The title 'Symphonic Ode' is not meant to imply any connection with a literary idea. It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say." Then Mr. Copland quotes Andre Gide:—

"Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said only that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu'."

Opening Vigor Impressive.

Nothing could be further from the intention of this reporter than to summon a "particular spirit" from the vasty deep of the ode's unconsciousness. If Mr. Copland declines to tell on himself, you can be sure his secret will be kept in this place—kept even if known!

Without indiscretion, however, one may be permitted to say that the principal subject of the ode recalled a familiar theme in the "Death and Transfiguration" of Richard Strauss and that from time to time Petrouchka grinned his tragic grin in Mr. Copland's gaberdine.

Moreover, the writer was duly impressed by the brazen and percussive vigor of the ode's canonic opening. Deponent admits his inability now to proceed further in the matter.

Magnificently played (barring one conspicuous slip), the ode was received by the great audience with some applause, a little hissing and leather-lunged shouts of "Bravo!" on the part of a highly demonstrative enthusiast.

Playing Close to Perfection.

In the case of Bach's B minor suite for flute and strings Mr. Koussevitzky cut his forces down to thirteen strings, one harpsichord and two flutes (the second flute reinforcing the first flute in tutti passages).

This miniature band, with Georges Laurent as soloist, performed the beautiful music most excellently. The concluding "Badinerie" came about as near to perfection as anything we are likely ever to hear in this naughty world.

The Brahms of the evening was the E minor symphony.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 4 - 1932

Music of the Day

By EDWARD CUSHING

The Boston Symphony Introduces a Copland Ode—An Uncut 'Die Walkuere'—A Concert by the People's Chorus

WHEN members of the Boston Symphony Orchestra assembled on the stage of Carnegie Hall last night for the fourth evening concert of the season here, it seemed to the startled observer, as some wag expressed it, that the depression had drastically hit this substantial body, for only a mere handful of players were assembled around the feet of the eminent Mr. Koussevitzky as he lifted his baton. The first number, however, was the Bach Suite, No. 2, in B minor, for strings and flute, explaining this deficiency in numbers. It received the usual and admirable Koussevitzky interpretation of the elder classics, sensitive, limpid, impeccably styled. The flute soloist, Georges Laurent, and the player of the double bass deserve special mention for the perfection of their performance.

With the second number, the novelty of the evening, Aaron Copland's "Symphonic Ode," a striking contrast was introduced. The full strength of the orchestra membership filled the stage and blared forth with heavily accented brass the intricate cross rhythms of this piece composed by the young American composer for last season's jubilee of the Bostonians, but for some reason remaining unheard until last week in Symphony Hall. This was its introduction to New Yorkers, and Mr. Copland came upon the stage to acknowledge applause in which both shouts and hisses were mingled, together with a peal or two of intolerant laughter.

The composition has great vitality, but it is self-conscious and unconvincing, for obviously it is more skillfully manufactured than emotionally realized. Somewhat overweighted in the brass and thematically without sufficient contrast, it is nevertheless a full-blooded and able work by one whose musicianship is, fro mthe modernist's point of view, most artfully developed.

The evening concluded with Brahm's Symphony in E minor, a work which, placed thus upon the program, made Mr. Copland's opus appear very much like the exciting but indigestible lining to an otherwise reliable and nourishing sandwich. A trifle crusty and roughly cut, this final and largest slice, after the conductor's way with Brahms, but, nevertheless, still Brahms, and genius.

T. B. W.

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THIS CLIPPING FROM
N. Y. AMERICAN

1932

BOSTON SYMPHONY HEARD AT CARNEGIE; 8 HOURS OF OPERA

By GRENA BENNETT.

Serge Koussenitzky and the Boston Symphony Orchestra made a graceful gesture toward American music at last night's concert in Carnegie Hall and gave Copland's "Symphonic Ode" its first New York performance.

According to Mr. Copeland's program notes, the "Ode was composed at intervals from August, 1927, to September, 1929, in a number of countries and places. Konigstein, Germany; Santa Fe, New Mexico; Peterboro, New Hampshire; Briarcliff Manor, New York; Juziers, France, and New York City." And apparently in each of these places Mr. Copland added som' strange and unusual effect—growling, rumbling, thrilling or thumping —forming a mosaic in which the pieces did not fit and the colors shrieked at each other.

He had, however, a definite idea of rhythm which was maintained for nearly all of the work's thirty minutes of din. But on that woof he wove a warp of unbeautiful and disturbing design.

It was a brave and bold orchestra that lent its magnificent tone and talent to the pages of acid, nerve-wracking dissonance and cacophony.

The composer appeared with the conductor at the conclusion of the piece.

The program began with a superb reading of Bach's B minor suite, played by sixteen members of the orchestra and featuring the flute. Georges Laurent, flutist, played brilliantly, with splendid technic, beautiful tone and remarkably broad phrasing. Brahms' E minor symphony brought the program to a close.

* * *

Concert-Chronicle

Trans Mar 7

Stravinsky, Major and Minor

AT the Symphony Concert of Saturday, the Suite for Small Orchestra drawn by Stravinsky from his ballet, "Pulcinella," was repeated to the considerable entertainment and the hearty applause of the audience. It is indeed a humorsome, obvious, generally amusing succession of little pieces, the more enjoyable for adroit and spirited performance. One in particular, the duet between double-bass and trombone, was so well received that for the first time within memory the leader of the double-basses, Mr. Daniel Kunze, was called from his seat to bow acknowledgment. Two months ago at both concerts, Stravinsky's new Violin-Concerto was welcomed with applause beyond its deserts; while the Suite from his "Petushka" was replayed to warm plaudits. As every sign goes, Stravinsky is now established composer with the public of the Symphony Concerts no more to be questioned than Debussy or Ravel, Strauss or Sibelius.

Why, then, should not some of his masterpieces be heard afresh at Symphony Hall as well as such minor stuff as the Suite from "Pulcinella" and the Violin-Concerto? "Œdipus Rex," out of his later years, cries for the repetition Dr. Koussevitzky has often proposed but not yet accomplished. . . . "The Rite of Spring" has not been replayed in five seasons and many are wondering how it bears time and change. . . . The earlier "Song of the Nightingale," a pungent and vivid music, has lain these six years on the library shelf. . . . There are also highly characteristic works that Boston has never heard and never will hear unless Dr. Koussevitzky bestows them upon it. The burlesque "Renard" requires the theater and high visibility. The folk opéra-bouffe, "Mavra," might or might not bear transfer from stage to concert-hall. Unless recollection slips a concert-performance has crossed the conductor's mind. More than once, as well, he has contemplated a performance of "Les Noces" as tone-poem, and "Les Noces" is one of Stravinsky's enduring masterpieces. In the theater Bostonians will never hear it. Are the four necessary pianists an insuperable obstacle elsewhere?

H. T. P.

THIS CLIPPING FROM
N. Y. EVE. POST

MAR 4 - 1932

Music : By Oscar Thompson

"Symphonic Ode" by Copland Given First New York Performance at Boston Symphony Concert

WITH the return of the Boston Symphony to Carnegie Hall last night, there was new American music to be heard and pondered. Aaron Copland, composer of the "Symphonic Ode" introduced by Serge Koussevitzky, was called to the platform and greeted with shouts, as well as applause. Apparently there were individual enthusiasms that outran the cordiality of the many.

On first hearing the work was more severe and cerebral than emotional or exciting and possibly would have been considered repellent a few seasons ago, though harshness is not its chief characteristic today. It represents no mean order of craftsmanship. A play of varied rhythms is manipulated with a skill that would be of credit to any of Mr. Copland's European contemporaries. The scoring comes off, presumably, about as was intended. It all marches, though one does not feel any very weighty momentum.

There are rather remote jazz sugestions, but the atmosphere of the work is not that of Mr. Copland's earlier ventures in a semi-popular idiom.

THE "Ode" is cosmopolitan enough to raise a question as to kinships in several directions, but it does not sound derivative in the sense of much music that acknowledges Stravinsky, Hindemith, Schoenberg or, as the case may be, Ravel or the modern Italians, as its prototypes.

These considerations stated, a question remains as to what the listener may hope to get out of this music. The composer is authority for the assurance that it has no program. It is not a ode *to* anything. As to what the "particular spirit" of the music is, Mr. Copland confesses himself unprepared to say. Perhaps with absolute music, so called, no "particular spirit" is necessary. Design, sonorities, rhythmic successions, sundry details that can be regarded as purely musical rather than in any sense literary or even emotional, can justify a composition such as this "Ode"; the ear can find its satisfactions in beauty, power or some other salient attribute of the material and the handling of that material.

The musical origin of the "Ode," as Mr. Copland informs us, is a two-measure phrase in his "Nocturne for Violin and Piano," written six years ago. In various guises it is the basis of a five-sectional structure, with an imperceptible passing from one section to another—three in slow tempo, two in fast. This structure is readily perceived and the material as readily recognized in its several permutations.

But for this reviewer the work sounds like a praxis, representing in the abstract something which, when transferred to paper and realized in sound, is not very musical. The passing of a little time may change this feeling; we can only record today that the writing seems to us more individual than the ideas and that the result strikes us as barren of any meaning or message or musical appeal.

The program also included the second of Bach's Coethen Suites, that in B minor, for flute and strings, well played by a handful of the orchestra's members, with Georges Laurent achieving gratefully the virtuoso part for flute, and the Brahms Fourth Symphony, wherein Mr. Koussevitzky did many notably fine things with his band, without, however, realizing for us the inner essence of this music.

In many respects a brilliant one, the performance had more of external edge and bite than it had of the ruddy inner glow and the darker undertow that are never long disseverable from the Brahms symphonies.

THIS CLIPPING FROM
N. Y. EVE. POST

MAR 5 - 1932

Ruminations

On the Question of Whether It Helps Music to Have It Misunderstood

By OSCAR THOMPSON

THE composer of the novelty of Thursday night's Boston Symphony concert, Aaron Copland, is one of those advanced musicians of the day who espouse the art of Mahler. Like the composer he admires and champions, he disdains the sort of thing carried to an extreme in Strauss. In supplying program notes for his "Symphonic Ode," he points out that the title "is not meant to imply any connection with a literary idea. It is not an ode to anything other than the particular spirit to be found in the music itself." He continues: "What that particular spirit is, is not for me to say." He then quotes Andre Gide as expressing his meaning.

Said Gide: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said only that. And what interests me especially is what I put into my book without my knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'"

We feel that there has been no end of nonsense written and talked on this subject of program music. Either music has some definite idea or appreciable mood to express, or it has not. If it has not, no listener can tell a composer what his music means.

Listeners, it is true, have a way of forming images and making the equivalent of programs for every type of music, from Bach to the beer garden. But what absurd forms these take, what distortions, what utter disagreements, what wild notions, that the composer could never conceivably sanction outside of a lunatic asylum.

To read the various constructions placed upon Beethoven's Seventh Symphony—any one of which, if justified, would put the others in a ridiculous light—is sufficient to cause us to be thankful that Beethoven did not leave it entirely to his listeners to tell him what he meant by the nature painting in the Sixth. Otherwise those cuckoo calls as we last heard them might have been interpreted as Till Eulenspiegel thumbing his nose. Mr. Copland's Ode is, of course, in another category. He was not painting nature. But we still believe he knows, better than any listener, what it is all about and can tell us more than we can tell him.

THIS CLIPPING FROM
N. Y. TIMES

MAR 6 - 1932

MUSIC IN REVIEW

Hindemith and Sibelius Figure Brilliantly on Koussevitzky Program—Harold-Samuel Plays Bach.

By OLIN DOWNES.

A kind of program, rich in interest and in admirable diversity, for which audiences at orchestral concerts in New York wait long and usually in vain, was given by Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall.

The concert opened with the concerto in D major, not of J. S. but of Carl Philipp Emanuel Bach. The first and third movements of this concerto are genial, excellently written eighteenth century music, but the slow movement is something else. It has a depth, a pathos and beauty of which the great Johann Sebastian himself would not have been ashamed. Hearing this concerto played by five solo instruments at a concert of the Society of Ancient Instruments in Paris, Mr. Koussevitzky asked Maximilian Steinberg to arrange it for a small orchestra of flute, two oboes, bassoon, horn and strings. This orchestration might even be larger without loss—or at least fuller in the first and third movements. The music was played with delightful sonority and finish—a most entertaining piece at its lightest; but when the composer sings of the burden of life, and grief, and the mystical consolation that he finds in his art—then indeed the gay finale jars upon the mood and the thoughts of the preceding movement. And how eloquently, in that movement, did Mr. Gillet's oboe breathe the composer's thought!

The eighteenth century Bach was then contrasted wtih a new and inspiriting piece of modernism, in the instance of a first New York performance of Paul Hindemith's "Konzertmusik" for brass and stringed instruments. This is one of the many offerings composed expressly in celebration of the fiftieth anniversary of the Boston Symphony Orchestra, which is now past, but which produced a number of important novelties, thanks to the cooperation with Mr. Koussevitzky, of composers ~~in~~ America and in Europe. One of the best of these novelties, in the writer's esteem, is the music of Hindemith heard yesterday.

It is music unqualifiedly modern in idiom, not necessarily as extreme as Hindemith's most extreme pages, but music completely, naturally, masterfully, in the contemporaneous Hindemithian idiom. This means polytonity, brilliant and vigorous counterpoint, which has found a new astringency and bite from the extension of harmonic boundaries. The music is therefore plentifully dissonant but vigorous, logical, sure of itself and alive.

And this is a sane life, a healthy spirit. Emotionally the music does not go very deep, or try to. That is not Hindemith's purpose. But it ranks with the writer as authentic and excellent music, which in its three movements combines melodic with strong rhythmic elements, and in three movements which follow fairly simple formal principles gives abundant entertainment and stimulus to the listener. There is a laughter in it, and a reckless mastery. The finale has something about jazz in rhythmic figures and the like, but this is not obvious or clumsy fooling. It is woven into the weft of Mr. Hindemith's sparkling technic and his generally joyous and insolent ways. What excellent, what amusing music!

The third piece on this list was the brilliant and Goyesque Spanish Rhapsody of Ravell—sheer genius of instrumentation, of a manner in music akin to that of "pointillisme" in painting. There is an intentional crudity and violence of contrast, achieved by the subtlest and most accurate and modern means. Spain is reflected on no modern canvases with more "atmosphere" and shimmer and contrast of color than on this orchestral canvas of Ravel. And in pages, such as the "Prelude à la nuit," there is more than mere color. There is the suggestion of the fantastique, the violent, the macabre, as in the gibbering cadenzas of the clarinets and bassoons. There is something of Goya's spirit.

These three works, played with ravishing tone and virtuosity, were separated by the intermission from Sibelius's Second Symphony. All of them sink in the perspective of the impression made by Sibelius's great symphony. Older than any of the other music except that of eighteenth century Bach, utterly unpretentious and innocent of the slightest attempt to impress or please, the symphony carried away the audience by its primeval power and sweep, its spaciousness and stride and its predominant pulse of heroism and noble tragedy. This work, composed as long ago as 1901-1902, represents the culmination of Sibelius's early "period." Nevertheless it has not the suggestion of the conventional or complacently accepted. The reason why even this early work of Sibelius has waited so long for unqualified recognition is now becoming clear. It is simply the fact that owing to whatever factors of heredity and environment he is a giant in an age of pigmies.

Young men alert to study the last chord or style of a Stravinsky or a Schoenberg do not consider this simple stuff of which heroes and sagas are made important. Conductors of the conventional German persuasion find that this lies outside the domain of the symphonic gospel according to Beethoven or Brahms. Modernists of the more purple die find nothing upon which sophistication or the dernier cri can feed. And Sibelius has gone his great and lonely way. There is no need now to describe the Second Symphony in detail or to hymn its praises, things which have been done again and again in these columns. The effect of the music yesterday was unanswerable. Mr. Koussevitzky interpreted the work not merely with understanding but in a way which thrilled to its spirit. The final peroration was overwhelming, and the inevitable climax of mighty music and masterly interpretation that had gone before. The symphony swept triumphantly to its end. There was no arguing with it or about it, for it spoke with the large utterance of early gods, and the audience did befitting homage.

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Hindemith's 'Concert Music'

Boston Symphony Orchestra Plays Work for Strings and Brass First Time Here.

N.Y. Sun. Mar. 7

By W. J. HENDERSON.

At its matinee concert in Carnegie Hall on Saturday, the Boston Symphony Orchestra, under Serge Koussevitzky played for the first time here Paul Hindemith's "Concert Music" for strings and brass instruments. When Hindemith's C major quartet, his first important composition to be heard here, was performed on January 11, 1922, the writer noted the independence of the work in its unhesitating employment of old tonalities, long established polyphonic methods, even of strict counterpoint, clear statement of themes, working out in the old manner, and above all the inclusion of pages made grateful by the sustained lyric line.

To be sure, the composer frequently employed the dissonances and spasmodic tone speech of his fellow modernists, but we felt that because of his infidelities they might stigmatize him as a pariah. He has survived well, and in the new work heard Saturday the traits seen in the quartet were again observed. The "Concert Music" was another issue from that Pandora's box, the fiftieth anniversary of the Boston Orchestra, which was celebrated with extended rites and ceremonies last year. It is a good work, based on interesting and even beautiful musical ideas and built with an uncommon command of form.

There are two sections, the first beginning with a vigorous and swift moving figure, behind which soon rises a broad phrase for the brass. The treatment of the themes is rich in resource. There is a part which shows that the composer could write a fugue with the best of them if he so minded, and there is a lyric song of genuine beauty as well as originality. The second section is a fast-slow-fast structure and contains some brilliant orchestration as well as some modernistic music, which by means of some judicious intermingling of old wine becomes a stimulant of delightful flavor.

In such a composition Mr. Hindemith places himself upon solid rock. He does nothing that can fairly be called freakish, nothing that is not properly within the province of music as a mode of beauty, nothing that should fail to commend itsel to the taste of cultivated music lovers, except those wrapped in despair since Brahms ceased to create. The present writer believe eight years ago when he heard th C major quartet that Hindemith ha found the open gate to the future the composition played Saturda confirmed the faith. The "Concer Music" will undoubtedly stay wit us for some time.

Meanwhile, so wide are the graciou arms of music that she can embrac more than one species of modernism The Ravel "Rhapsodies Espagnole which followed the Hindemith piec was indeed a different sort of musi but extremely beautiful in its decorative version of Spanish dance However, every music lover know the work; it needs only to say tha it was played with that opulent ton and technical virtuosity which glorify so many of the gifts of the Boston organization.

The matinee began with C. P. E. Bach's D major concerto for orchestra, presented in the Maximilia Steinberg arrangement. This suav and sonorous music, performed wit elegance of style and meticulous finish, moved the audience to long applause. The closing number was th second symphony of Jan Sibeliu which Wilhelm Gericke and the Boston musicians brought to us in January, 1910, and which has be heard since that occasionally. Th Finnish master is gradually impo ing his worth on the minds of musi lovers.

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Mr. Copland's Ode Heard in New York

By An Applauding Audience, By Reviewers With Various Minds

TRANS. — MAR. 7

SO FAR, Mr. Copland's "Symphonic Ode" has been played in two cities—in Boston by Dr. Koussevitzkv and the Symphony Orchestra a fortnight ago; in New York last Thursday evening by the same hands. On either occasion only one reviewer was well disposed; at Symphony Hall this department; at Carnegie Hall Mr. Henderson of The Sun. Next day he wrote "Under its panoply of instrumental pomp and circumstance, Mr. Copland's Ode strode magnificently forward to a grandiloquent conclusion which evoked much applause. The author of the magnificence was called from his hiding place to receive the approbation of the multitude and shake hands publicly with the concert-master of the celebrated orchestra, which had bestowed a great performance on his work.

"The Ode is, of course, largely in the musical language of the modernists. It is made with uncanny skill. Mr. Copland has never thought more clearly or expressed himself more lucidly. The logic of his form and the process of his development show a mastery of the contemporaneous methods and a foundation resting on the ideas of Liszt and Strauss but without imitation of either. The germinal theme given out in long-drawn tones by brass is expanded through passages of great ingenuity in the strings some of them touching the outlines of ancient fugato and others enriched with the clashes of the new polytonal counterpoint; with other pages in which woods especially the oboe, are persuaded to be more lyrical than modernists are won to make them, and some time before the coda in a chorale of indisputable power in spite of its violent modal aberrations The coda is founded on a vigorous and vivacious expansion of the root-theme and the powers of brass thunder it to the conclusion already noted.

"Strength and even imagination are found in this composition. But there is the unfailing subterfuge of the modernist when old-fashioned music seems imminent. Something is done to thrust it mercilessly aside, a screech, a crash or a smash and the mold is broken. A writer in the Curtis Institute magazine, Overtones, declared recently that he had heard the students discuss every quality of music save one—beauty. That was never mentioned. This is one result of the incessant campaign of the liberators of the art. But Mr. Copland's Ode comes at times close to old-fashioned tonalities and accepted musical beauty, and this offense against the religion of his kind he will doubtless have to explain. At any rate his composition is one of the most interesting the modernists have recently given us, and it deserved the felicitous introduction it had last night."

Sterility?

The expected champion, Mr. Gilman of The Herald Tribune, heard the Ode regretfully and wrote accordingly: "One suspects that Mr. Copland, made timorous in a fearful time, has carried the principle of thrift, as applied to imaginative substance, somewhat beyond reasonable limits. Mr. Copland is a serious, a most earnest composer, purposeful, self-respecting, intelligent, determined to have his say whatever the dull-witted and the unresponsive may think of his outgivings. And this is all to the good. It was my pleasure and privilege to praise Mr. Copland's widely execrated Piano-Concerto when it was played here five years ago. But in comparison with that gusty and joyously challenging work, the new Ode is, for the most part, impotent and unrewarding.

"Hearing it, one visions Mr. Copeland lost in agonizing lucubration, praying heaven to make him Hard and Stripped and Sharp-Edged and Astringent and all the other things that a composer must learn to be in order to escape the sin of sensibility—entreating the gods, in short, to make him worthy of Stravinsky. The trouble with Mr. Copeland's Ode is not that it is too dissonant or too harsh—it is not as good as that. It suffers from an ancient curse: sterility. It may be worthy of Stravinsky—the drained and lifeless Igor of the Concerto for Violin; but it is scarcely worthy of Mr. Copland."

Doubts and Scruples

In The Evening Post, Mr. Thompson first wanders about and about, as one of hesitant mind, then pulls himself together for not too confident judgment: "On first hearing the work was more severe and cerebral than emotional or exciting and possibly would have been considered repellent a few seasons ago, though harshness is not its chief characteristic today. It represents no mean order of craftsmanship. A play of varied rhythms is manipulated with a skill that would be of credit to any of Mr. Copland's European contemporaries. The scoring comes off, presumably, about as was intended. It all marches, though one does not feel any very weighty momentum. There are rather remote jazz suggestions, but the atmosphere of the work is not that of Mr. Copland's earlier ventures in a semi-popular idiom.

"The Ode is cosmopolitan enough to raise a question as to kinships in several directions, but it does not sound derivative in the sense of much music that acknowledges Stravinsky, Hindemith, Schoenberg or, as the case may be, Ravel or the modern Italians, as its prototype. These considerations stated, a question remains as to what the listener may hope to get out of this music. . . . Design, sonorities, rhythmic successions, sundry details that can be regarded as purely musical rather than in any sense literary or even emotional, can justify a composition such as this Ode. The ear can find its satisfactions in beauty, power or some other salient attribute of the material and the handling of that material

"For this reviewer the work sounds like a praxis [or test-exercise], representing in the abstract something which, when transferred to paper and realized in sound, is not very musical. The passing of a little time may change this feeling; we can only record today that the writing seems to us more individual than the ideas and that the result strikes us as barren of any meaning or message or musical appeal."

The Times, represented at the concert by H. T., was also brief and of no decided mind: "The impression, after one hearing, is that the composer has not disguised enough, or perhaps placed too great faith in ,his thematic material. For the composition, scored as it is for very large orchestra, has more body than weight. This does not mean that Mr.Copland worked in vain. On the contrary, there are pages in the Ode that are authentic; that reveal that he has something to say and is finding the way to expression. This is true of the third section, which was well conceived and had a broadly lyrical and flowing line. Other sections of the music were at least interesting, if clearly derivative in many places. But the point to be stressed is that Mr. Copland is not seeking to astound in this music, but to hew to the line. In sincerity there may be growth. . . . He could not have asked for a better peformance."

Addendum

By way of brief footnote, the reproach of derivative matter was also urged in Boston against Mr. Copland's Ode. He was accused of picking a motif here, another there; of taking cue for his procedures now from the celebrated Ixe, again from the less renowned Zed. As a matter of fact nearly all that may be accounted derivative in the Ode passed long since into the common stock of music into which every composer dips nowadays subconsciously. Unless he is blessed with an originality well-nigh inconceivable or isolates himself beyond belief from the world, he may hardly escape the music created around him, read by his eye or sounded in his ear. Grant Mr. Copland all the derivations with which he is reproached; add for good measure a few more that may be discovered—and the essential questions still remain: To what use did he put them and how far did he stamp them with his own quality? On that score even to lukewarm or hostile hearers, the Ode speaks for itself. Page after page, it is unmistakable Copland.

RUSSIAN LIST BY SYMPHONY

Fifth of Tuesday Afternoon Concerts Given

Post Mar 9

For the fifth of the Tuesday symphony concerts, which befell yesterday afternoon, Dr. Koussevitzky had prepared a Russian programme. On it were the "Classical" Symphony of Prokofieff, the pictorial Prelude to Moussorgsky's opera "Khovantchina," Tcherepnin's Eight Miniatures "After a Russian Illustrated Alphabet," which the composer himself had introduced to us earlier in the season, and finally, the "Pathetic" Symphony of Tchaikovsky.

Of Dr. Koussevitzky's and the orchestra's way with these so widely dissimilar symphonies, much has already been written. It is difficult to imagine a more ingratiating performance of the one or a more eloquent projection of the other than conductor and men have so often given, and gave again yesterday. Some may find Dr. Koussevitzky's pace in Moussorgsky's Prelude unduly slow, but the dawn which here steals over the housetops of Moscow is no sudden Southern sunrise, while the temptation to make the most of the exquisite sonorities which exist in Rimsky-Korsakov's version of his friend's music must be great indeed. The miniatures of Tcherepnin were presented by Dr. Koussevitzky with no less conviction and communicative ardor than when they were heard under their composer's baton and as has already been observed, there is in this delightful if unpretentious suite much suitable material for the impending Pop concerts. No doubt more than one of these pieces will find its way to Mr. Fiedler's programmes.

Throughout the afternoon the audience was more than unusually cordial in its reception of the music, in its tribute to the vitalizing performance of these Slavic pieces.

Dr. Koussevitzky's Russian Afternoon

Trans. Mar 9

THE fifth Tuesday concert of the Boston Symphony Orchestra, brought yesterday, unannounced and unheralded, an all-Russian program; Prokofiev's "Classical" Symphony; the Prelude to Musorgsky's opera, "Khovantchina"; Nicolai Cherepnin's Eight Miniatures After a Russian Illustrated Alphabet; Chaikovsky's Sixth Symphony, in B minor, popularly known as the "Pathetic."

The charm of Prokofiev's little symphony does not fade. After much repeated hearing one does not find oneself tiring of it. Nor is there a particle of evidence that conductor and men tire of playing it. It has long been a particularly bright star in the large and bright constellation of things that Dr. Koussevitzky does superlatively well. Its brightness was entirely undimmed yesterday.

And what a gorgeous thing the prelude to Musorgsky's "Khovantchina" is! One hardly needs the description that it "illustrates the coming of dawn over the Red Square in the Kremlin at Moscow" to feel the cumulative force of it, to perceive its magnificent coloring. And yet the imagined visual image and the perceived aural effects greatly heighten each the other. Once more hats off to conductor and men in token of a performance that fully matched the high imaginings of the composer.

Eight of Cherepnin's miniatures after Benois have come to be the order of the day: Arab-boy, Egypt, Baba-jaga, Stars, "Mama," General, The Forest, The Czarina. Fanciful, imaginative, in places mildly descriptive they are. And, it can now be said, one prefers Dr. Koussevitzky's way with them to that of the composer. Hearing them yesterday one begins to suspect that they will hold higher place than one had imagined.

And after the intermission, Chaikovsky's "Pathetic." That Dr. Koussevitzky habitually works wonders with it has become a by-word here in Boston these years. Its deep gloom he intensifies; its marvellous grace he intensifies; its stirring clamors he intensifies. And all without stepping out of the essential frame of the work, without sacrificing proportion or inherent character of the several parts. Everything is part of a wondrously conceived, astoundingly grandiose scheme. Through it Koussevitzky is beckoning to Chaikovsky across space and time: "You builded better than you knew."

A. H. M.

SYMPHONY CONCERT

An all-Russian program was chosen by Dr. Koussevitzky for the fifth Tuesday afternoon concert of the Boston Symphony orchestra, which was given yesterday in Symphony hall. Prokofieff's "Classical" Symphony, Op. 25, Moussorgsky's prelude to "Khovantchina," N. Tcherepnin's Eight Miniatures "after a Russian illustrated alphabet" (Arab-Boy, Egypt, Babajaga, Stars, Mama, General, the Forest, the Tsarina), and Tchaikovsky's Sixth Symphony (the "Pathetic"), Op. 74, in B minor, were the works performed to the evident pleasure of a large audience.

It was a program which set forth in reversed order a condensed panorama of changing musical fashions—from the would-be neo-classicist Prokofieff back to the emotional romantic Tchaikovsky, by way of the colorist Tcherepnin and a Moussorgsky half nationalist, half impressionist. The extraordinarily neat workmanship of Prokofieff's attempt to project Mozart (or was in Haydn?) into the present, once more compelled admiration, while its sparkling spirits, its

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slyly humorous modulations into irrelevant keys, brought involuntary smiles—even laughter. To write a musical joke that will raise a laugh—not derision—by purely musical means, and without calling in the aid of such comic instruments as the contra-bassoon, is an achievement. Of purer beauty, unmarred by confusion of styles and purposes, was the charming prelude to Moussorgsky's "Khovantchina," with its irresistible suggestion of morning freshness and fragrance, its limpidly floating melody that might be a Russian folk song. The prelude was beautifully played by the orchestra, with exquisite purity of tone and calmness of mood.

Tcherepnin's miniatures, vividly drawn and colored little sketches, of admirable conciseness, were generally pleasurable in their unassuming way. Of these pieces, inspired by an illustrated alphabet, some may have liked best "The Forest," with its idyllic picture of moonlight, faun, and dryads—a picture for which the painter had helped himself liberally to the colors on Debussy's palette; others may have preferred "Maman," with its charming berceuse-like tune, or the toy warfare of "General," or the miniature ceremonial pomp of "The Tsarina." All were pleasing, if unimportant.

The tunes of Tchaikovsky's "Pathetic" symphony are so good, its lamentations so poignant, its outbursts so effective, that one could wish that a relentless hand armed with a pruning knife had gone through the score to cut out two-thirds of the endless and insufferable reiterations by which the material was inflated into a symphony of dignified proportions and into a target for the not wholly undeserved contempt of modern musicians. The movement that wears best is the delightful and exhilarating third movement. Dr. Koussevitzky's reading of the work, brilliantly effective as a whole, seemed, however, often to accentuate unduly the posturing self-pity that exudes from its groaning phrases.

S. S.

Herald Mar. 9

SYMPHONY HALL

Boston Symphony Orchestra

For the fifth concert of the Tuesday afternoon series Mr Koussevitzky presented an all-Russian program.

Obviously the conductor is fond of the Prokofieff "Classical" Symphony, for it has become one of the staple items of his programs. Mr Koussevitzky's beautiful treatment of Mozart is carried over to the Mozartian aspects of Prokofieff's work. The conductor's profound understanding of the meaning and spirit of the moderns does the rest. Each delicate significance, every last gleam of irony—as in the bright shimmer of the larghetto—Mr Koussevitzky indicates with point and deftness.

The orchestra used its most varied and mysterious colors in evoking the picture of the break of dawn over the Red Square in the Kremlin at Moscow, as portrayed in Moussorgsky's Prelude to the Opera "Khovantchina."

Aside from their sustained charm, Nikolai Tcherepnin's fantastic "Eight Miniatures" are perfect examples of the ability of Russian music to make a definite pictorial effect without waste or superfluity of material. "The Tsarina," ending the suite, set the stage admirably for the last portion of the program—Tschaikowsky's "Pathetic" Symphony.

Those who expected this work to mark the highest point in the program were not disappointed. It was beautifully played. The first movement, in particular, bore superb emphasis on each emotional significance. Each movement, however, was heard with rapt eagerness, and it is a tribute both to work and performance that when the last note had faded into oblivion, there was a moment's definite reluctance on the part of the audience to tear itself away from the spell.

The last concert of this series occurs Tuesday afternoon, April 19.

Globe Mar 9

Trans. Mar. 9

Hindemith in New York

In the second concert of the Symphony Orchestra in New York last week, Dr. Koussevitzky included Hindemith's "Konzertmusik" written for its jubilee and lately played at home. The audience received the piece warmly. With scarcely an exception the reviewers were like-minded. Said Mr. Henderson in The Sun:

> In such a composition Hindemith places himself upon solid rock. He does nothing that can fairly be called freakish; nothing that is not properly within the province of music as a mode of beauty; nothing that should fail to commend itself to the taste of cultivated music-lovers, except those wrapped in despair since Brahms ceased to create. The present writer believed eight years ago when he heard the quartet in C major that Hindemith had found the open gate to the future; the composition played Saturday confirmed the faith.

And Mr. Thompson in The Evening Post: "This 'Konzertmusik' is one of the sturdiest and most convincing works that have come out of Central Europe in the post-war years. It avoids the romantic and the frankly emotional, but the effect is not merely that of ingenious writing in an advanced idiom. There is material that stands muster for its own sake and it is used, polytonally and otherwise, with a sure hand. Each of the two movements proceeds inexorably toward its goal. The brass writing is bold; the strings bite deep. This may not be music to build affections, but it is music to silence the scoffer and provoke thought."

See Page 150 for Mar 8 criticisms

Plays and Players --- Music and Musician

From Western Pen Prairies In Tone-Poem

To the Symphony Concerts, Bearing Gifts, Comes Leo Sowerby

TO INTRODUCE to the audiences at the Symphony Concerts Leo Sowerby, composer of music in Chicago, whose tone-poem, "Prairie," will be played for the first times in Boston and the East on Friday and Saturday. . . . Mr. Sowerby was born in Michigan at Grand Rapids on May 1, 1895. At fourteen he went to Chicago to study music. His teachers were Lampert and Percy Grainger for the piano; Arthur Olaf Andersen for harmony, counterpoint and composition—all of the American Conservatory. He has had no further instruction and is thus in a full sense a product of Chicago. During the German War he was a bandmaster in the American Army. In 1921 he went to Rome as first holder of the fellowship in music at the American Academy. To secure this grant he was not obliged to enter any competition. It was allotted to him in recognition of works already composed and played. Since his return from Rome he has been teacher of theory and composition in the American Conservatory at Chicago and organist in Chicago churches.

For a personal touch, let Karleton Hackett of the Chicago Evening Post repeat the words with which he hailed the youth's appointment to the Roman fellowship: "Well, young Leo Sowerby, our own red-headed Sowerby, has been chosen as the first American composer to join the American Academy at Rome. . . . An enterprising youth is Mr. Sowerby, and not for nothing did nature use her most brilliant pigments on his exterior decoration. The inside of his head was as well provided for as the outside, and he has the nerve to tackle anything."

The best proof of these sayings was the concert of Sowerby's works given by members of the Chicago Orchestra under Eric De Lamarter in 1917. The city was flooded with posters bearing the startling legend: "Leo Sowerby: His Works." The concert was proposed only a month before it was to take place. Sowerby, was then twenty-one years old; had intensively followed the study of music for no more than seven years. Of the works to be played not more than half or two-thirds existed in definitive form. Much actual composition was still to be done and more orchestration A piano-concerto with soprano obbligato was to be heard for the first time. In it Mr. Sowerby was to make his début as concert-pianist. Most of his daytime hours were spent, as Mr. De Lamarter says, "in nagging students at the American Conservatory into a knowledge of musical theory." Most of the nights preceding the concert were spent on his scores. On the night immediately before it he and his friends were still at work on the score of the concerto at three o'clock in the morning. That was the young man's way of conserving his energies for his pianistic début! The score, by the way, was not completely assembled until eleven o'clock on the day of performance.

The chief influences on the formation of Sowerby's style were those of Franck and d'Indy. But there were other temporary influences. Mr. De Lamarter, writing of Sowerby at the age of seventeen, mentions one: "Hence it came that the obsession of Max Reger, who was his high god for a season or so, ceased when he decided that ink-floods, prolific and erudite vanity, and a silo-seasoned fantasy, were not the concomitants of absolute art." In 1917, in Sowerby's twenty-first year, Mr. De Lamarter writes: "At present Vincent d'Indy—and ever César Franck—is the palladium of utter musical truth to him, with the modifying influence of Percy Grainger, like a gleeful imp in the background of the French master's Gothic solemnity." After a notable performance of something of Schönberg by the Chicago Symphony Orchestra, there was also a time when this composer affected Sowerby as is evident from a Suite for Violoncello and Piano. But in the Concerto above mentioned (it was later revised into a somewhat less exuberant version, without the soprano voice) he showed a tendency to free himself from his models. The Grainger spirit, however, has now and again cropped out, as witness such titles as "Irish Washerwoman" (1919); "Money Musk" (1924); "Pop Goes the Weasel" (1927).

Indeed, there is probably no factor in modern musical method that Sowerby has not at one time or other explored. Jazz had its inning with two works for Paul Whiteman's orchestra, entitled "Syncopata" and "Monotony," one of which was played in Boston. His use of modern devices will become evident on the harmonic side from a note about his Second Symphony, presently to be quoted; on the rhythmic side from the analysis of "Prairie." which is the point of departure for this article. It has been said that Sowerby, whose backgrounds have brought him into relatively little contact with the currents of European music, has been able thus to stick more closely to that which is indigenously American. If one were to mention a single outstanding quality in him, it would probably be his exuberance of spirit, an exuberance so great that it carries a definite originality inevitably in its train. That this originality sometimes amounts to nothing more or less than waywardness, only helps to prove the point. He once said to a friend, in discussing the dictum of certain critics that a certain work of his was formless: "Form, I guess, is doing what they expect you to do."

Sowerby has been a prolific composer. Of the several lists of his works that have come to hand, every one includes some titles that the others do not contain, indicating creative activity to the point of prodigality. Though still under forty, he already has to his credit no less than ten orchestral works of considerable dimensions, including two symphonies; a cantata that requires thirty-five minutes in performance ("The Vision of Sir Launfal" 1926); an equal number of pieces of chamber music, including a full string quartet, a sonata for violin and piano, another for 'cello and piano. More or less of his chamber music has been played at the Berkshire festivals. There is also a Symphony for Organ.

The following comment on Sowerby's Second Symphony written by Glenn Dillard Gunn, after the first performance on March 29, 1929, by the Chicago Symphony Orchestra, will throw some light on the composer's musical present: "In the first movement the themes are so striking, the harmonies so stirring, and the development so impressive in its application of the technic of tonal beauty that the subtitle [sonatina] is misleading. This is sane modern music. It expounds an art of counterpoint that is greatly complex. But one need not listen to it horizontally as melody against melody. One can hear it at all times vertically as chord superimposed upon chord."

Of the second movement: "Its melodies discourse warmly of beauty. Its harmonies glow with a curiously penetrating light." Of the last movement a fugue: "An instantly recognizable harmonic structure which may be dissonant but is never cacophonous." Of the whole,—"It is not necessary [for Sowerby]to write a thesis on polytonality to disguise any possible poverty of ideas; for there is none. This composer, though an American, is an artist with imagination, feeling, and the skill to correct the distorted idiom of the present and set music again in the right direction."

That apologists for the "distorted idiom" feel otherwise is apparent from Paul Rosenfeld's recent article, "The New American Music" in Scribner's Magazine. Mr. Rosenfeld writes, "The American works which have recently called themselves to critical attention as distinguished manipulations of sonorous material . . . are signed by one of these seven names: Villa-Lobos, Carlos Chavez, Carl Ruggles, Aaron Copland, Roy Harris, Edgar Varese, Roger Sessions." Sowerby he puts into a list of which he says, "It is surely too early to dismiss' them. Others on it are Carpenter, Gruenberg, Whithorne, Morris, Marion Bauer, John Powell, Howard Hanson. Which saying obviously will damn Sowerby for some readers but will only enhance anticipation in others.

"Prairie" was sketched in February of 1929; scored in March and April of the same year. It was played for the first time by the National High School Orchestra at its training camp in Interlochen, Mich., on Aug. 11, 1929, the composer conducting. It is scored for the usual large orchestra. On the flyleaf of the score is a part of the poem of Carl Sandburg on which "Prairie" is based:

> Have you seen a red sunset drip over one of my cornfields, the shore of night stars, the wave lines of dawn up a wheat valley?
>
> Have you heard my threshing crews yelling in the chaff of a straw-pile and the running wheat of the wagon boards my cornhuskers, my harvest hands hauling crops, singing dreams of women, worlds, horizons?

Mr. Borowski's program-note for the first performance in Chicago, March 20, 1931, contained the following quotation, the source of which was not acknowledged: "The symphonic poem, 'Prairie,' is constructed in such a way that sections seeking to interpret the moods of the poet's 'red sunset,' 'shore of night stars,' 'wave lines of dawn,' 'threshing crews yelling in the chaff of a strawpile' follow one another in succession without break or special line of demarcation. At the end, the composer has sought to recall the mood of the beginning which suggests the hush, and perhaps monotony, of the vast stretches of farm-land whose beauty Midwesterners too seldom appreciate, and which Mr. Sandburg has idealized in so American a way in his poem. The composer prefers to make no detailed anaylsis of the purely musical contents of the score, as he feels this scarcely right or necessary in the case of an orchestral 'poem.' Though he desires to make clear that he has not wished to write 'program music,' he asks only of the listener that he imagine himself alone in an Illinois cornfield, far enough away from railways, motor cars, telephones and radios to feel himself at peace and at one with the beauty that is about him. If the situation has something of the 'homely' about it, so much the better for the situation."

To the lecturers upon the Symphony programs at the Boston Public Library Mr. Sowerby has written in a somewhat similar vein: "The work is one in which the portrayal of mood is more important than the development of themes." He has indicated, however, five themes as particularly significant. From a study of the score, one readily discovers the reason for Mr. Sowerby's reluctance to quote themes. For these themes cannot be definitely connected with the pictures suggested in the preceding paragraph, nor are they the only themes of significance. One sees that Mr. Sowerby's inventiveness has once again served him prodigally. The mood is the thing in this tone-poem. And that mood is two-fold, corresponding to the two paragraphs quoted from Mr. Sandburg. There is the quiet, poetical mood of the first paragraph. There follows the raucous, super-energized mood of the second paragraph; after which there is return to the first mood, somewhat broadened, somewhat glorified.

The analyst is as reluctant as Mr. Sowerby to intrude upon this fluid, poetic succession of moods with discussion of the themes. Suffice it to say that three of Mr. Sowerby's five belong to the first division of the tone-poem, the other two to the active middle division. Mr. Sowerby's tempo-indications give further clue to his poetical scheme: "Somber and slow"; "faster but darkly"; "quietly"; "animated"; "much more slowly"; "quietly, mysteriously." Then the section devoted to yelling crews and running wheat: "Fast and machine-like." This section of high exuberance, shows also that the composer has been neither blind nor deaf to the modernist gods of irregular and free rhythm. The section bears the unusual meter signature 7½-4. Later a 7-4 meter signature is explained by a parenthesis 4-4+1½-4+1½-4 The whole is a huge pedal point on a tonic in D minor, broken only here and there, with uncanny intuitive skill, by an occasional measure or two of relief, followed invariably by a resumption of the grinding pedal. The mood grows to the wildest possible exultation. Then, to conclude, the magnified poetical mood of the beginning.

A. H. M.

Eastward Bound

(By Courtesy of C. C. Birchard)

Leo Sowerby: Chicagoan Composer

For the First Times, on Friday and Saturday, He Will Have Place in the Symphony Concerts

Concert-Chroni

Revival from Stravinsky

AT the Symphony Concerts of tomorrow and Saturday, Dr. Koussevitzky will revive the Suite drawn by Stravinsky from his version of Pergolesi's "Pulcinella" as "opera-ballet" in one act, made for the Diaghilev Troupe in 1919, produced in Paris in 1920. Mr. Monteux included numbers from the Suite in a pair of Symphony Concerts nine years ago last December. No part of it has since been heard at Symphony Hall. . . On the flyleaf of the score—writes A. H. M.—stands this note:

> The subject of "Pulcinella" is taken from a manuscript found at Naples and dating from the year 1700. It contains a large number of comedies in which the traditional hero of Neapolitan comedy plays a part. The episode chosen for the "book" of this ballet is entitled "Four Similar Polichinelles."
>
> All the young girls are in love with Pulcinella. The young men, stung by jealously, try to kill him. When they believe themselves to have been successful in this, they dress like Pulcinella to call on their sweethearts. But Pulcinella has had a substitute replace him, who feigned death under the blows of his enemies. Pulcinella himself, in the garb of a magician, brings his double back to life. When the young men, believing themselves rid of him, are visiting their fiancées, the real Pulcinella puts in his appearance and arranges their marriages. He himself weds Pimpinella, with the benediction of his double who in his turn appears as a magician.

From time to time in the "opera-ballet" a tenor, a soprano and a bass sing airs and concerted numbers of Pergolesi. These with other themes from Pergolesi, furnish Stravinsky with his material. Through long passages he acts merely as orchestrator. Elsewhere his own invention furnishes additional sparkle and verve. Though the two do not exactly blend, there is, curiously enough, no feeling of incongruity. Mr. Monteux played only the first half and the Finale of the Suite, calling it Suite One. Dr. Koussevitzky proposes to play all the numbers, viz.:

I. Sinfonia (Overture). This largely in the olden contrapunt style, enriched somewhat by Stravi skian harmonic devices.

II. Serenata. This serenata, chief sung by an oboe in the Suite, is th tenor air in the ballet, "Ment l'erb tta pasce l'aguella," a sort Siciliano.

III. Scherzino; Allegro; Anda tino. All in the light Italian co trapuntal style of Pergolesi's da sometimes dubbed Scarlatian. T Allegro has a brilliant, display violin-solo against a graceful then for woodwinds. The Andantino largely a duet between flute and viol with the featheriest possible acco paniment in the strings.

IV. Tarantella. The whirling It ian dance of this name, for fu orchestra.

V. Toccata. Brightly rhythm largely for wind instruments.

VI. Gavotta, with two variatio Again a typical dance-rhythm, th time entirely for winds. Each var tion faster and more brilliant th the preceding matter.

VII. Duetto. A quick-moving, iro cal movement in which a solo-doub bass and a solo-trombone are pron nent.

VIII. Minuetto and Finale. T Minuet brings many interesting co binations and contrasts of orchestr timbres. The Finale is impetuou More than many another portion the ballet or the suite it shows Stravinsky's characteristic hand.

At the Symphony Concerts of next week on March 18 and 19, Dr. Koussevitzky will mark the hundredth anniversary of the death of Goethe, at Weimar, March 22, 1832, by the performance of Wagner's "Faust" Overture and Liszt's "Faust" Symphony.. In the Finale of the Symphony a small choir from the Harvard Glee Club will assist.

Plays and Players --- Music and Musician

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TO INTRODUCE to the audiences at the Symphony Concerts Leo Sowerby, composer of music in Chicago, whose tone-poem, "Prairie," will be played for the first times in Boston and the East on Friday and Saturday. . . . Mr. Sowerby was born in Michigan at Grand Rapids on May 1, 1895. At fourteen he went to Chicago to study music. His teachers were Lampert and Percy Grainger for the piano; Arthur Olaf Andersen for harmony, counterpoint and composition—all of the American Conservatory. He has had no further instruction and is thus in a full sense a product of Chicago. During the German War he was a bandmaster in the American Army. In 1921 he went to Rome as first holder of the fellowship in music at the American Academy. To secure this grant he was not obliged to enter any competition. It was allotted to him in recognition of works already composed and played. Since his return from Rome he has been teacher of theory and composition in the American Conservatory at Chicago and organist in Chicago churches.

For a personal touch, let Karleton Hackett of the Chicago Evening Post repeat the words with which he hailed the youth's appointment to the Roman fellowship: "Well, young Leo Sowerby, our own red-headed Sowerby, has been chosen as the first American composer to join the American Academy at Rome. . . . An enterprising youth is Mr. Sowerby, and not for nothing did nature use her most brilliant pigments on his exterior decoration. The inside of his head was as well provided for as the outside, and he has the nerve to tackle anything."

The best proof of these sayings was the concert of Sowerby's works given by members of the Chicago Orchestra under Eric De Lamarter in 1917. The city was flooded with posters bearing the startling legend: "Leo Sowerby: His Works." The concert was proposed only a month before it was to take place. Sowerby, was then twenty-one years old; had intensively followed the study of music for no more than seven years. Of the works to be played not more than half or two-thirds existed in definitive form. Much actual composition was still to be done and more orchestration A piano-concerto with soprano obbligato was to be heard for the first time. In it Mr. Sowerby was to make his début as concert-pianist. Most of his daytime hours were spent, as Mr. De Lamarter says, "in nagging students at the American Conservatory into a knowledge of musical theory." Most of the nights preceding the concert were spent on his scores. On the night immediately before it he and his friends were still at work on the score of the concerto at three o'clock in the morning. That was the young man's way of conserving his energies for his pianistic début! The score, by the way, was not completely assembled until eleven o'clock on the day of performance.

The chief influences on the formation of Sowerby's style were those of Franck and d'Indy. But there were other temporary influences. Mr. De Lamarter, writing of Sowerby at the age of seventeen, mentions one: "Hence it came that the obsession of Max Reger, who was his high god for a season or so, ceased when he decided that ink-floods, prolific and erudite vanity, and a silo-seasoned fantasy, were not the concomitants of absolute art." In 1917, in Sowerby's twenty-first year, Mr. De Lamarter writes: "At present Vincent d'Indy—and ever César Franck—is the palladium of utter musical truth to him, with the modifying influence of Percy Grainger, like a gleeful imp in the background of the French master's Gothic solemnity." After a notable performance of something of Schönberg by the Chicago Symphony Orchestra, there was also a time when this composer affected Sowerby as is evident from a Suite for Violoncello and Piano. But in the Concerto above mentioned (it was later revised into a somewhat less exuberant version, without the soprano voice) he showed a tendency to free himself from his models. The Grainger spirit, however, has now and again cropped out, as witness such titles as "Irish Washerwoman" (1919); "Money Musk" (1924); "Pop Goes the Weasel" (1927).

Indeed, there is probably no factor in modern musical method that Sowerby has not at one time or other explored. Jazz had its inning with two works for Paul Whiteman's orchestra, entitled "Synconata" and "Monotony," one of which was played in Boston. His use of modern devices will become evident on the harmonic side from a note about his Second Symphony, presently to be quoted; on the rhythmic side from the analysis of "Prairie," which is the point of departure for this article. It has been said that Sowerby, whose backgrounds have brought him into relatively little contact with the currents of European music, has been able thus to stick more closely to that which is indigenously American. If one were to mention a single outstanding quality in him, it would probably be his exuberance of spirit, an exuberance so great that it carries a definite originality inevitably in its train. That this originality sometimes amounts to nothing more or less than waywardness, only helps to prove the point. He once said to a friend, in discussing the dictum of certain critics that a certain work of his was formless: "Form, I guess, is doing what they expect you to do."

Sowerby has been a prolific composer. Of the several lists of his works that have come to hand, every one includes some titles that the others do not contain, indicating creative activity to the point of prodigality. Though still under forty, he already has to his credit no less than ten orchestral works of considerable dimensions, including two symphonies; a cantata that requires thirty-five minutes in performance ("The Vision of Sir Launfal" 1926); an equal number of pieces of chamber music, including a full string quartet, a sonata for violin and piano, another for 'cello and piano. More or less of his chamber music has been played at the Berkshire festivals. There is also a Symphony for Organ.

The following comment on Sowerby's Second Symphony written by Glenn Dillard Gunn, after the first performance on March 29, 1929, by the Chicago Symphony Orchestra, will throw some light on the composer's musical present: "In the first movement the themes are so striking, the harmonies so stirring, and the development so impressive in its application of the technic of tonal beauty that the subtitle [sonatina] is misleading. This is sane modern music. It expounds an art of counterpoint that is greatly complex. But one need not listen to it horizontally as melody against melody. One can hear it at all times vertically as chord superimposed upon chord."

Of the second movement: "Its melodies discourse warmly of beauty. Its harmonies glow with a curiously penetrating light." Of the last movement a fugue: "An instantly recognizable harmonic structure which may be dissonant but is never cacophonous." Of the whole,—"It is not necessary [for Sowerby]to write a thesis on polytonality to disguise any possible poverty of ideas; for there is none. This composer, though an American, is an artist with imagination, feeling, and the skill to correct the distorted idiom of the present and set music again in the right direction."

That apologists for the "distorted idiom" feel otherwise is apparent from Paul Rosenfeld's recent article, "The New American Music" in Scribner's Magazine. Mr. Rosenfeld writes, "The American works which have recently called themselves to critical attention as distinguished manipulations of sonorous material . . . are signed by one of these seven names: Villa-Lobos, Carlos Chavez, Carl Ruggles, Aaron Copland, Roy Harris, Edgar Varese, Roger Sessions." Sowerby he puts into a list of which he says, "It is surely too early to dismiss' them. Others on it are Carpenter, Gruenberg, Whithorne, Morris, Marion Bauer, John Powell, Howard Hanson. Which saying obviously will damn Sowerby for some readers but will only enhance anticipation in others.

"Prairie" was sketched in February of 1929; scored in March and April of the same year. It was played for the first time by the National High School Orchestra at its training camp in Interlochen, Mich., on Aug. 11, 1929, the composer conducting. It is scored for the usual large orchestra. On the flyleaf of the score is a part of the poem of Carl Sandburg on which "Prairie" is based:

> Have you seen a red sunset drip over one of my cornfields, the shore of night stars, the wave lines of dawn up a wheat valley?
>
> Have you heard my threshing crews yelling in the chaff of a straw-pile and the running wheat of the wagon boards my cornhuskers, my harvest hands hauling crops, singing dreams of women, worlds, horizons?

Mr. Borowski's program-note for the first performance in Chicago, March 20, 1931, contained the following quotation, the source of which was not acknowledged: "The symphonic poem, 'Prairie,' is constructed in such a way that sections seeking to interpret the moods of the poet's 'red sunset,' 'shore of night stars,' 'wave lines of dawn,' 'threshing crews yelling in the chaff of a strawpile' follow one another in succession without break or special line of demarcation. At the end, the composer has sought to recall the mood of the beginning which suggests the hush, and perhaps monotony, of the vast stretches of farm-land whose beauty Midwesterners too seldom appreciate, and which Mr. Sandburg has idealized in so American a way in his poem. The composer prefers to make no detailed anaylsis of the purely musical contents of the score, as he feels this scarcely right or necessary in the case of an orchestral 'poem.' Though he desires to make clear that he has not wished to write 'program music,' he asks only of the listener that he imagine himself alone in an Illinois cornfield, far enough away from railways, motor cars, telephones and radios to feel himself at peace and at one with the beauty that is about him. If the situation has something of the 'homely' about it, so much the better for the situation."

To the lecturers upon the Symphony programs at the Boston Public Library Mr. Sowerby has written in a somewhat similar vein: "The work is one in which the portrayal of mood is more important than the development of themes." He has indicated, however, five themes as particularly significant. From a study of the score, one readily discovers the reason for Mr. Sowerby's reluctance to quote themes. For these themes cannot be definitely connected with the pictures suggested in the preceding paragraph, nor are they the only themes of significance. One sees that Mr. Sowerby's inventiveness has once again served him prodigally. The mood is the thing in this tone-poem. And that mood is two-fold, corresponding to the two paragraphs quoted from Mr. Sandburg. There is the quiet, poetical mood of the first paragraph. There follows the raucous, super-energized mood of the second paragraph; after which there is return to the first mood, somewhat broadened, somewhat glorified.

The analyst is as reluctant as Mr. Sowerby to intrude upon this fluid, poetic succession of moods with discussion of the themes. Suffice it to say that three of Mr. Sowerby's five belong to the first division of the tone-poem, the other two to the active middle division. Mr. Sowerby's tempo-indications give further clue to his poetical scheme: "Somber and slow"; "faster but darkly"; "quietly"; "animated"; "much more slowly"; "quietly, mysteriously." Then the section devoted to yelling crews and running wheat: "Fast and machine-like." This section of high exuberance, shows also that the composer ha been neither blind nor deaf to the modernist gods of irregular and free rhythm. The section bears the unusual meter signature 7½-4. Later a 7-4 meter signature is explained by a parenthesis 4-4+1½-4+1½-4 The whole is a huge pedal point on a tonic in D minor, broken only here and there, with uncanny intuitive skill, by an occasional measure or two of relief, followed invariably by a resumption of the grinding pedal. The mood grows to the wildest possible exultation. Then, to conclude, the magnified poetical mood of the beginning.

A. H. M.

Eastward Bound

(By Courtesy of C. C. Birchard)

Leo Sowerby: Chicagoan Composer

For the First Times, on Friday and Saturday, He Will Have Place in the Symphony Concerts

Concert-Chronicle

pre

Revival from Stravinsky

AT the Symphony Concerts of tomorrow and Saturday, Dr. Koussevitzky will revive the Suite drawn by Stravinsky from his version of Pergolesi's "Pulcinella" as "opera-ballet" in one act, made for the Diaghilev Troupe in 1919, produced in Paris in 1920. Mr. Monteux included numbers from the Suite in a pair of Symphony Concerts nine years ago last December. No part of it has since been heard at Symphony Hall. . . On the flyleaf of the score—writes A. H. M.—stands this note:

> The subject of "Pulcinella" is taken from a manuscript found at Naples and dating from the year 1700. It contains a large number of comedies in which the traditional hero of Neapolitan comedy plays a part. The episode chosen for the "book" of this ballet is entitled "Four Similar Polichinelles."
>
> All the young girls are in love with Pulcinella. The young men, stung by jealously, try to kill him. When they believe themselves to have been successful in this, they dress like Pulcinella to call on their sweethearts. But Pulcinella has had a substitute replace him, who feigned death under the blows of his enemies. Pulcinella himself, in the garb of a magician, brings his double back to life. When the young men, believing themselves rid of him, are visiting their fiancées, the real Pulcinella puts in his appearance and arranges their marriages. He himself weds Pimpinella, with the benediction of his double who in his turn appears as a magician.

From time to time in the "opera-ballet" a tenor, a soprano and a bass sing airs and concerted numbers of Pergolesi. These with other themes from Pergolesi, furnish Stravinsky with his material. Through long passages he acts merely as orchestrator. Elsewhere his own invention furnishes additional sparkle and verve. Though the two do not exactly blend, there is, curiously enough, no feeling of incongruity. Mr. Monteux played only the first half and the Finale of the Suite, calling it Suite One. Dr. Koussevitzky proposes to play all the numbers, viz.:

he suite it shows Stracteristic hand.

I. Sinfonia (Overture). This largely in the olden contrapunt style, enriched somewhat by Stravi skian harmonic devices.

II. Serenata. This serenata, chie sung by an oboe in the Suite, is t tenor air in the ballet, "Ment l'erb tta pasce l'aguella," a sort Siciliano.

III. Scherzino; Allegro; Anda tino. All in the light Italian co trapuntal style of Pergolesi's da sometimes dubbed Scarlatian. T Allegro has a brilliant, displayf violin-solo against a graceful then for woodwinds. The Andantino largely a duet between flute and viol with the featheriest possible accor paniment in the strings.

IV. Tarantella. The whirling It ian dance of this name, for fu orchestra.

V. Toccata. Brightly rhythm largely for wind instruments.

VI. Gavotta, with two variatio Again a typical dance-rhythm, t time entirely for winds. Each var tion faster and more brilliant th the preceding matter.

VII. Duetto. A quick-moving, iro cal movement in which a solo-doub bass and a solo-trombone are pro nent.

VIII. Minuetto and Finale. T Minuet brings many interesting co binations and contrasts of orchest timbres. The Finale is impetuo More than many another portion

At the Symphony Concerts of next week on March 18 and 19, Dr. Koussevitzky will mark the hundredth anniversary of the death of Goethe, at Weimar, March 22, 1832, by the performance of Wagner's "Faust" Overture and Liszt's "Faust" Symphony.. In the Finale of the Symphony a small choir from the Harvard Glee Club will assist.

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Herald

ATURDAY, MARCH 12, 193

MUSIC

SOWERBY'S "PRAIRIE"

By PHILIP HALE

The 18th concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, took place in Symphony hall yesterday afternoon. The program was as follows: C. P. E. Back-Steinberg, concerto in D major for orchestra; Stravinsky, suite from the ballet, "Pulcinella" for small orchestra (after Pergolesi); Debussy, two nocturnes: nuages and Fetes; Sowerby, "Prairie," poem for orchestra (first time in Boston); Strauss, "Till Eulenspiegel's Merry Pranks."

Mr. Sowerby's "Prairie" was composed in 1929, and performed at Interlochen, Michigan, in that year. There have been performances by the symphony orchestras of Detroit and Chicago in 1931. Here is an American composer who cannot say that he has been slighted by conductors. The long list of his works with dates of performances shows that he has been recognized.

"Prairie" has for an argument passages from a poem by Carl Sandburg, who asks: "Have you seen a red sunset drip over one of my cornfields?" The poet also asks if the reader has seen "the shores of night stars, the wave lines of dawn up a wheat valley?" Mr. Sandburg is further inquisitive. He asks if the reader has heard "threshing crews yelling in the chaff of a strawpile and the running wheat of the wagon boards" and harvest hands singing dreams of women, worlds, horizons." Perhaps corn-huskers and harvest hands in Illinois sing of women; this is indeed probable; but we doubt if they sing of horizons. The lines from this poem might well suggest both pictorial and emotional music. Mr. Sowerby in his description of his music tells us that the sections seek to interpret the moods of the poet; that the beginning "suggests the hush and perhaps monotony of the vast stretches of farm land," and then he remarks that he has not wished to write program-music.

Mr. Sandburg is an American poet who sings of his country. Mr. Sowerby's music might have been written by any foreigner feeling the hush and monotony of the plain near his village. Unfortunately in "Prairie" there is no suggestion of nationality. One does not complain because the composer has made no use of what are loosely known as "folk songs" or art-songs in the folk-song manner. One does not ask for example that the corn-huskers should warble sweetly that good old song, "When the corn is waving, Annie dear." It is true "that the orchestra gives one an idea of the threshing crews yelling, in fact they make a devil of a noise, but it would be a greater pleasure to be told in music the dreams of the farm hands about horizons.

In "Prairie" the composer shows a lack of imagination. He does not even remind one of the hush and monotony of the prairie. With what simple means Borodin showed us the loneliness of a Russian steppe! Nor are Mr. Sowerby's lusty workers in the cornfield any different from orchestral shouters in any country from China to Peru, or from demons below or heavenly hosts above chorusing rage or joy.

"Prairie" is uninterestic music, program or no program. How different is "The Plains," in Ode Symphonie by Jabez Tarbox (1854). Mr. John Phoenix wrote a long analysis of this "greatest musical achievement that has been presented to an enraptured public."

"The Symphonie opens upon the wide and boundless plains in longitude 115 degrees West, latitude 35 degrees 21:03 North, and about 60 miles from the west bank of Pitts river. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E flat clarinet . . . A few notes on the piccolo calls the attention to a solitary antelope, picking up mescal beans in the foreground." The continuing analysis shows that Jabez Tarbox could be pictorial, imaginative, emotional.

The suite "Pulcinella" had not been played here by the orchestra since 1922. There are amusing sections; some ingeniously orchestrated; but for full appreciation there is need of the stage dances. The Concerto by C. P. E. Bach, well arranged by Steinberg, with its beautiful slow movement; the nocturnes by Debussy, and Strauss's masterpiece which must henceforth always be associated with Dr. Koussevitzky's amazingly brilliant interpretation, were keenly relished by the audience.

The concert will be repeated tonight. The program of next week is arranged in memory of Goethe's death, March, 1832: Wagner's A Faust overture and Liszt's . . . Faust Symphony. In the rformance of the Symphony the Har d Glee Club will assist.

Post

DAY, MARCH 12, 1

SYMPHONY PRESENTS A NOVELTY

Sowerby's "Prairie" One Piece From Five Composers

BY WARREN STOREY SMITH

The Symphony Concert of yesterday was one without a symphony, one which offered music by five composers, and one which ran to pieces either familiar or of no great consequence.

FOR FOURTH TIME

Yesterday, for the fourth time since his coming to Boston, Dr. Koussevitzky found place on a programme for the concerto in D major of Carl Philipp Emanuel Bach as arranged, at the conductor's own suggestion, by Maximilian Steinberg. The first and last movements of this work which Dr. Koussevitzky rescued from oblivion are not important; the Andante that comes between is music of haunting beauty which deserves the emphasis Dr. Koussevitzky has put upon it, even if the other divisions do not. Finely and expressively played yesterday, this Concerto was warmly applauded.

Like all conductors, Dr. Koussevitzky has his favorite pieces. Not only Bach's Concerto, but Debussy's Nocturnes "Clouds" and "Festivals" and Strauss' "Till Eulenspiegel," also played yesterday, have several times been heard in Symphony Hall since Dr. Koussevitzky has been among us. Whether or not they have been heard to surfeit is purely a matter of individual opinion. At all events the performance of Debussy's musical impressions was yesterday again a triumph for conductor and players, while many have praised Dr. Koussevitzky's version of "Till," which yesterday plainly pleased the audience as a whole.

Solo for Double Bass

Only a hypercritical carper would suggest that Dr. Koussevitzky has steadily failed, at least in degree, to bring from this music either the folksy spirit or the sly and ironic humor which are its most characteristic qualities. With him, some feel, the one is partially lost in misplaced sentimentality, the other in a too conscious manipulation of effect. Perhaps it might suffice to say that the Koussevitzky "Till" is over-interpreted.

Of the remaining pieces on yesterday's list, one, Leo Sowerby's "Prairie," was a novelty; the other, the suite for small orchestra from Stravinsky's ballet "Pulcinella," after Pergolesi, had not been heard here since Mr. Monteux introduced it to us in 1922. No doubt "Pulcinella" is as charming on the stage as various London reviewers found it to be when Diaghliev's Russian Ballet presented it in the British capital 13 years ago. But in the concert hall, despite Stravinsky's ingenious efforts to give it point and color, Pergolesi's music is for the most part tenuous and at times it is dull. The performance yesterday was a remarkable one and especial praise must be written of Mr. Kunze's playing of the measures for solo double-bass.

Sowerby's "Prairie"

Inspired by a poem of Carl Sandburg, Mr. Sowerby, whose name appeared yesterday for the first time on a Symphony programme, would in his "Prairie" suggest in tone the sweep and expanse of a Western wheat field, the boisterous activity of the reapers, and again the far-stretching, billowing fields. If there is beauty in this American vista, there is also monotony. Both are reflected in Mr. Sowerby's music; the latter, one feels, more than the former.

This tone poem displays harmonic and rhythmic resourcefulness and, saving an occasional turgidity, is well orchestrated, but it shares the crying fault of so many contemporary pieces, a lack of salient thematic ideas.

Globe MUSIC mar 12

SYMPHONY HALL

Boston Symphony Orchestra

The unfamiliar numbers on the program of yesterday's Symphony concert were the suite from Stravinsky's ballet "Pulcinella" and a tone poem, "Prairie," by the young Chicago composer, Leo Sowerby. The concerto for orchestra arranged at Dr Koussevitzky's suggestion by Steinberg from a chamber piece by Carl Philip Emanuel Bach, two of Debussy's nocturnes, and Richard Strauss' "Till Eulenspiegel" filled the remainder of the concert.

Mr Monteux, 10 years ago, conducted here excerpts from Stravinsky's "Pulcinella," which included some of the numbers heard yesterday, but there has been no other performance in Boston. Stravinsky's score is based on music by Pergolesi, which he arranged, with some alterations and additions, for a ballet produced in 1920 by Diaghilev's company. Only a careful study of the scores would show just what Stravinsky drew from Pergolesi and what he contributed.

The result is a spirited and charming succession of brief movements, full of rhythmic vitality and melodic grace, but rather fragmentary when heard as a concert piece, without the accompanying stage spectacle for which it was intended. If the great 18th century composer sometimes speaks with a Bolshevik accent, it merely adds piquancy to the music. The scoring is a miracle of ingenuity and quite in 18th century style. There is in one section a prominent solo part for the double bass, which won Mr Kunze several rounds of applause.

Mr Sowerby's "Prairie," played for the first time in Boston, is meant to suggest lines from the like-named poem by Carl Sandburg. The listener is asked to imagine himself alone in a remote prairie cornfield, feeling in succession the moods suggested by the poet's phrases "red sunset," "shore of night stars" "wave lines of dawn," and "threshing crews yelling in the chaff of a straw pile." The composer disclaims any intention of writing "program music" of the literal pictorial type, however.

The opening measures, suggestive of sunset, have in their sonorous shifting harmonies genuine atmospheric quality. They do evoke a mood. But, like most American composers, Mr Sowerby is incapable of sustained eloquence, yet eager to be dramatic, to be intense, to be heroic. He soon falls into a rather naive bombast, akin to the flights of rhetoric of the old-fashioned "spread eagle" orator. His music lacks subtlety of style and complexity of texture. The scoring for orchestra suggests that he composes at the organ, and then arranges for orchestra, as Schumann too plainly composed at the piano, and then orchestrated. The performance was painstakingly eloquent. It was applauded with some degree of cordiality.

Dr Koussevitzky's conducting in the "Nuages" and "Fetes" of Debussy, and in Strauss' "Till" had in addition to the fervor, the eloquence that marks nearly all his interpretations, a clarity, a precision, a brilliance of style as well as of substance that indicated once more how notable his progress as a conductor has been. Now in music like this, which he loves, and which he knows thoroughly, he has all the attributes of a really great conductor. Enthusiasm, temperament, and unsparing energy and industry he has always shown. Now these great and rare qualities frequently bear fruit in performances which it would be hard for any conductor and any orchestra to surpass.

One does not share his enthusiasm for the concerto made by Steinberg from music by C. P. E. Bach. Whatever the original chamber piece may be like, this concerto for orchestra is turgid, with more sound than musical substance. The andante, especially, is dry and dull, just what an andante should not be.

Next week, in honor of the centenary of Goethe's death the program will be Wagner's "Faust" overture and Liszt's "Faust" symphony. P. R.

MUSIC

Herald mar 8

MONDAY SYMPHONY CONCERT

Dr. Koussevitzky's program for the fifth concert of the Boston Symphony orchestra's Monday series, was as follows: Beethoven, Symphony No. 4 in B flat major, Op. 60; Debussy, Two Nocturnes (Nuages, Fetes); Sowerby, "Prairie," Poem for orchestra; Strauss, "Till Eulenspiegel," Op. 28. It was a program that fell with unusual distinctness into two violently contrasted portions, with the intermission lying like a frontier between the "absolute" music of Beethoven on the one side and the pictorial and programmatic music of Debussy, Sowerby, and Strauss on the other. To attempt, while in the midst of the program's second half, momentarily to project the mind back into Beethoven's B flat symphony, was to realize vividly how different a function now was being performed—by tone and timbre—that two different arts were in question.

The orchestra played the symphony with exceeding grace, spirit, and clarity. One of the least frequently performed of the nine, perhaps because less portentous than, for example, the third and fifth, it is predominantly sparkling and joyous, with the exception of the two adagios—the foreboding introduction and the meditative second movement. It thus conflicts unpardonably with the accepted portrait of the frowning and tortured Beethoven.

In "Nuages" and in "Fetes" Debussy's incredibly cunning synthesis of instrumental timbres, of delicately shifting harmonies and significant rhythms—devised for their suggestive force—excited undiminished admiration both by its power of evoking scenes and moods and by the subtle beauties of sound it evolved.

Sowerby's "Prairie," a poem for orchestra based on a poem of the same name by Carl Sandburg, seemed, for all its American subject, to owe much to Debussy's technique of tone-painting. This is perhaps hardly a reproach, for nobody has yet satisfactorily explained exactly how to write recognizably American music that is not Negroid, if indeed the thing is conceivable. But Mr. Sowerby can be justly reproached with having failed both to live up to the elaborate program outlined in the poem and to give us music that is tolerably interesting in its own right, conscientiously and carefully made though it is. The passages in which the "red sunset," the "shore of night stars," the "wave lines of dawn," are depicted may be recognized with the exercise of a little imagination and good will. But one feels that this is not "homely" but tired and sophisticated music; it lacks the spirit of its subject.

"Till Eulenspiegel" wears better than most of Strauss's descriptive tone poems —perhaps because it is the least subjective, because in it the composer is for once not glorifying himself or exulting in his own domestic felicity. The picaresque humor and the musical unity and charm of the piece make it enduringly delightful. It was brilliantly played last night—Dr. Koussevitzky has always found it particularly congenial.

A large audience applauded with energetic warmth. S. S.

Post mar 8

FIFTH MONDAY SYMPHONY

Pieces From Regular List Are Performed

The last but one of the season's Monday concerts took place at Symphony Hall last evening before the usual capacity audience. For this concert there was no soloist and Dr. Koussevitzky had made the programme entirely from pieces played during the present season at the regular concerts. Of these Debussy's two nocturnes, "Clouds" and "Festivals," Leo Sowerby's "Prairie" and Strauss' "Till Eulenspiegel's Merry Pranks" were taken from the programme of the concert of last Friday and Saturday. Before them came Beethoven's Fourth Symphony, heard much earlier in the season.

With the Fourth Symphony, as with several of the others, Dr. Koussevitzky has always notably excelled. It is his particular virtue and distinction so to have presented this genial composition that the listener has never been troubled by any misgivings as to its inferiority to the gigantic works that precede and follow it in the series of the nine symphonies. Necessarily the Fourth Symphony seems less imposing than the "Eroica" and the Fifth, but Dr. Koussevitzky has convinced us, if we stood in need of such persuasion, that it is no less a masterpiece. Clearly symphony and performance found favor with last evening's audience.

Both Strauss' tone-poem and the Nocturnes, alike heard often in Symphony Hall during the years that Dr. Koussevitzky has been with us, are pieces upon which players and conductor may exercise their respective virtuosity. As at the concerts of last Friday and Saturday the Chicagoan composer's tone-poem that would suggest both the expanse of a Western wheatfield and the activity of the laborers therein came between the compositions of Debussy and Strauss, and was perforce overshadowed by them. The general verdict on Mr. Sowerby's music has been that the composer achieved here but a partial success, although other pieces of his, as yet unheard in Symphony Hall, have disclosed a pronounced talent.

MUSIC

Globe mar 8

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky chose a varied program, with Leo Sowerby's orchestral poem, "Prairie," as newest music, for the fifth Symphony concert of the Monday evening series. He began with Beethoven's Fourth Symphony and continued with two Debussy Nocturnes, "Cloud" and "Festival," and Richard Strauss' perennially fresh and fascinating "Till Eulenspiegel." The Symphony excepted, all this music had been played at the subscription concerts last week.

Possibly one of the rarest pleasures and most edifying details of this life is to discover something new and beautiful in things to which one has become accustomed and takes more or less for granted. In most respects the concert last evening proved such a pleasure. It is difficult to describe the satisfaction, the real thrill one accustomed to this orchestra experienced time after time in noting the virtual perfection of orchestral detail, the sure, smooth functioning of the choirs, and the inexpressibly beautiful tone.

No less in the Symphony than in the other pieces was this to be enjoyed. This Symphony bears a charm of its own; a bucolic charm suggestive of kindly Nature on a Summer's day, and of crude and hearty rustic humor. Dr Koussevitzky brought out all of this in a performance both sensitive and fleet-footed, with impressive rhythmic subtlety.

Sowerby's music at a second performance did not dispel an impression formed Saturday evening that the piece is a work of occasional merit, but monotonous and much too long. The beginning and the ending are the most effective parts, most convincing of the composer's stated purpose in suggesting sunset, a corn field, and so forth. In these portions the instrumentation is clear and well-balanced; in the climaxes more often than not it is too heavy. Above all, it is not salient music.

Not much can now be said in praise of Debussy's ineffably beautiful Nocturnes or Strauss' tone poem which has not been said before. Their merits and their power over the listener are too well known to be dwelt upon profitably. Dr Koussevitzky played them with full use of all the technical resources at his command, the result being performances which, it seems to one person, could not be bettered.

The last concert of this series will be given April 25.

Goethe: All Things To All Men in the Theater

Dramatist and Also Producer, Manager as Well as Actor, Decorator at Need, On Ducal Boards

TO celebrate the Goethe centenary, the best dramatic companies of Germany are coming together at Weimar, where for twenty-six years the great poet directed a theater. All of Goethe's plays are on the program. "Götz von Berlichingen," "Iphigenie auf Tauris," "Torquate Tasso," "Clavigo," "Egmont," and "Faust" will receive the interpretation which only German actors and actresses, steeped in the Goethe tradition, can give them. Representative troupes from Berlin, Dresden, Munich, Frankfurt and Vienna will compete. The place of honor goes to the Burgtheater, which will produce "Torquato Tasso" on the anniversary day, March 22. Aslan, noted for his interpretation of such classic rôles as Hamlet and for his equally talented rendering of such modern heroes as Lenormand creates, will play the title rôle. For these actors and for their directors, producing a season of Goethe is no effort at all. It calls for no unusual preparation or the learning of new parts. Goethe is the pivot man of German managers. His imprint, with that of Schiller, goes deepest in the national theater which he helped to create.

Johann Wolfgang von Goethe was a man of the theater. He grew up worshipping the puppet-plays. The Seven Years' War meant nothing to him save that his father's house was occupied by highly picturesque soldiers and that a French company, fresh from Paris, opened its doors and kept them open all during the occupation of Frankfurt. The boy had free tickets to attend every performance. From Molière and Corneille he learned to love the stage. At school he wrote minor plays even before he succeeded in writing minor verses. His first important work was "Götz von Berlichingen." He had really won fame in the theater even before his "Werther" made him the idol of every sentimentalist in Europe. It is peculiarly fitting that his masterpiece should have been written not for the study but for the stage, and that he should have spent more than a quarter of a century as the director of the Duke of Weimar's tiny theater.

Goethe participated in the dramatic life of Weimar for more than fifty years, and actively directed the ducal enterprise much of the time. When he died his mere presence had raised Weimar to the rank of the second court of all Germany, and his direction of the Weimar theater had given it a prestige throughout Europe which is even today reflected in certain of the mannerisms and convictions of the German producer.

* * *

When Goethe first came to Weimar there was not a more delightful, spritely, youthful court in all Central Europe. The Duke was young. He had just married. Everybody was full of the joy of living. Not a week passed without someone suggesting amateur theatricals, in which the ladies of the court, the ministers of state, and Goethe himself, as official poet and literary luminary, played their parts. As the author of "Götz von Berlichingen," Goethe naturally came to direct these dilettante activities. His nature was strong. He could not even play without throwing in all his energy and all his dogmatic will power. He ruled his aristocratic actors and actresses as ruthlessly as if they had been performing poodles. Like a despot he settled their intrigues over rôles by distributing the parts himself, he silenced their petty squabbles by making himself the arbiter in all questions concerning performance, and thus he stopped for once and for all every discord which would have been bad for art, however attractive and pleasant intrigue and squabble may be in themselves for the insatiable dabbler in "private theatricals."

At first the Weimer stage was simply a preening ground for Goethe and his obedient friends, and a testing ground for popular plays and Goethe's own dramas. As such it contributed to the author's knowledge of the theater, and thus to his preparation for writing for it, but it could hardly be taken seriously as a national German theater. Occasionally it reached distinction in the production of Goethe's "Iphigenia," which he carefully directed in its first prose version long before rendering it somewhat less dramatic by all its vigorous lines into stately poetic meters. Occasionally it reached distinction through the appearance of Goethe himself upon the boards.

"Never shall I forget," writes Goethe's physician—who must be considered as a somewhat prejudiced witness, "the impression made by Goethe in his Greek costume as Orestes at the production of his "Iphigenia." We seemed to see before us an Appolo. Never before had we seen in a man such a combination of physical and spiritual perfection as we saw in Goethe that day."

While flattering, this commentary may explain the ascendency which Goethe soon took in Weimar theatricals. He was not only a visiting author of note. He was a handsome actor and a director who made the best of everything. In comedy, especially in farce, he made a great hit, whether he was trying to clown his way through Shakspeare or through a Shrovetide play of his own adaptation. In tragedy his diction was too curt and vehement and his gesture too stereotyped and stiff and angular, but these defects were in part offset by the dignity of his demeanor, his good looks, and his complete assurance.

He appreciated the problems of stagecraft in a way which even today few regisseurs have bettered. He is the first director—probably because of his great interest in all the phenomena of light and color—ever to take full advantage of an outdoor setting. His theater burned down. His company was producing his own vaudeville, "Die Fischerin," where his text calls for a search all along a river bank for Dortchen, the heroine, whom her lover fears drowned. Goethe placed his production in a great grove of elms near the palace, and sent groups of supernumeraries clamboring up neighboring hills, wandering through distant patches of trees, and moving constantly hither and thither along the real river bank. Every man carried a torch. On the promontory there were lighted signal fires.

* * *

It was, as Goethe himself says, "in very piano fashion" that the amateur theater of Weimar gradually became a professional theater and Goethe took over the duties of a paid professional manager. Since the days of his first enthusiasm for theatricals he had become interested in statecraft, in mineralogy, and in a score of other activities which disputed his time with the theater. None the less, his master the Duke begged to be amused, and Goethe, now forty-two years of age, deigned to take up a job as stage manager and man of all work in connection with his many more important duties. He had almost lost contact with actors and actresses during ten years of transition while his aristocratic amateurs and he himself were playing at other things, and a small hired company did plays for them. This company had gone from bad to worse. The Duke had taken over the new little theater building himself. Naturally, since Goethe was the only one in Weimar who really had distinguished himself in the world of drama, he was called upon to perform.

Goethe was not delighted. He still loved the theater, but he had other ambitions than directing. Also, he had been to Italy. He had seen the world, and he realized how pitifully inadequate even the best theater which Weimar might afford must seem to true metropolitans. The Duke's small building held only a gallery, a row of gallery boxes, and his own loge. There was hardly room enough for the numerous public required to make the venture—even with the aid of a subsidy—successful. If Goethe had not been the idol of the students of Jena University, who trooped over in motley attire on every occasion to support his latest venture, it is certain that Weimar alone would have been too small a place to make its ducal theater pay. As it was, Goethe sent his company touring every season. At the watering places along the Rhine it made enough extra money to eke out its budget. The magic name of Goethe, whose Götz and Werther were by now the heroes of a whole generation, sufficed to attract actors where salaries where certainly inadequate. Goethe did not have a big troupe, or a great one, but it was devoted.

Modern directors will be comforted to read of the difficulties Goethe faced. His financial manager wrote to him when one of his stars demanded a costume.

"If none of the mantles in stock will answer the purpose . . . to buy a new dress must remain out of the question. Perhaps she can use Mary Stuart's white satin dress; or perhaps the white satin dress in the wardrobe, the bodice of which Demoiselle Jagemann has recently been wearing, may be altered to fit her, and will do."

Goethe knew all the pangs of presenting a full battle scene with but a handful of "supers." He knew the misery of refurbishing old scenery to make it represent quite other woods and fields, quite other vegetation, than was originally intended. He faced these difficulties philosophically:

"A good actor soon makes us forget miserable, unsuitable scenery — whereas the finest scene only makes us feel all the more the want of good actors."

Starting out with poor scenery and poor actors as well, Goethe set himself the task of improving his company. His methods are enlightening. In the first place, he took absolute control. He made himself a despot. In this he was aided greatly by his reputation in the field of letters, and by the awe in which his troupe stood of him. But this time he was dealing not with intelligent amateurs, but with the class of sometimes illiterate, always improvident wanderers who in his day and generation went into professional acting. He was forced to use the iron hand, and to go into their private lives.

"When a man gives his wife a pair of black eyes, this may concern the theater very much, if she is cast to play a young heroine's part the same evening. It should therefore be laid down very distinctly on this occasion that any actor who beats his wife will at once be confined in the main guard by order of the committee."

Goethe worked with the full ducal power behind him. He commanded actresses to remain in their rooms under arrest, he imposed fines, and he even put recalcitrant actors into prison. He was bent upon making something out of his poor company, in spite of the fact that at the outset his aid in command summed up the impression which they produced by calling them a band of "fools, idiots, evil-minded persons, cabal-mongers, lickspittles and bandits."

Goethe drew up a list of rules. First among them was the idea which summed up the whole: "The theater must come first." He kept his troupe incessantly at work. His favorite, Christiane Neumann, was a girl actress who had married early and who had two children during the few years that she was with the company. When Christiane was unable to appear upon the stage she none the less had to appear at the theater. She was replaced in her role by a girl who simply acted the part in pantomime, while she herself spoke her lines or sang her solo songs from the wings.

"When there was a performance," Goethe later told Eckermann, "my interest was not so much in the pieces as in observing whether the actors played as they ought."

He drilled his troop like soldiers. He insisted that they follow his rules implicitly, unquestioning. Because, as he once put into the mouth of Prologue:

"From all the ends of Germany we come
Now first together—strangers each to each —"

He had great difficulty in making them speak pure German instead of dialect. No few of his rules are simply manuels of pronunciation. Others give advice upon one's conduct in a drawing room:

"A very gross error, which should be avoided, is for an actor, who is sitting, and watns to move his chair forward, to place his hand between his legs, seize the chair, and, rising slightly, drag it forward with him. This is not only contrary to the canons of beauty, it also conflicts with decorum."

Goethe in acting was influenced strongly by the French, by Molière's school and by the Commedia dell' arte. He did not care—nor would he have been able with the limited means at his disposal—to represent actual appearance upon the stage. He wished the theater to remain frankly the theater, its actors to be mere actors, its scenery to be mere scenery. He respected its artifice and convention. In his rules he states, "The actor should always bear in mind that it is for the sake of the public he is on the stage. . . . Accordingly actors should never, in a mistaken attempt at naturalness, play to each other as if no third person were present." He denies the tradition of the "Fourth Wall," which Ibsen, William Archer and Stanislavsky held holy. He would have no patience with the Theatre Libre or with the Stage Society. On the other hand, the modern master of the theater, like Copeau, treating the stage frankly as a stage, and building up his own conventions as he goes along, must find Goethe stimulating in spite of his forced lapses into pettiness. Goethe stands for the Presentational stage as it has been distinguished of late from the Representational. He does not demand that the actors should be taken as real people instead of as actors. He demands only that the public should come into the theater intent upon taking part in a spectacle.

"The stage and the hall," he says, "the actors and the audience, constitute essentially a single whole."

Goethe was a canny manager. He recognized in Schiller the coming playwright, and, without jealousy, encouraged him. He turned over to Schiller his own notes for a play about Wilhelm Tell, and was generously pleased when Schiller made such an exceptionally fine job of it. He knew the theater better than some of his own plays would seem to indicate. In producing he never let his love for philosophy run away with him.

* * *

No modern theater director more easily matched ideals and finances. He set his standard of acting as high as his troupe could reach. He read the works of the greatest playwrights and kept constantly before his eyes the pictures of the masters in order that his mood and his stage pictures might resemble them. But he did not make mad leaps into eccentricity of repertory.

"I looked for good pieces," he told Eckermann, years later, "from tragedy to farce, every species was welcome; but the piece was obliged to have something in it to find favor. It was necessary that it should be great and clever, cheerful and graceful, and, at all events, healthy and containing some pith. All that was morbid weak, lachrymose, and sentimental, as well as all that was frightful, horrible, and offensive to decorum, was utterly excluded."

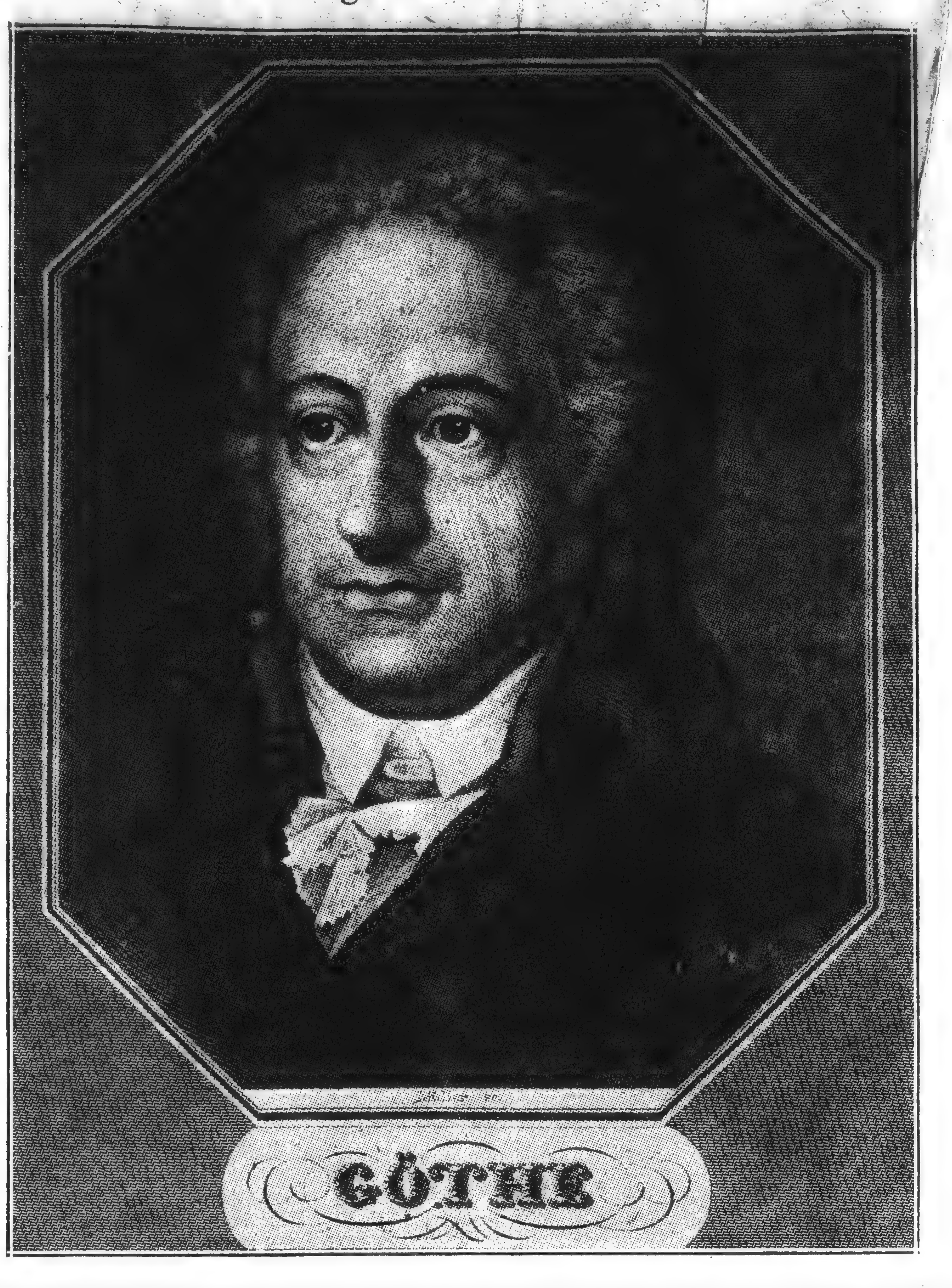
Certain of his phrases, his cry for the healthy and the cheerful, his horror at the morbid and the offensive, would sound pat in the mouths of theatrical managers today. But Goethe did not want goody-goody pieces. He enthusiastically embraced Schiller's idea that once a week the theater should give a play "for the male sex exclusively." In his old age, after he had left the Weimar Theater because the Duke insisted upon having a performing dog admitted, he often scoffed at the decadence of theatrical art, which must bow to the least adult susceptibilities in the audience. His final utterance upon the theater, after he had given it a shape it held in Germany for a hundred years, formed its traditions of acting and presentation, and written at least two of its classics, was a bitter warning to keep the audience vigorous and masculine, hearty and full of sap, in a word—of age.

"When Molière wrote, girls were in the convent, and he was not forced to think about them. But now we cannot get rid of these young girls, and pieces which are weak, and therefore proper, will continue to be produced."

It is fitting that Goethe's final utterance should be a protest against the censorship, not of an organized state authority even, but of an audience becoming more and more squeamish, more and more unwilling to consider the great problems of the Greeks. With his wide knowledge of these classics which children were driving off the stage, his deep understanding for all forms of drama, and his delight in so shaping a play upon the boards as to satisfy his most exacting rules of excellence, Goethe must remain in the history of the theater as perhaps the supreme metteur en scéne and practicing playwright. There are few others, among them Molière, who rival or surpass him in any department. There is none who equals him in all. To have set the way, for better or for worse, which Germany's stage was to follow, was no small feat. To have laid down rules which made clowns into heroes, made country girls into heroines, was prestidigitation. And to have encouraged Schiller, to have given Schiller a hearing while at the same time contributing to world literature original dramas of the calibre of "Faust"—that was genius.

William Leon Smyser

The Sage That Weimar Knew



Goethe: Had His Mind Encountered the Films

An Imaginary Conversation With Eckermann About Sound and Sight in The Cinema

"WELL, what news do you bring me, my dear Eckermann?" asked Goethe sociably, looking up tolerantly from his writing desk. "It almost seems as if some unusual occurrence has troubled your ordinarily judicious composure."

"I am conscious," answered Eckermann, whose excitement had somewhat diminished in the face of the calmness of the master, "that the report which I have been entrusted with for confidential submission to you sounds unusual enough. A foreign charlatan, who arrived with today's mailcoach, offers to exhibit tonight in the theater of the Grand Duke a new kind of motion picture art, which he designates by the suspicious name of 'sound film.'"

"Only vulgar credulity," answered Goethe, frowning, "lets itself be led so far astray as to conclude that there is necessarily something amazing behind an unfamiliar name. I should not have expected that of you, my friend!"

"I must also add," Eckermann, evidently shamed by the reprimand, continued with a certain discreetness, "that His Royal Highness the Grand Duke has expressed the desire that the Ministry of State examine this proposal and pass judgment whether it is adapted to afford His Highness an agreeable entertainment."

"Hm. . . . So we may expect something of consequence," said Goethe, with a smile, after some reflection. "Come and get me at the appointed hour, so that we may both see exactly what a sound film is."

"My dear friend," remarked Eckermann, as he stood with Goethe in the afternoon before the machine of the courteous itinerant entertainer, "to tell the truth, I must confess that the whole thing is an enigma to me."

"Not so fast! Not so fast!" warned the poet with a shake of his head, "you allow yourself to be carried away all too easily to hasty judgments, my dear Eckermann. You find a strange pleasure in allowing yourself to be governed by first impressions instead of examining carefully all phases of a problem and keeping firmly in mind wherein it differs from others. Have you never seen a tool, the use of which you understood only after helpful instructions?"

"None the less it would be proper," Eckermann suggested timidly, "to require some security from the man, so that no danger may be feared from those screws and lenses and cranks. I almost believe . . . ."

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"We are not going to believe anything before evidence has given us a more definite basis for our opinion!" interrupted Goethe mildly, at the same time watching fixedly the preparations of the man, who was stretching a square white canvas over the proscenium of the stage. "There is nothing here to cause us to suspect anything to arouse our anxiety. Therefore, master your doubts beforehand, my friend!"

"I don't know myself what gave me that impression," Eckermann conceded by way of excuse. He was watching with some apprehension the gradual darkening of the auditorium. "Although I should like it better if the foreigner did not exercise his arts in the darkness."

"After all is said and done, the foreigner has a certain talent for ventriloquism," said Eckermann, taken aback, as the first pictures danced over the screen. "That is the only way it can be explained. . . ."

"Let us pay attention rather to what is being done than the way in which it is done!" advised Goethe, not without a slight frown. "If I comprehend rightly what is taking place here, it strengthens in me the impression that we have here a mechanism which makes it possible, by means of unknown forces, for the movements of human figures to be imitated by means of shadows and for them to be accompanied by many sorts of correspondingly suitable voice sounds."

"Perhaps," Eckermann ventured to remark casually, "the owner of this surprising apparatus is seeking to deceive us by an unseemly optical illusion. We are not even certain where he comes from!"

"I nevertheless suspect that there is behind it all a great law, by means of a knowledge of which we may arrive at inestimable results," answered Goethe forcefully, without noticing the objection of his friend. "Although much of what is passing before our eyes vexe

Continued on Page Eight

Goethe: From His "Faust" Much Music

Liszt and The Others Who Set Hands to His Master-Work

ON a certain glum and sodden London day in the early part of this century, when English music critics had little to do but chant hymns to Sir Edward Elgar and wrangle amiably over the aesthetics of program-music (the wild men of the Polytonal Age were still in their cradles), the enquiring Ernest Newman laid out before him on his desk for purposes of comparative study and appraisal the scores of all the musical settings of Faust. He found that they numbered, in one form or another, "something like thirty or thirty-five." "Faust," he declared, "is perhaps the most popular of all subjects with musicians, far outdistancing in favor the Hamlets and Othellos and Romeo-and-Juliets and all the other lay figures which composers are fond of using to show off their own garments."

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He then proceeded to these general observations: "It cannot be said that they have added very much, on the whole, to our comprehension of the drama; indeed, with half a dozen exceptions, the Faust-symphonies and Faust-operas and Faust scenes have quite failed to justify their existence. One of the main difficulties in the way of the musician—even supposing him to have the brain capacity to rise to the height of the psychology of the thing—is the enormous range and wealth of material of the drama itself. The First Part of Goethe's work alone, or the Second Part, is quite sufficient to tax the constructive capacity of any composer to the uttermost; but to reshape the whole of Faust in music is a desperate undertaking.

"Since Goethe's day, we are bound to see the Faust picture through his eyes; any harking back to earlier forms of it is quite out of the question. And Goethe, while he has enormously extended and deepened the spiritual elements of the story, has by this very means set the musician a problem of discouraging difficulty. No musical version of the play, in the first place, can be adequate unless it embraces Goethe's Second Part as well as the First.

"Due opportunity, again, must be given for the exposition of all the essential motives of the drama, and they are many, indeed. The composer is thus on the horns of a dilemma. If he wants his work to stand in the same gallery with Goethe's, he has to run a line through Faust's soul long enough and sinuous enough to touch upon all its secret places; but anyone who tries to do this soon perceives how hard it is to focus so vast a scene and to keep the picture within one frame of reasonable size. An opera or a symphony that should attempt to cover all the psychological ground of the drama would take at least ten or twelve hours in performance.

"Apparently the only rational course for the future composer who may think of setting the Faust subject is to take two or three evenings over it, after the manner of Wagner's 'Ring of the Nibelung'; and, until this is done, we shall have to rest satisfied with the more or less inadequate versions we have at present. The cosmic quality of the subject, one would think, should have attracted more of the first-rank men, considering how many of the second and third rank it has tempted."

And then the astringent Mr. Newman pays his respects to that setting of Goethe's drama "which has given to so many honest but uninstructed people their first, perhaps their only, idea of 'Faust'": he means, of course, the opera of Gounod—"this banal thing, this cheap vulgarization of Goethe, this blend of the pantomine, the novelette, and the Christmas card, still represents 'Faust' in the minds of nine musical amateurs out of ten! . . . The most pleasing elements in Gounod's work, the really lovely if not always profound love-music, are precisely those that withdraw it furthest from Goethe; for here it is clearly not Faust speaking to Marguerite, but any man to any woman, any Edwin to any Angelina."

Mr. Newman says nothing of the use made by Gustav Mahler of the second part of "Faust" in his Eighth Symphony—which is scarcely to be wondered at, in view of the fact that Mahler's Symphony was not yet composed. Mr. Newman's brilliant and suggestive study dates from 1905, and the symphony was not produced until 1910. Mahler's work presents us with a setting for voices and orchestra of the Final Scene of "Faust" (prefaced by an elaborate setting of the Latin hymn "Veni Creator Spiritus"). Mahler sought to plumb the bottomless spiritual philosophy of the "Faust" Epilogue, and achieved an impressive commentary upon Goethe's marvelous essay in cosmic symbolism, as will be remembered by those who heard the performances of Mahler's gigantic score (the so-called "Symphony of a Thousand") by the Philadelphia Orchestra under Mr. Stokowski in the spring of 1916.

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Whether Mr. Newman, if he could have added to his "Faust" study a discussion of Mahler's prodigious score, would have felt that any of the spiritual quality of Goethe's conception had found its way into Mahler's heart and thence into the pages of his symphony, is not for us to guess at. Mahler undertook a task that would have taxed the genius of a Beethoven or a Wagner. Bayard Taylor reminds us that in Goethe's poem are "circles within circles, forms which beckon and then disappear; and when we seem to have reached the bottom of the author's meaning, we suspect that there is still something beyond." How, indeed, shall any music save the greatest convey, without numerous haltings and lapses and futilities, Goethe's transcendent imaging of "the victorious vitality of God and the omnipotence of Divine Love"?—the unique ecstasy, the mystical passion, the otherworldliness, the ineffable serenity and tenderness, the rapturous exaltation of the original?

It is curious that Bayard Taylor, writing almost half a century ago, should have spoken of the closing scene of "Faust" as "a symphony": "an ever-rising and ever-swelling symphony, with its one theme of the accordance of Human and Divine Love"; as—again—"this mystic Symphony of Love." It almost seems as if he had previsioned the tonal possibilities of Goethe's poem.

Mr. Newman passed in review the settings of "Faust" by Boito, Wagner, Rubinstein, Henry Litolff, Henri Hugo Pierson, Berlioz, Schumann and Liszt—settings in various forms, through various musical instrumentalities. It is the conclusion of Mr. Newman (who is happily able to discuss music without either a hardening of the heart or a softening of the brain) that "every purely orchestral setting of the subject pales before the magnificence of Liszt's "Faust Symphony"; and be it remembered that Mr. Newman is no blind worshipper at the Lisztian shrine. Liszt's symphony comprises three movements, entitled, respectively, "Faust," "Gretchen," and "Mephistopheles" with a choral epilogue in which Goethe's final lines, "Alles verganliche ist nur ein Gleichniss," etc., are set for male chorus and solo tenor; and Mr. Newman thinks that "the larger scale on which the picture is painted permits Liszt both a breadth and an intimacy of psychology which are impossible in the one-movement overtures" (Wagner's, for instance, or Rubinstein's—a tone-poem which he calls "Ein musikalisches Charakterbild.")

* * *

In the long first movement (Faust) of Liszt's works, remarks Mr. Newman, "we really do feel that Faust is being analyzed with something of the same elaboration and the same insight as in Goethe's poem. The "Faust" movement is extraordinarily fine character-drawing, and certainly the only instrumental Faust study that strikes one as being complete. In the "Margaret" movement he incorporates very suggestively a reference here and there to the phrases of the "Faust" movement, thus not only sketching Margaret herself, but giving the love-scenes in a form of the highest concentration. This section is surpassingly beautiful throughout. . . . Almost the whole Margaret is there, with her curious blend of sweetness, timidity and passion; while Faust's interpositions are exceedingly noble. All that one misses in Liszt, I think, is the tragic Margaret of the scene in the Cathedral and the prayer to the Mater Dolorosa. "The 'Mephistopheles' section is particularly ingenious. It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' movement, which are here passed through a continuous fire of irony and ridicule. . . . The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust."

Lawrence Gilman

[Reprinted from the Program Book of the Philadelphia Orchestra]

Symphony --- Films -

A Symphony Concert for Superlatives

Conductor and Orchestra at High Pitch Through Notable Program

Mar 12

THROUGH the whole Symphony Concert, yesterday afternoon, the orchestra played at the top of its powers. In the slow movement of Emanuel Bach's Concerto, the limpid depth and flow of the string-tone was nothing less than a new beauty infused into a music already beautiful. In the quick movements there was equal reason to marvel at lightness, plasticity and glint; while the players on the wind instruments were little masters of arabesque. . . . In the Suite drawn by Stravinsky from his adaptation to Diaghilev's stage of Pergolesi's ballet, "Pulcinella," the conductor again used a small orchestra out of which even the first double-bass and the trombone shone as virtuosi. Each in its kind, the solo-oboe in another movement hardly excelled them. Stravinsky is unsparing in technical exaction. Frequently he demands fleet pace and light tone to the utmost. At every turn of a music that, outside a few songful pages, is incessantly turning, the orchestra answered to composer and conductor. Notable also was its sense of style. It differentiated Pergolesi's pungent Italian melodies from Emanuel Bach's deeper-voiced German song. Elsewhere in his Concerto it had spun counterpoint, tossed about figures. Now it caught the flash of Pergolesi's Neapolitan brilliance or the bolder surfacing of Stravinsky's humors.

Out of repertory, which Dr. Koussevitzky never permits to stale, Debussy's "Clouds" and "Fêtes" began the second part of the concert. Composer and conductor could hardly have played upon an orchestra more sensitive to rhythm and color, more alert to every subtlety and significance of detail. Another beauty far removed from that of Emanuel Bach's slow movement was at its command. . . . Then followed the novel piece of the day, "Prairie," tone-poem by Mr. Leo Sowerby of Chicago. He uses the orchestra thick-voiced, in groups and choirs rather than as individual instruments. He cultivates full tone and rich, cushioning harmonies. Again summoning its sense of style, the orchestra played this broad-based and layer-like music according to its quality, which is not the quality of music written in the characteristic idiom of today. . . . Finally Strauss's "Till Eulenspiegel." For it the orchestra of the composer's young imagination—capable, and at ease, with each technical demand, superlatively flexible, charactering and narrating by every musical means, playing not only as so many virtuosi but as so many voices to this mock-heroic epic of Till.

Many in the audience had sat by while Dr. Koussevitzky, and the players with him, were upbuilding the orchestra, season after season, to its present range and perfection. Often in the process some believed it over and prematurely praised. Now that it has become such a paragon as it was yesterday, too many take its glories for granted. While it is secure in this golden prime, sooner rather than later, Europeans should hear it. Such performances of Emanuel Bach's Concerto, Debussy's two Nocturnes, Strauss's Rondo, would elate them.

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* * *

"As I Will, So I Bid"

Boston Symphony   Serge Koussevitzky   (Turner—Boston)

y Paul V. Winters, Now on Exhibition at the Public Library

Monitor Mar 12

The Boston Symphony Orchestra season's eighteenth program (March 11-12) contained by way of unfamiliar pieces Mr. Leo Sowerby's orchestral poem, "Prairie," played for the first time in Boston, and the Suite from the Stravinskyan ballet, "Pulcinella," unheard in Boston for nine years.

Mr. Sowerby's piece, based on a poem of the same name by Mr. Carl Sandburg, bears a quotation which speaks of sunset over cornfields, the "shore of night stars," the "wave lines of dawn up a wheat valley," the cries of threshing crews and the songs of harvest hands. It has been Mr. Sowerby's aim to paint the moods thus severally indicated. In realizing his aim, he has eschewed too great a reliance on the methods of the "moderns." Ears that were affronted by Mr. Copland's "Symphonic Ode" probably will be soothed by this tone poem, for neither in dissonance nor in piercing sonorities nor in complexity of rhythms does it compete with that musical lamentation. Its material consists of themes which, if they are not distinguished are recognizable. Perhaps it was not without reason that Dr. Koussevitzky placed this score between the "Nuages" and "Fêtes" of Debussy and Strauss's "Till Eulenspiegel."

These three works constituted the second half of a program on which the "Pulcinella" Suite occupied the place of honor. This position was perhaps an exaggerated tribute. It cannot be said that this music represents the greater Stravinsky. Indeed it is one of the first of those works in which its composer, instead of continuing to rely on the inspiration which had enabled him to write the "Sacre" and the "Noces," chose to ally himself with various ancients. This ballet music, written "after Pergolesi," falls between two stools. As an entire work, it is neither Pergolesi nor Stravinsky. But the parts of it which are most pleasing —those contained in the Finale— are those in which Stravinsky prevails.

The program opened with an entrancing performance of the C. P. E. Bach-Steinberg Concerto in D major for orchestra. If Stravinsky had heard it he might have gathered that if you must tinker with the ancients, this is the way to do it.

For one thing all the composers represented on the program would have been grateful if they could have heard it performed, and that is for the beauty of tone, the virtuosity and the musicianship with which their works were set forth.

L. A. S.

SATURDAY, MARCH 12, 1932

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Leo Sowerby, Chicago composer, makes his bow to local Symphony-concert-goers in this week's program of the Boston Symphony Orchestra, which, under Serge Koussevitzky, presents "Prairie," a poem for orchestra, after the poem of the same name by Carl Sandburg.

Those who come to hear cacophony are disappointed, as evidenced by the performance at yesterday's matinee, nor does one hear the amusing vulgarity of such fetching pieces as "The Irish Washerwoman," which have been played at piano recitals here. The fact that the work was first performed by a high school orchestra should have been sufficient warning that, heavy as was the orchestration, the harmonic content would not be "impossible."

Nor was it, in actual performance, though Sowerby is hardly lady-like in his methods. The musical mood is presumably evocative of the subject expressed by the title. Easterners can hardly judge decisively whether the composer has been successful in this respect. Even if he has, the music seemed to us monotonous, dull; climaxes seemed unprepared. The music did not grow, it did not flow; it simply sounded. For once, at least, we found ourselves in thorough accord with a conservative audience, which, being unable to make anything of this tonal discourse, scarcely bestirred itself to applaud. We assume, though we cannot guarantee, that the orchestral performance was competent.

Stravinsky's "Pulcinella" suite, revived after a single hearing 10 years ago, fared better. One's enjoyment would have been keener if the program notes, instead of dilating on various performances, had given the listener some clue as to the connection between the movements of the suite and the scenario of the ballet.

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Symphony --- Films -

A Symphony Concert for Superlatives

Conductor and Orchestra at High Pitch Through Notable Program

Mar 12

THROUGH the whole Symphony Concert, yesterday afternoon, the orchestra played at the top of its powers. In the slow movement of Emanuel Bach's Concerto, the limpid depth and flow of the string-tone was nothing less than a new beauty infused into a music already beautiful. In the quick movements there was equal reason to marvel at lightness, plasticity and glint; while the players on the wind instruments were little masters of arabesque. . . . In the Suite drawn by Stravinsky from his adaptation to Diaghilev's stage of Pergolesi's ballet, "Pulcinella," the conductor again used a small orchestra out of which even the first double-bass and the trombone shone as virtuosi. Each in its kind, the solo-oboe in another movement hardly excelled them. Stravinsky is unsparing in technical exaction. Frequently he demands fleet pace and light tone to the utmost. At every turn of a music that, outside a few songful pages, is incessantly turning, the orchestra answered to composer and conductor. Notable also was its sense of style. It differentiated Pergolesi's pungent Italian melodies from Emanuel Bach's deeper-voiced German song. Elsewhere in his Concerto it had spun counterpoint, tossed about figures. Now it caught the flash of Pergolesi's Neapolitan brilliance or the bolder surfacing of Stravinsky's humors.

Out of repertory, which Dr. Koussevitzky never permits to stale, Debussy's "Clouds" and "Fêtes" began the second part of the concert. Composer and conductor could hardly have played upon an orchestra more sensitive to rhythm and color, more alert to every subtlety and significance of detail. Another beauty far removed from that of Emanuel Bach's slow movement was at its command. . . . Then followed the novel piece of the day, "Prairie," tone-poem by Mr. Leo Sowerby of Chicago. He uses the orchestra thick-voiced, in groups and choirs rather than as individual instruments. He cultivates full tone and rich, cushioning harmonies. Again summoning its sense of style, the orchestra played this broad-based and layer-like music according to its quality, which is not the quality of music written in the characteristic idiom of today. . . . Finally Strauss's "Till Eulenspiegel." For it the orchestra of the composer's young imagination—capable, and at ease, with each technical demand, superlatively flexible, charactering and narrating by every musical means, playing not only as so many virtuosi but as so many voices to this mock-heroic epic of Till.

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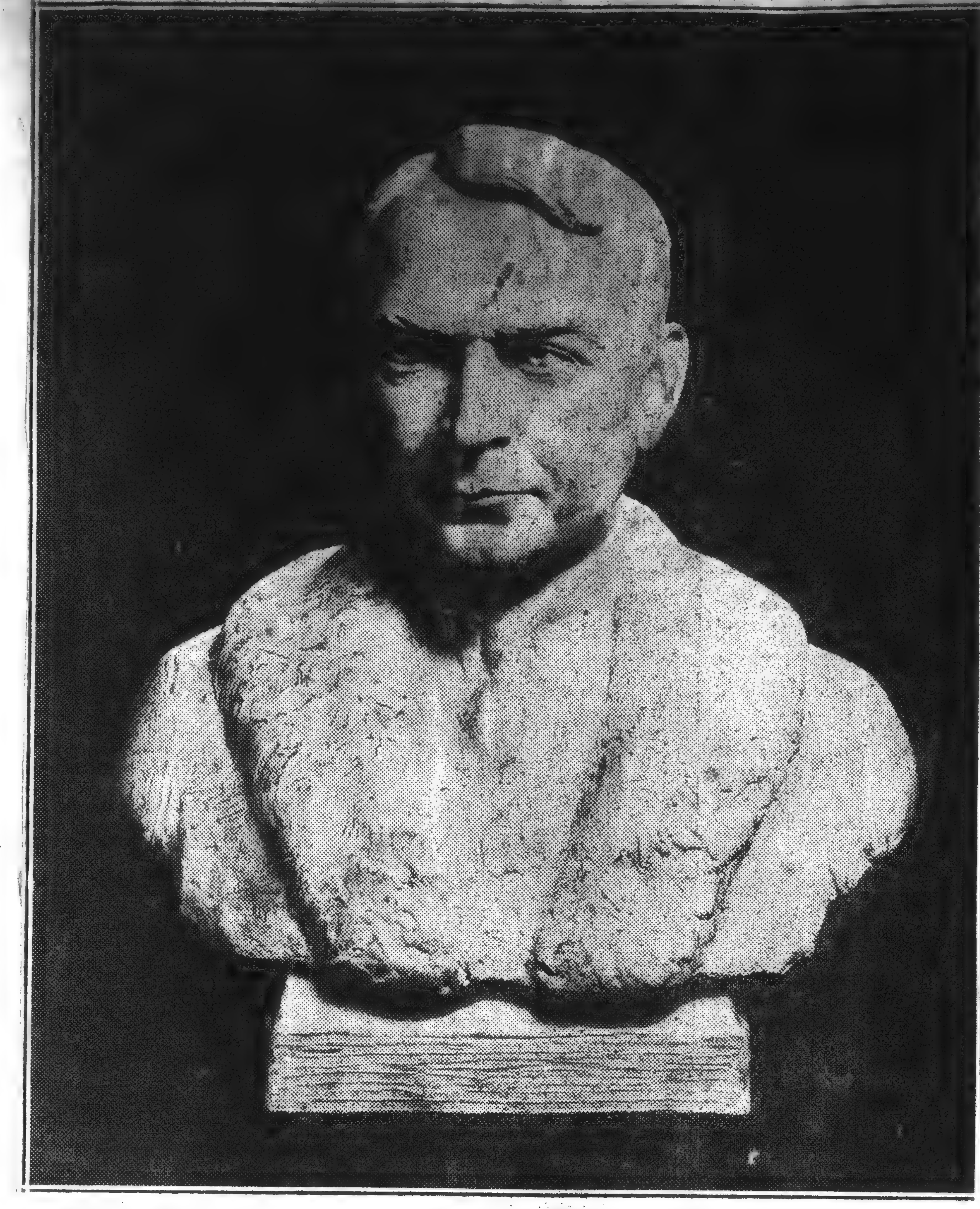

Serge Koussevitzky (Horner—Boston)

From a Bust Lately Made by Paul V. Winters, Now on Exhibition at the Public Library

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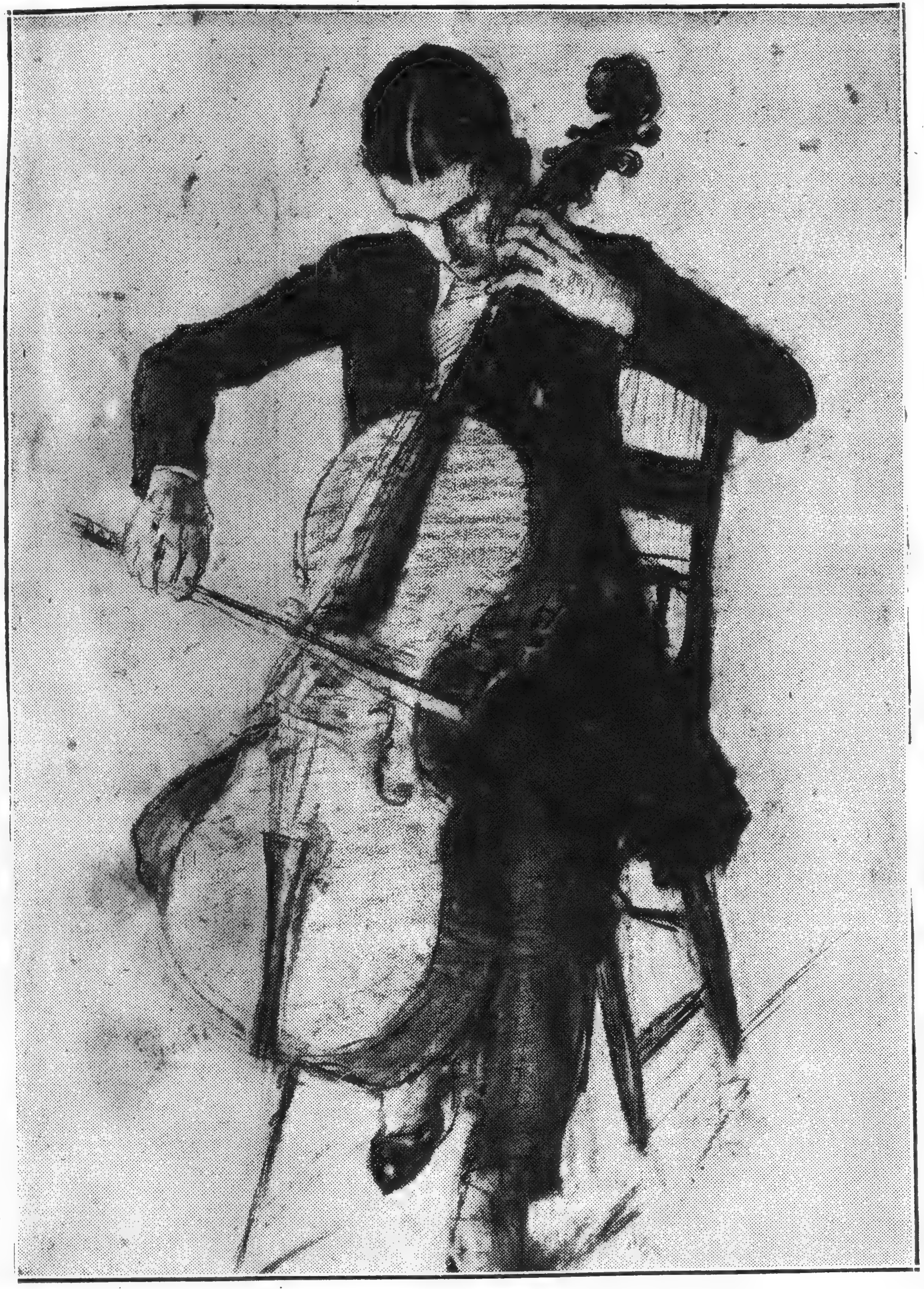
BOSTON EVENING TRANSCRIPT, TUESDAY, MARCH 15, 1932

ers --- *Music and Musician*

One Art to Another



Yves Chardon

Violoncellist of the Symphony Orchestra, Who, Variously Assisted, Announces a Concert of Novel Chamber-Music in Jordan Hall on Thursday Evening. Mrs. Calvin Gates Page Made the Drawing

Virtuosities for a Symphonic Monday

SOMETIMES an audience at the Symphony concerts for no explainable reason, receives a superlative performance as calmly as the routine accomplishments of the day's work. Such was the case last evening in the next to the last of the season's concerts of the Monday series. It was difficult to imagine how the musicians could play more brilliantly or be more sensitive to the inflections of their music; yet the response of the audience was strangely apathetic. Dr. Koussevitzky and the orchestra gave a flawless performance of Beethoven's Fourth Symphony which was a thing of living beauty; yet, save for an aroused and insistent few (who made their clapping felt despite the prevailing indifference) it was all every-day pleasure. For the pulsing rhythms of Debussy's "Fêtes" the applause was of a better volume. Sowerby's ill-fated "Prairie" won considerably less approval than any other piece of the day. Strauss's lusty "Till Eulenspiegel," finally, received a moment or two of hearty praise before the shuffle of departure.

Some, at least, sat before Dr. Koussevitzky's performance of Beethoven's exuberant Symphony in B-flat major with increasing delight. They nodded not once during the entire symphony; missed not a single bubbling note—infrequent experience with any large work of formal dimensions. Here was music translucent and sparkling, clear as water from an inexhaustible spring. Here was a slow movement that sang snatches of melody from individual instruments now alone and independent, now reflecting answering voices, now combined in counterpoint—all slender and cheerful with a grace that is rare in the composer's more solemn symphonies. Here was an engaging antiphonal banter of choir against choir, and a pervading sense of motion and light that is not commonly associated with the name of Beethoven. In this truly inspired performance, Dr. Koussevitzky disclosed the composer's amazingly fertile imagination and constructive genius as readily as in performances of the more familiar odd-numbered symphonies.

The orchestra likewise lavished distinctive refinements upon the two Nocturnes of Debussy, "Clouds" and "Fêtes." The individual instruments wove the wispy strands of "Clouds" with utmost delicacy. The double basses edged their floating body of sound with a low-toned, darksome fringe. The woodwinds breathed sweet aural tracery. For "Fêtes," Dr. Koussevitzky invoked pungent timbres; kept rhythm at nervous pulse. The color and flavor of this fantasy was a present delight, with neither flaw, roughness, nor a single lapse in illusion.

With Leo Sowerby's cramped prairie and over-towering threshing machine, Dr. Koussevitzky was as earnest as with any new work. Objection to the Chicagoan's music seems to hinge upon the difference between his avowed aim and his actual accomplishment. To one who has lived among the plains and their sunsets, the composer shows no spaciousness in his harmonies, no freedom in his jostling rhythmic figures. To one who also knows the strange mechanical giants of the harvest, Mr. Sowerby's threshing machine seems more plausible and possibly no less deserving of recognition than Honegger's locomotive and Converse's "Flivver." At least its puffing and grunting is quite characteristic, particularly in the rolling blasts from the kettle drums. And the imaginative mind may even find this music expressive of the soul or personality of the mechanical beasts which are the slaves of our times Judged in this light, it discloses a considerable degree of craftsmanship. Yet the general audience will perhaps rightly say Mr. Sowerby's piece has too much threshing machine and not enough prairie, and that, whatever the case, it is rather inarticulate.

For a brilliant close, "Till Eulenspiegel's Merry Pranks." Dr. Koussevitzky was alive to every humorous contrast and arresting change of pace. The musicians could not have responded more quickly nor more skillfully. It was, in all, a Monday concert alive and colorful; diversified in program, stirring and faultless in performance. N. M. J.

Modernists And Dr. Koussevitzky

With Copland's Ode for Text Clean-Cut Defence of Both Composer and Conductor

IN the New York Sun of last Saturday, Mr. W. J. Henderson, whose long years of reviewing in opera house and concert-hall have made him only the more open-minded and discriminating, wrote as follows about recent performances of modernist pieces by the Boston Orchestra, still debated at home and abroad: "There have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the fiftieth year of the Boston Symphony Orchestra. The date of the semi-centennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's 'Symphonic Ode,' Paul Hindemith's 'Concert-Music' for strings and brass, both played by the Boston musicians, and Ottorino Respighi's 'Metamorphosen,' performed by the Philadelphia Orchestra last Tuesday evening. The audiences responded to the revelations with uncertain demonstrations.

"All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copland. The music of the gifted German was perhaps more disputable in its proclamation; while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it. And there will be a next time, for so long as Italian conductors visit our orchestral platforms we shall surely enjoy repetitions of Italian novelties. . . .

"Some interesting conversations followed the productions of Copland's and Hindemith's work. One gentleman, who contemplates with regret, indeed, one might say even views with alarm, the propaganda for modernistic music, voiced his sorrow that such music was performed at all. He hoped that its day was nearly over, and he will without doubt rejoice greatly when he reads what Respighi has said about the death of atonality in Italy. The distinguished Italian did not tell us whether polytonality has also met its doom. But possibly it will have to go into the silence since it is distinctly hostile to the Italian sense of beauty.

"Another gentleman unhesitatingly condemned the Hindemith composition as commonplace and vulgar. That commentator was a determined modernist, and, although he went into no details, one suspected that his objection to the 'Concert-Music' was derived from its liberal employment of old tonalities and key-relationships and its introduction of such time-worn devices as a fugue. You see, it would take an almost superhuman ingenuity to write a fugue in atonal music; in canonic composition the rule of the key is tyrannical.

"This traveler along the musical highways found Hindemith's composition interesting and in moments even beautiful. Possibly the modernist who condemned it was offended by the composer's proclamation of a sustained lyric melody of the sort originated by the early fathers who dwelt in the country of the olive and the grape. Well, 'de gustibus non est disputandum.' Wars have been started by a difference in tastes. The modernist has theories and the basic one is that it is impossible to compose any more worthwhile music in the old manner and that therefore we must invent new methods.

"This recalls an experience of John Stuart Mill set forth in his autobiography. Enjoying rapturously Weber's 'Oberon,' he began to be tormented about the future of music. He reflected that there were only five tones and two semi-tones in an octave and that they could be put together only in a limited number of ways of which only a few were beautiful. Most of these must have been already discovered and hence there could be no future Mozarts or Webers. 'This source of anxiety,' he concluded, in comforting meditation, 'may perhaps be thought to resemble that of the philosophers of Laputa, who feared lest the sun should be burnt out.'

"The writer of these rambling reflections came out of the glare of new ideas with the suspicion that the New York composer had the best of the argument. Perhaps Mr. Copland's music lacked the technical expertness and professional routine of the other music, but it had much more of the adventurous spirit of the voyager into new territory and of the irresponsibility of unbridled enthusiasms. Or shall we descend to the speech of the byways and assert that Mr. Copland recklessly said what chanced to come into his mind and did not give a continental whether it was high art or not?

"The score had juice in it, sometimes bitter, sometimes sweet, but at any rate, liquid. One gets a bit impatient with the sawdust stuff that comes out of the mills of the present gods of music. The worthlessness of the bulk of this music is the result of the inability of most of the modernists to perceive that they are impoverishing their own art by refusing to mingle the old materials with the new. They labor under the delusion that they can create an entirely new art. This something that has not yet been done in any of the fields in which man has sought for expression of his ideals of beauty. Even the modern novel has its roots in the works of Publius Ovidius Naso, and architecture owes its vitality at this moment to the Egyptians and Babylonians.

"In the end, the writer confesses to a certain pleasure in discovering force in a composition written by a resident of this monstrosity of a town. Conductors live habitually with their eyes toward the East and see signs and wonders beyond the stormy waters of the North Atlantic. It is difficult for most of them to discern anything excellent in this land. To be sure, most of them come from abroad and have been brought up in the belief there is no art in the United States. Mr. Koussevitzky has been here long enough to learn at least that it is wise to be politic, and so he bestows his august attention from time to time on American music. Thus Mr Copland's ode obtained a performance by the Boston Orchestra and it was a good performance. That, at any rate, the work deserved. This music lover expects to hear the composition again, perhaps under the commanding direction of Leopod Stokowski." . . .

May this department add that Mr. Copland's "Ode" was not only played in Symphony and Carnegie Halls by the Boston Orchestra. Mr. Copland was also commissioned by it to write a piece for the semi-centennial rites.

BOSTON EVENING TRANSCRIPT, FRIDAY, MARCH 18, 1932

ys and Players --- Music and Musicians

The Little Figure in the Great Room

(Vossische Zeitung)

Liszt As He Worked in Weimar, Goethe's City, Upon His Faust Symphony, Played Today and Tomorrow at Symphony Hall in Honor of the Poet

On English Stages

Goethe's First Faust

FAUST." Part I came out in 1808; but the so-called "Urfaust" represents Goethe's conception of the play as he had formulated it about the year 1775. It was given to the world in 1887, and students of the two texts know well the differences between them. The "Urfaust" is in effect the tragedy of Gretchen pure and simple and planned without regard for much that Goethe incorporated into the play afterwards. There is, for instance, no prologue, no Easter scene, no Walpurgis Night. In the actual "Urfaust" indeed there is no compact with the devil, but that was supplied in the drama which the company of the Aachen Stadttheater now played in London. They also restored Valentine to his proper proportions. These are necessary supplements, but otherwise the draft of 1775 is probably as good a condensation of the First Part as could be devised for a single evening's performance; and for an English audience in particular it is most likely to represent all that they regard as best in the play. Indeed, in view of the comparative shortness of the "Urfaust," it is surprising to find how many of the most telling things in the later version are already there.

It is now acted in a series of some twenty scenes, the scenery for which had a certain constant element in the two Gothic arches which form the feature of Faust's study. By simple but effective changes this background was duly changed to serve the necessary place, whether cellar, bedroom, church, street, prison. The performance was well received, as it deserved to be; but to see "Faust" in this form makes it quite intelligible why Goethe was not satisfied with so undiluted a tragedy. For there is nothing to alleviate this plan tale of seduction and murder. "Sie ist gerichtet!" is Mephistopheles's last word of triumph, and there is no voice from above to interpose with "Sie ist gerettet." But beauty there is in plenty, from the point when Margarethe, in her blue room and blue dress, wonders "wer heut' der Herr gewesen ist," until at least her fall from innocence.

For Faust himself there can be perhaps no great sympathy. So far from having been the scholar of the monologue he appears as a rather ordinary healthy young man, who to his credit does his best to retrieve what he has done—as perhaps Goethe meant him to be even then, and not past the possibility of redemption, though there is no hint of it. But the chief honors must go to Mephistopheles, a statuesque figure, though capable of nimble motion, truly the disillusioned spirit of perpetual denial, cynical with the aspiring student, where he draws laughter; cool and monchalant when telling old Marthe of her husband's death, and possibly at his most devilish when singing the cynical "Was mach'st du hier bei Liebchen's 'Thür'?" just before the slaying of the blunt and honest Valentin. The Auerbach-cellar scene with its horseplay was managed in lively manner enough; but it is not certain that eighteenth-century drunkenness is as amusing as it was once. The costumes, it should be added, approximate to the year 1775.

The Aachen company were called before the curtain many times at the end, and the lover of good acting went away satisfied; but it is possible the more philosophical student of Goethe's stupendeous production may have had not a few questions to settle with himself on the way home. [The Times

Liszt for Goethe -

In Honor To Goethe Music From "Faust"

Wagner and Liszt Joined in Rarely Heard Overture And Symphony

Tran. Mar 19

THE Symphony Orchestra usually confines itself to composers' centenaries. Until it marked, yesterday afternoon, the hundredth anniversary of the death of Goethe—actually on Tuesday next—casual memory recalled only one such honor to a poet: Dr. Muck's pair of concerts in 1916 to note the three hundredth return of Shakspeare's death-day. Then the program was a miscellany suggested by the plays. Now two numbers filled it—Wagner's "Faust Overture," Liszt's "Faust Symphony." Through this Goethe year, as the Germans name it, they have been often mated in concerts in his own country—by Dr. Muck again, at Hamburg only three weeks ago. The close friendship of the composers, as well as the common source of their subject-matter, binds together overture and symphony. Both, besides, are the expression of kindred musical temperaments. Who does not know the tale of the motiv from the "Faust Symphony' that reappears bodily in "Die Walküre?"

The orchestra paid homage to Shakspeare as world-figure who was also of this English-speaking race; whose plays, in degree, go to and fro upon our stages. Goethe is also enduring world-figure; but almost never do we Americans see any of his plays acted; while to read him, most of us must take down a translation. Musically again, we associate him, if we frequent symphony concerts, with Beethoven's hackneyed "Egmont" Overture. Or, if we prefer choral concerts, with Berlioz's "Damnation of Faust." In the theater there is always Gounod's opera, though it partakes less of Goethe than of Parisian librettists, less of his surcharged poetry than of vendible cosmopolitan romanticism. Wagner's Overture is no repertory piece with the conductors; while for a revival of Liszt's large-scaled and full-freighted Symphony, there must usually be an occasion. Neglected above all, even in this centenary year, is Schumann's setting of scenes from "Faust" for solo-voices, chorus and orchestra—music, especially in Part III, that might well win Dr. Koussevitzky's ear and so his audiences. By many a proof with the Symphonies, he is masterful as well as devoted Schumannist.

It is custom to smile gently at the condoctor's predilection for commemorated centenaries. Professional habit may have prompted him, last season, to recollect the hundredth year of Berlioz's "Fantastic Symphony." But who would have expected him to remember, a few weeks ago, the century of Lewis Carroll—that darling of Anglo-American humor—and discover on the library-shelves Mr. Taylor's "Looking-Glass" Suite? Goethe, of course, is another story. The whole world of letters and the arts, of scholarship and philosophy, is now doing him honor. We who, under pressure of the daily round, cannot often take "the road to Weimar"—as Professor Perry will phrase it at the University rites next Tuesday—have at least in the back of our heads a notion of his manifold greatness. (There are summers still for reading and once upon a time there was a book-drenched youth.)

Besides, the marking of the centenary is an international event; whereas we of Boston and Cambridge, like every other community in the known world, are tied closely to our town-pumps. That maxim of newspaper offices, "Local news first," seems sometimes to be also rule of Bostonian and Cantabridgian life. Recently there was a bi-centenary of Goya, the Spanish painter, and the cultivated world heeded—all but America. Or a century of the French "romantics"—Hugo, Delacroix, and their upstanding breed—but what echoes of it sounded to the banks of the Charles? Steele and Dryden, who wrote in our very tongue, who still have places—a little dusty, top and bottom—in our libraries, were centenarians not long ago; while scarcely an American twittered in their praise. By all the Congressional gods a self-contained nation we. . . .

Therefore the more the wisdom of Dr. Koussevitzky when he reminds Bostonians of the Goethe centenary; when by the music that he and the orchestra play and the manner of the playing, he impresses it upon our imaginations. Yesterday afternoon the audience at Symphony Hall was part of the great world engaged, these days, in a common homage to greatness. It will be such again this evening. The condition is stimulating. After all, the Symphony Concerts are one of the few seats of the arts remaining in this changing city; while the conductor in his best estate should be not only a practising musician, but a man, as well, of wide and influential culture. Dr. Muck was such; now again is Dr. Koussevitzky.

As it happened also, the conductor's reward was immediate. Six years ago, he included Liszt's "Faust Symphony" in a pair of concerts. To the best of recollection, it fell below the expectation that Dr. Koussevitzky's abilities, sympathies and capacity for work had already raised. True, the orchestra was not then what it now is, but all the shortcomings were not to be laid at its door. Inevitably Dr. Koussevitzky has ripened in his eight seasons in Boston. He has enjoyed freedom at one of the last and firmest outposts in America of that vanishing condition. Opportunity after opportunity has opened before him. He has seized it eagerly, improved it largely. He has worked in stimulating contacts with the orchestra he has upbuilt, with composers who have gladly laid their manuscripts on his table. His admiring audiences and, in particular, the connoisseurs that sprinkle them have reacted upon him. He has vitalized classics; recalled unjustly forgotten music; kept open ears and hands for new. To the fervor of incessant work he has joined its discipline. His reputation, his prestige, his authority, have gained accordingly. He who came to Boston as able and rising conductor, now practises there as conductor in the first rank.

None other could have accomplished such a performance of the "Faust Symphony" as came to pass in this centenary concert. With the end of the first movement demur ceased. There it had been no more than momentary impression of a conductor minded to wring something from every phrase and every period, even though they were no more than necessary structural progress. For the instant, as it seemed, this needless zeal brought over-emphasis and lingering pace. Ears less finicking might hardly have noticed. For them, and rightly, the Fausts of this tone-poem rose upon each other as The Hero expands into life in "Ein Heldenleben" or Don Juan flames across Strauss's measures. The Faust of meditations, perplexities, searchings and despairs; the Faust who with action would clarify and soothe his confused spirit; the Faust prompted by sensuous impulse, vision and delight; the Faust who may wear romantic splendor; the Faust upon whom his fate recoils darkly—all were there in tonal image, life, diversity, contrast. Strauss himself has done no larger, finer, more variegated feat of psychological delineation through music; nor better intertwined the musical and the delineative course. Of all this, Dr. Koussevitzky missed nothing and enhanced much. To his audience came both outer lineaments and inner contents. Above all it felt the romantic glows, the romantic shadows with which Liszt has invested these figures of tonal imagination. Seldom has the conductor been more penetrating and divining, more master of his fervid self.

Out of the "Gretchen" music the conductor distilled the sensuous beauty, the glamourous poetry, the haunting wistfulness with which Liszt (after Goethe) has infused it; while the orchestra played to the utmost of finely molded phrase, sensitized accent, blended euphonies and luminous tone. Clear came the image of Gretchen in her simplicity, sweetness and maiden passion, in her dream that for the while is fulfillment, in the residue that is piteous memory. From the texture of Liszt's music exhaled the romantic atmosphere veiling this image. Through it at the composer's will strode the amorous-heroical Faust. Illusion could hardly have pierced deeper into hearers, been wrought fuller upon them.

So to the mockeries, and ironies, denudings and travesties, darts and bites of the music of Mephistopheles—sneering accents and grimacing flourishes. Dr. Muck, it used to be custom to say, achieved it by sympathetic temperament. Yet Dr. Koussevitzky, who by nature is of quite another spirit, fell not a whit behind. It was Liszt, after all, who for both wrought this tour de force of malevolent imagination hardly to be found elsewhere in music. If he caught a suggestion from Berlioz, how he bettered the instruction!

Last to the stilled, suspensive moment, the wondrous transition of the sustained chords, the descent from the opening heavens of the mystical chorus. The clear young voices of the choir from the Harvard Glee Club were the very medium for such music. While Mr. Rulon Robison's soaring tenor tones were its complement. If Dr. Davison can instil Bach's intricate counterpoints into this youth, he can also persuade it to sing without artifice and in rarefied tone these rapturous measures. So came the "Faust Symphony" full circle; for in this close is the final illumination of a music that otherwise would have stopped at psychological, sensuous or demonic delineation. With the mystical chorus Liszt fulfills Goethe, and the purpose of the day was through music to honor the poet. . . . As for Wagner's overture, call it so much preluding in the fashion of the romantical German thirties; beside Liszt's Symphony no more than a darkening of counsel.

H. T. P.

HERALD MAR. 19

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, was in memory of Goethe, who died on March 22, 1832. The program comprised Wagner's "Faust" overture and Liszt's "Faust" symphony. The orchestra was assisted in the performance of the symphony by the Harvard Glee Club, which had been rehearsed by Dr. Davison; the tenor solo was sung by Rulon Y. Robison.

Goethe told Eckermann, his Boswell, that it was wholly impossible to find music that would suit his "Faust." When he said that Mozart might have composed it, he probably had in mind the duet of the Don and Zerlina, the scene in the graveyard, and the entrance of the Statue in the supper room; he added that Meyerbeer might be the man but he was too much bound up with the Italian theatres (Meyerbeer's "Robert le Diable" had not yet been produced). Berlioz was in the world. Two years later he sent his "Eight Scenes in Faust" to Goethe, who never acknowledged the gift nor the accompanying letter, for he had consulted Zelter, his musical guide, philosopher and friend, and Zelter had spoken contemptuously of the music. Nor did Goethe mention Rossini in connection with "Faust" though Rossini after his "William Tell" thought of writing an opera based on Goethe's poem, and so did Beethoven.

It was a happy idea to put Wagner's overture and Liszt's symphony together on the program. Some day we hope to hear Berlioz's "Damnation of Faust" conducted by Dr. Koussevitzky. That magnificent composition is dated 1845-6; Wagner's overture 1844; Liszt's symphony, 1853-4—the revision was made in 1857 when the final chorus was added, and the first performance took place. Liszt may have been led to compose his symphony by the thought of Berlioz. There are orchestral pages that remind one strongly of passages in the "Damnation of Faust," as in the symphony there are harmonic progressions and thematic material to which Wagner of the music-dramas gaily helped himself. There is no doubt that Liszt's idea of allowing Mephistopheles to parody in devilish mockery, as became the spirit that denied, preceding themes given to Faust and Gretchen, was derived from the finale of Berlioz's "Fantastic" symphony in which the theme characterizing the loved one is made the subject of obscene merriment at the witches' Sabbath. What would Liszt have done here and in certain other works if Berlioz had not preceded him? What would Wagner have done had not Berlioz and Liszt lived and composed? And what would Goethe have said to the overture and symphony performed yesterday? He told Eckermann that music was "not in his sphere"; he wrote to Schiller that the kingdom of music was not very familiar to him. In his day he was musically ultra-conservative, and so the grandfather in this art of some concert-goers today. Did he not once say in his best Olympian manner: "It is a strange state to which the great improvements in the technical and mechanical part of the art have brought our newest composers. Their productions are no longer music; they go beyond the level of human feelings and no response can be given them from the mind and heart. I hear with my ears only."

But Goethe would undoubtedly have been moved by Liszt's "Gretchen," by its deep, pure emotion without the taint of sentimentalism or raging passion. Is there any more beautiful music than this section "Gretchen" in the whole literature of the art? This music is comparable to the second section in the slow movement of Beethoven's Ninth Symphony; and as a musical characterization to Marguerite's song "in the Gothic manner" in "The Damnation of Faust." But in "Gretchen," the mood of perfect beauty is long sustained; and in the second theme there is the expression of sensuous chastity, if the seeming paradox may be allowed; seeming, for the two words are not incompatible. It is music too lovely to admit of prying impertinent commentators finding antiphonal phrases depicting Gretchen plucking the flower — "He loves me, loves me not." Such commentators would botanize on their mother's grave.

If Liszt gives a tone picture of the inquiring, restless, disappointed philosopher, Goethe would have found also in Liszt's music the Mephistopheles of the poem, for here is something more than the red-flanneled fiend rising on a vampire trap to the shriek of piccolo and clash of cymbals.

And the reassurance, the consolation, the peacefulness of the final measures sung effectively yesterday by the chorus.

Liszt's symphony is now seventy-five years old. It is still one of the great achievements in the art. The superb performance by the orchestra, led with a remarkable sense of interpretation by Dr. Koussevitzky, is beyond all praise. The concert will be repeated tonight. Next week, Ernest Toch will play his piano concerto, which was introduced here by Mr. Sanroma. Toch's "Bunte" suite for orchestra and Tchaikovsky's Fifth Symphony, No. 5, E minor, will also be on the program.

Globe Mar. 19

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The program of this week's Symphony concerts is announced as in memory of Goethe, who died March 22, 1832. It consists of Wagner's "A Faust Overture," and Liszt's "Faust Symphony." The Harvard Glee Club and Rulon Y. Robison, tenor, assisted ably in the finale of Liszt's symphony.

Dr Koussevitzky's fondness for anniversary and commemorative programs has been amply shown. All of last season was devoted to marking the 50th year of Boston Symphony concerts. This year, besides the special memorial concert for Judge Cabot, whom the orchestra could not decently have avoided honoring by some unusual tribute, we have had commemorations of the death of Edison, the anniversary of Lewis Carroll, and now of Goethe, with Haydn in prospect two weeks hence, on the 200th anniversary of his birth. No doubt diligent study of the World Almanac would furnish an anniversary for each week of every season of some personage quite as important in the history of music as Edison, Lewis Carroll and Goethe.

Goethe's "Faust" has inspired other composers besides Liszt and Wagner. Gounod's opera offers a vulgarized version adapted to the comprehension of the opera audience in Paris under the Second Empire. Boito's "Mefistofele," partly because the libretto adequately represents Goethe's play, has never had any great popularity. Berlioz' "Damnation of Faust" is still given occasionally.

Tone Poem

Wagner's overture, an early work, by 1848 failed to please the composer. He revised it in the 1850s, but apparently only consented to publish it because, as usual, he was in want of money. He explained that the music had been written originally as the first part of a "Faust" symphony, so that the overture is a kind of tone poem representing "Faust in Solitude." It is turgid, ineffective music, representing the weakest side of Wagner's talent, his propensity for bombast long drawn out.

Liszt's "Faust Symphony" is really a series of three tone poems, representing Faust, Gretchen and Mephstopheles, to which an "andante mistico," with tenor solo and male chorus singing the famous passage of Goethe that ends "Das Ewig-Weibliche zieht uns hinan" was added as an afterthought. The most effective section is the Mephistopheles, where the unduly sentimental and pompous themes of the earlier portion are amusingly parodied. Did Liszt have his tongue in his cheek? Or was all this rhodomontade proferred in deadly earnest?

Dr Karl Muck, when conductor here, gave several performances of this symphony, in a slightly revised manuscript version he had discovered at Bayreuth. One can recall no greater triumph than that he scored with audiences and reviewers in this work. Memory of music heard 15 and more years ago is obviously fallible. But the written record of the triumph remains in the files of the newspapers.

Yesterday it seemed, as it has at other performances since Dr Muck departed, a miracle that this "Faust Symphony" could ever have sounded thrilling and genuine. The change may be partly in the listener, of course. Yet even in 1915 this particular listener was prejudiced against the music of Liszt and convinced, in spite of himself, by the Muck performances that in the "Faust Symphony" the genius had for once displaced the charlatan.

Muck Memories

The absolute precision of the playing of the orchestra under Muck, the magnificently molded melodies, the avoidance of extremes of tempi and dynamics, the perfect Wagnerian style, in short, that one recalls, and that one may still hear in the recent phonograph records made in Germany by Dr Muck probably in part explain how Muck succeeded where Dr Koussevitzky, like almost everyone else, has failed.

Yesterday's, to be frank, seemed the dullest Symphony Concert one has listened to since Dr Koussevitzky came to Boston. Dullness is happily rare when he conducts, but his best efforts yesterday could not breathe any fire into Liszt's tedious symphony.

Next week Ernst Toch will play the piano part in his own concerto. There will also be a new suite by Toch, and Tchaikovsky's Fifth Symphony. P. R.

RDAY, MARCH 19,

SYMPHONY IN HONOR TO GOETHE

Wagner's and Liszt's "Faust" Comprise Concert List

BY WARREN STOREY SMITH

Next Tuesday brings the 100th anniversary of the passing of Germany's greatest man of letters, Johann Wolfgang von Goethe. To the world-wide observance of this centenary the Symphony Orchestra is adding its portion in the memorial programme of the concerts of yesterday afternoon and of this evening.

WAGNER AND LISZT

More than one composer has found inspiration in Goethe's masterpiece. Berlioz, Schumann, Liszt, Wagner, Mahler and, in the opera house, Gounod and Boito, have put "Faust," or rather a part of it, into music. With varying success have they expressed in tone the spirit of the poem, but of them all none has succeeded better than did Franz Liszt in the three character-pieces that make his "Faust Symphony," while the youthful Wagner fell not so very far below him in the "Faust" overture that was itself to have been the first part of a Faust symphony, never completed.

Overture and symphony made Dr. Koussevitzky's programme of yesterday, and if one or two might have regretted a lost opportunity for the hearing of Schumann's generally neglected "Scenes from Faust" it cannot be denied that the conductor's choice was a happy one.

Revised by Him Later

It was in this overture, composed when the ink of the score of "Rienzi" was barely dry, that Wagner gave the first real indication of the stuff that was in him. Despite an occasional reliance upon the more stereotyped formulas of the period, this picture of "Faust in Solitude" is music of penetrating psychological insight and of dramatic power. At least it so seems when a conductor of genius reads the music, transmutes and transforms it, as did Dr. Koussevitzky yesterday, his orchestra seconding him nobly.

Yet even though a maturer Wagner revised it, the "Faust" Overture is but a tentative effort when brought into comparison with the "Faust Symphony," that with each passing season seems more surely and decisively Liszt's orchestral monument. Year by year those of the symphonic poems that remain in the repertory become more hollow and trumpery, while the "Dante Symphony" seems to have disappeared for good and all. But the "Faust Symphony" prevails and, in view of its authorship, even strikes us as a sort of miracle.

Only in one of the themes of the "Faust" movement is there a hint of the theatrical Liszt; the rest is a masterpiece of musical character-drawing. The "Gretchen" movement is a lovely and tender page, unmarred by Lisztian saccharinities; the "Mephistopheles" section, another masterpiece, in this case of musical irony, not to mention musical skill. The final Andante Mistico, with its male chorus and its tenor soloist hymning the Eternal Feminine, reaches a plane of serene exaltation quite different from that attained by the usual Lisztian apotheosis.

Like that of the Overture, the performance of the Symphony yesterday was an act of the highest interpretative art, reflected by a readily responsive orchestra. No less did the chorus from the Harvard Glee Club feel the spell of the occasion, while Rulon Robison, who sang the tenor solo, achieved the rightful note of mystical ecstasy. At the end an audience deeply impressed bestowed its plaudits on conductor and soloist, orchestra and chorus.

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Liszt, Wagner and Goethe

Written for The Christian Science Monitor Mar 19

TO MARK the centennial of Goethe, Dr. Serge Koussevitzky ordained for the Boston Symphony concerts of March 18 and 19 a program which consisted of Wagner's "Faust-Overture" and Liszt's "Faust" Symphony.

Wagner's Overture is of interest chiefly for its forecasts of the later master of music-drama. Liszt's symphony is of interest for the same reason; but also for others. It would be difficult to overestimate the extent or the importance of Wagner's debt to Liszt. This debt included not only moral and material assistance, the influence of a great name in getting works performed and in spreading the Wagnerian gospel; it included also actual musical material and methods. In the "Faust" Symphony you may discover motifs of the "Ring" and even of "Parsifal." The generosity of Liszt was paralleled only by the ingratitude of Wagner.

It is true that Wagner did more with the material. But this "Faust" Symphony is surely the strongest evidence that can be adduced in support of the contention that Liszt is among the great composers not only historically, as a sort of artistic "angel" to Wagner, but actually by virtue of his own output. You may prefer Wagner's characterization of Faust to Liszt's, if only because it is so much shorter; you may grow restive under the bombast of the first movement of the symphony and the garrulousness of this and of the third. But you can hardly deny that Liszt has succeeded, with the simplest means, in establishing a mood in those preluding measures of the "Faust" section; that Mephistopheles's mocking is cleverer and more amusing than that of Strauss's critics; that there is dramatic value in the return of the Gretchen idea in the third movement, and that the concluding measures of the symphony are impressive, or, above all, that the tender love music of the second movement stands isolated and unapproached.

Is not Liszt's career a tragedy? He was so much more than a virtuoso of the piano; though his showmanship in this field perhaps contains the key to a weakness in his character. One of the most gifted original native artists in the history of music, he failed to bring his possibilities to full realization. Partly, perhaps, because of his generosity; he was always busy doing things for other people. But more, we feel, because he lacked two qualities—sincerity and taste. He could not resist the temptation to show off, to astonish, to take the easy way. This easy way led him astray from the path of his highest achievement.

Dr. Koussevitzky and the orchestra did themselves honor in thus doing honor to Goethe. It was keenness for the task, no doubt, that betrayed them here and there into raggedness. For on the whole, it would de difficult to imagine a more eloquent or virtuosic proclamation of Goethe's greatness. In the "Faust" Symphony, devoted and efficient assistance was rendered by a chorus from the Harvard Glee Club, Dr. A. T. Davison, conductor, and by Mr. Rulon Y. Robison, tenor. The success was conspicuous.

L. A. S.

SUNDAY MORNING, MARCH 13, 1932 Post

in Marching Rhythms Secret
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Noted Conductor of Boston Symphony, in Tribute to Band Master

Folks Cried, Shouted And Pounded Tables When He Played in Vienna 20 Years Ago

By Leo Rabbette

"The greatest master of the band, a cordial friend, a lover of the finest music, a composer whose influence has been inspiring to all European composers of march music since his advent," thus did Serge Koussevitzky pay tribute to John Philip Sousa, familiarly known as the march king of America, whose sudden passing the country mourns.

The modest but most notable conductor of the Boston Symphony Orchestra graciously received me in the study of his charming home in Brookline, to tell me something of his friend, Sousa.

"The first American music by Americans players that I ever heard was that of John Philip Sousa and his band," said Conductor Koussevitzky. "I will tell you about it. In 1902, after my season in Russia, I was on my way from Moscow to Berlin, and, to break the journey, decided to stop over at Varsovie, that ancient Polish city, for a few hours.

"I arrived at 4 in the afternoon and there, on all the hoardings, was a great poster. I read, 'American Band, Sousa Conducting.' Very interesting. I must go, I said. I stayed over to hear him. He played his marches.

Something New from America

"The effect was very curious," went on Koussevitzky. "The pulsation from this simple march form was so extraordinary. It impressed me very deeply. I was a long time wondering over it. I did not remember the marches as marches, but the pulsation was entirely new to me; it stayed with me; it was exciting."

"How does the pulsation differ from the rhythm?" I asked, feeling that here was the secret of Sousa's magic, and that the conductor, Koussevitzky, was touching it.

"The pulsation," he replied, "is the life in the rhythm, the impetus, the vital urge, you might say."

Extraordinary Success!

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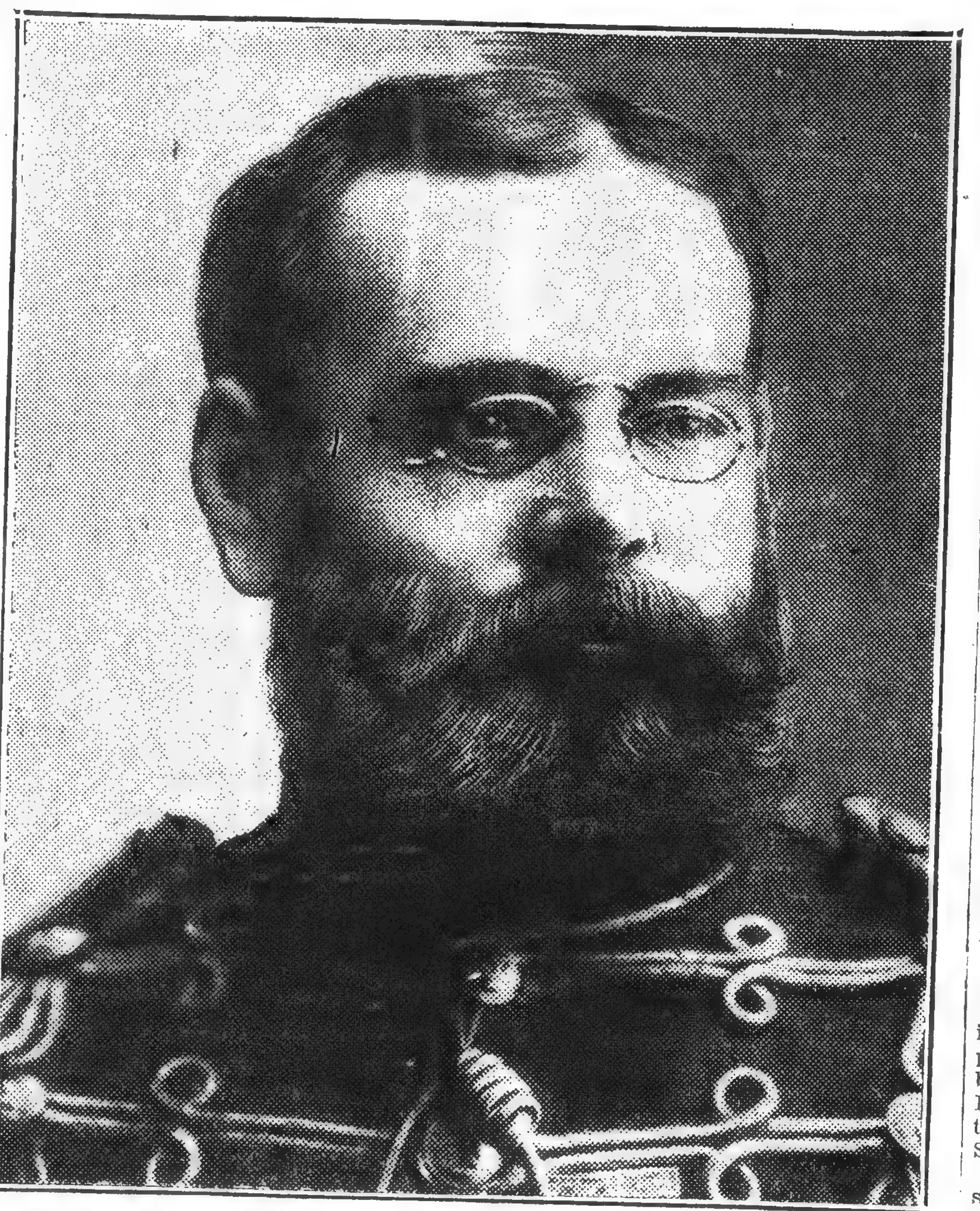
"Exactly," smiled Koussevitsky. "Sousa had undoubtedly trained them, for it was the same so long ago in Vienna. People cried and cheered and pounded the tables. And Sousa led, with his great black beard and black mustache and his magistral manner. You might say the success of the greatest prima donna.

"After more than 20 years I had the pleasure and the opportunity of receiving Mr. Sousa in Boston, here. I recalled the old nights of his triumph in Varsovie and Vienna and he was very happy. I saw him two or three times in America after that and he was always very congenial.



John Philip Sousa as he looked at the height of his career as bandmaster of the famous United States Marine Band.

A Master in His Way

"He was always a very youthful man, he showed great admiration for great music; he was naturally a fine musician. And the virtue in his rhythm was not just evoked himself from his band, though his power was very great, it is in his music. After that moment in Varsovie I often heard his music, his marches played by continental bands; he was very well known throughout Europe, and in South American countries, too. In his way he was a very great master.

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"Yes," concluded Conductor Serge Koussevitzky, "great is the inner vigor and life in the music of John Philip Sousa, and though he be, as they say, dead, in his marches he will go on triumphantly forever.

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1156

Poplars and weeping willows grow into small trees by just putting the switches in the ground and in the third year Normandy poplars are reaching for the sky and the willows grow just as readily the other way.

We have lived here only 11 years and in that time some of the plantings of trees have had to be removed as they want to make it too shady.

Well, it's lots of fun, anyway.

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Bost. Adv. Mar 20

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 1 1932

BOSTON SYMPHONY IN BRILLIANT CONCERT

Orchestra, Under Direction of Koussevitzky, Maintains Usual High Level

The concert by the Boston Symphony orchestra is usually the most brilliant of the year, and that given Monday evening in John M. Greene hall was no exception. Under the direction of Mr. Koussevitzky the orchestra has never failed to maintain the high level of excellence for which for many decades now it has been famous; and Mr. Koussevitzky's interest in modern music, which so often depends upon unusual orchestral effects, has given to the orchestra a virtuosity and veritable splendor beyond equal. A large part of the program presented here was made up of modern music, and the playing of the orchestra has never shown to better advantage.

The first two numbers afforded an interesting comparison, for both Prokofieff in his Classical Symphony and Mr. Josten in his Concerto Sacro set their essentially modern technique to the recreation of a more or less archaic mood. Brilliant and attractive as is the Prokofieff symphony—and the Gavotte and the last movement were especially charming—Mr. Josten was more successful in accomplishing what he set out to do. The outlines of the Symphony are, to be sure, classical, and even the themes have the savor of classical themes. But the modern and conscious gesture is evident in every phrase; whereas Mr. Josten in his music speaks with a tone and accent of sixteenth century Germany. While the melodic line, as Mr. Koussevitzky drew it from the strings, was long and suave, the imitations and the contrapuntal weavings expressed in sound as clearly as the artist in design a certain religious positiveness deeply moving by its angularity and starkness. By an amazingly fine tonal sense. Mr. Josten has given to his music even the sound of a distant time. His Concerto is outstanding among modern works not alone by the skill with which it is written, but by a genuine beauty.

The glowing orchestral color of the Ravel music, its verve, its swift and delicious changes, completely captivated the audience. After such lavish and joyous display the Brahms Symphony fell sombrely on the ear, and Mr. Koussevitzky did nothing in his interpretation to lighten it. The tempi were a little lagging, so that the intricacies of structure with which the music is crowded stood out too distinctly, and none of the movements swung along as a whole. Nevertheless there were moments of exceptional beauty, especially among the changes rung on the passacaglia theme of the last movement.

L. H.

THIS CLIPPING FROM
OMAHA, NEB.
EVE. WORLD-HERALD

MAR 4 - 1932

Koussevitzky Panics New York with His Baton

BY LEMUEL F. PARTON.

New York, March 4 (C. P. A.)—Fourteen years ago, Serge Koussevitzky was conducting an orchestra wearing mittens on the banks of the frozen Volga. It is hastily explained that the mittens had so many holes in them that the musicians could finger the strings. "We must keep up with our music," said Kerensky, in the midst of the fighting, and Koussevitzky did the best he could.

With his finger still half frozen he went to Paris and climbed swiftly to the leadership of the Boston Symphony orchestra, rebuilding it after Dr. Karl Muck went to Fort Oglethorpe. His great acclaim and his distinguished presence as he conducted the Bostonians at Carnegie hall Thursday night made all this seem "far away and long ago."

He is the only great virtuoso of the bull fiddle—the only artist to make it a solo instrument. Landing, unheralded in Berlin, from Paris, he hired a large room and filled it with empty chairs. Then he conducted to an invisible orchestra. Thus he rehearsed, and when he was ready he hired the best manager in Berlin to advertise his first concert—incidentally, he also had hired an orchestra. The fates swung a kindly baton and quick-timed him up the heights. He boycotts both Russia and Italy—the latter country for what Mussolini's bravos did to Toscanini. He is 58.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 5 - 1932

WHO IS NEWS TO-DAY

"Scotty" Gow
Serge Koussevitzky
Senator Daniel O. Hastings

BY LEMUEL F. PARTON.

(Special Correspondent of The Hartford Times.)

New York, March 5.—Scotland yard traces the antecedents of Betty Gow. American and Canadian police search for "Scotty" Gow, Detroit gangster. Betty Gow is the name of the English maid now in the Lindbergh household. A London cable refers to the search for Betty Gow, "identified as a former maid in the home of Col. and Mrs. Charles A. Lindbergh." The police want to know if "Scotty" Gow has a sister.

"Scotty" Gow is said to be a member of the "Purple Gang" of Detroit, which picked up kidnaping exploits where the notorious Legs Lamon gang left off two years ago. A long distance telephone call to Detroit this morning revealed that information about him is meager, and that he is a minor gangster. He was known around the Hamtramick dives and was loosely identified as engaging in both the rum-running and kidnaping rackets, which somewhat overlap in Detroit. His Scotch burr gave him his nickname.

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Music and Musicians

By W. J. HENDERSON

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THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN

MAR 5 - 1932

Who's News Today

By Lemuel F. Parton

[*Special Dispatch to The Evening Sun*]

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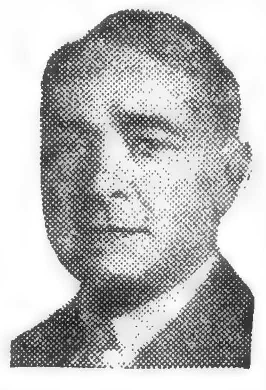

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THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 1 1932

BOSTON SYMPHONY IN BRILLIANT CONCERT

Orchestra, Under Direction of Koussevitzky, Maintains Usual High Level

The concert by the Boston Symphony orchestra is usually the most brilliant of the year, and that given Monday evening in John M. Greene hall was no exception. Under the direction of Mr. Koussevitzky the orchestra has never failed to maintain the high level of excellence for which for many decades now it has been famous; and Mr. Koussevitzky's interest in modern music, which so often depends upon unusual orchestral effects, has given to the orchestra a virtuosity and veritable splendor beyond equal. A large part of the program presented here was made up of modern music, and the playing of the orchestra has never shown to better advantage.

The first two numbers afforded an interesting comparison, for both Prokofieff in his Classical Symphony and Mr. Josten in his Concerto Sacro set their essentially modern technique to the recreation of a more or less archaic mood. Brilliant and attractive as is the Prokofieff symphony—and the Gavotte and the last movement were especially charming—Mr. Josten was more successful in accomplishing what he set out to do. The outlines of the Symphony are, to be sure, classical, and even the themes have the savor of classical themes. But the modern and conscious gesture is evident in every phrase; whereas Mr. Josten in his music speaks with a tone and accent of sixteenth century Germany. While the melodic line, as Mr. Koussevitzky drew it from the strings, was long and suave, the imitations and the contrapuntal weavings expressed in sound as clearly as the artist in design a certain religious positiveness deeply moving by its angularity and starkness. By an amazingly fine tonal sense. Mr. Josten has given to his music even the sound of a distant time. His Concerto is outstanding among modern works not alone by the skill with which it is written, but by a genuine beauty.

The glowing orchestral color of the Ravel music, its verve, its swift and delicious changes, completely captivated the audience. After such lavish and joyous display the Brahms Symphony fell sombrely on the ear, and Mr. Koussevitzky did nothing in his interpretation to lighten it. The tempi were a little lagging, so that the intricacies of structure with which the music is crowded stood out too distinctly, and none of the movements swung along as a whole. Nevertheless there were moments of exceptional beauty, especially among the changes rung on the passacaglia theme of the last movement. L. H.

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OMAHA, NEB.
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MAR 4 - 1932

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HARTFORD, CONN.
TIMES

MAR 5 - 1932

WHO IS NEWS TO-DAY

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Senator ~~Daniel~~ O. Hastings

BY LEMUEL F. PARTON.
(Special Correspondent of The Hartford Times.)

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In spite of all that has been done in urging the world to listen to the gospel of Schoenberg and his kind, there are far more performances of the ancients than of the moderns. In our own land Philadelpia evidently aspires to the position of leader in experimental musical art and Leopold Stokowski is one of the high priests of modernism. Yet this same Mr. Stokowski is one of the foremost interpreters of Brahms, whose music lies light years away from the ideals and achievements of the new adventurers.

It is altogether likely that the art of music will continue to make its development untouched by the theories of young gentlemen desiring to subject it to exploratory operations. Men are pretty much the same sort of beings now that they were in the days of the Cæsars, although they clothe themselves differently, wear their hair differently, and do not speak Latin.

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

MAR 6 - 1932

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THIS CLIPPING FROM
SCRANTON, PA.
TIMES

MAR 7 1932

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NEWS & HERALD
NEWBURYPORT, MASS.

MAR 11 1932

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pleasure in the Symphony, now, under Dr. Koussevitsky, apparently
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THIS CLIPPING FROM
N. Y. EVE. POST

MAR 7 - 1932

Music : By Oscar Thompson

Beecham and Koussevitzky Provide Orchestral Contrasts in Week-End Concerts—Sibelius and a Hindemith Novelty

STILL limping from a fall off the podium at a rehearsal before his first concert on Wednesday, Sir Thomas Beecham discoursed Boccherini, Brahms and Richard Strauss in Carnegie Hall yesterday afternoon, to the obvious pleasure of Philharmonic-Symphony Society subscribers. Boccherini never was accorded a place among the three B's, though he was a composer of parts before Beethoven's star arose, and died a quarter of a century before Brahms was born. This priority, however, remains entirely chronological. It was Boccherini's destiny to write a minuet everybody knows. 'Cellists will continue to regard him as a public benefactor because he bequeathed to them a concerto they all can play. Museums and collectors of antiquities find him useful as a source for original manuscripts to put beneath the glass of their exhibitions rooms.

But the industrious Luigi is not so dead as all that. The symphony in C major played by Sir Thomas yesterday afternoon, and by Serge Koussevitzky some years ago, as edited by Dr. Sondheimer of Berlin, is still a pleasurable experience in the concert room, because of its unabashed melody, its ingenuity, its structural grace and its tender, resourceful scoring; even though it says little or nothing that Haydn and Mozart did not say with more saliency and distinction in stronger works of similar character. Literature does not despise its minor poets. Boccherini, when disclosed with the affection that characterized the playing yesterday, is of their order, a poet, if a minor one.

The eighteenth century singing of the prolific Italian sounded a suitable prelude for the autumnal splendors of the Brahms Third Symphony. We were not always one with the "reading." The redoubtable Ernest Newman has spoken of Sir Thomas as the foremost melodist among symphony conductors. Yesterday we felt an overzealous quest of melody in this music. The second movement was of haunting charm, but the first lost something of breadth for the sake of tune. Sir Thomas again made clear his grasp. The symphony was transparent, euphonious, well proportioned, and it moved.

The Strauss "Don Quixote" was played warmly and with the sensibility that is necessary if its handful of programmatic absurdities is not to take an undue place of prominence at the expense of its wealth of tenderness and charm. Alfred Wallenstein and Rene Pollain characterized the addled knight and his loyal squire in 'cello and viola playing of the high quality to be expected of two such fine artists. For the audience, the afternoon was one of tempered but apparently unforced enthusiasms.

SERGE KOUSSEVITZKY and his Boston Symphony contributed to the New York season one of its more momentous concerts Saturday afternoon, not only by reason of the generally high character of the playing but because the program was one of strength and variety, unhackneyed in its conformation. The concert began with a skillful arrangement by Maximilian Steinberg of a Concerto in D major, originally for a small group of strings, written by the "Berlin" Bach, Carl Philipp Emanuel, he whose duty it was to accompany the flute solos of Frederick the Great. This is engaging, stimulating music and in the slow movement much more than that. The Andante sings of ineffable things, recalling the noble lyric gravity of Father Johann Sebastian and glancing down the years toward the Wagner of Hans Sachs and Amfortas.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAR 11 1932

Easter Sunday will probably find a number of Springfield music lovers going to Boston for on that day Bach's "B Minor Mass" will be sung by the combined Radcliffe College and Harvard Glee Clubs under the direction of Dr. Serge Koussevitzky in Symphony Hall. With the Boston Symphony Orchestra accompanying and such soloists as Margaret Matzenauer and Richard Crooks it should be a magnificent performance, as it was when we heard it last spring.

This colossal work was written between 1733 and 1738, the Kyrie and the Gloria having been completed in 1733 and the rest in 1738. The work was conceived on stupendous lines outclassing anything Bach had written before or any other masses of the time. Each portion of the work has the dimensions of a cantata. Unimportant texts are developed into large arias or complicated fugal choruses and the variety of musical material used is incredible. The Kyrie alone consists of three elaborate parts, the first of which ends in an elaborate five-part fugal chorus.

The Gloria and Credo consists of eight musically complete parts and the Crucifixus is one of the most amazing portions of the work. The Sanctus is a massive six-part chorus, the Osanna is an eight-part chorus, the Benedictus is a tenor solo with violin obbligato and the Agnus Dei a contralto solo.

The great difficulty of the work has caused it to be infrequently performed. It was first given in Berlin in 1835. Its first American performance was given in Bethlehem, Pa., in 1900 at the Bach Festival under the direction of J. Frederick Wolle.

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LOWELL, MASS.
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The composer is an American of admitted musical attainments. He is still young enough to suggest that his musical ideas are not permanently fixed. Being a modern, he naturally seeks to express himself in that idiom. But there is not going to be any development in American musical composition if the efforts of our young composers are to be relegated to the shelf. Our musicians will progress as the merits or defects of their works are revealed in actual performance.

The conductor of the Boston Symphony orchestra, as is evident from the general character of his programs, still gives chief place to acknowledged masterpieces. But very properly, while paying high tribute to the past, he deems it the duty of a broad-minded musician to explore current musical achievements.

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N. Y. AMERICAN

MAR 11 1932

Words and Music

By Deems Taylor

THE Boston Symphony Orchestra celebrated its fiftieth anniversary two years ago with a composition shower. From all over the world came works from eminent composers, written in honor of the Bostonians' birthday party. So many were there, in fact, that Mr. Koussevitzky and his men must have been sitting up nights ever since, trying to get them all played off. Only a week or so ago did the band complete the list with a *Symphonic Ode* by Aaron Copland.

At least Mr. Koussevitzky is not selfish. He lets other conductors play with his birthday presents. Tuesday night, for instance, Mr. Molinari and the Philadelphia Orchestra presented a work by Ottorino Respighi that had been custom-made for the Back Bay Hemicentennial.

It is called *Metamorphoseon modi XII*—a super-elegant way of saying "theme with twelve variations." The main theme, stated almost without preliminaries, and curiously akin to the Shepherd's tune at the opening of the last act of *Tristan*, pursues a stormy and adventurous career that taxes the resources of an augmented modern orchestra, including a pipe organ.

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THE trouble with variations is that they are, unless heavily disguised, too small a form for the use to which they are usually put. Played on a piano, or by a chamber ensemble, a set of variations may be absorbingly interesting; the comparative monotony of tone color is relieved by the variety of shapes in which the main theme appears. But when a set of ten, twelve, or fourteen variations is assigned to a symphony orchestra, the constant shifting of color, as well as the permutations and transmutations of the material, is too much. The variations have got to be short, unless the piece is to last all night; and the result is an inevitable impression of scrappiness. The composer is made to sound short-breathed and tentative.

One has the impression of hearing a salesman offering samples of his wares: "Now here's something you might like; simple, but good (24 bars; full stop). Or perhaps you'd like something a trifle more elaborate (32 bars; full stop). No? Well, try this one (28 bars; full stop); or this (16 bars; full stop)"—and so on. No sooner has the musical thought begun to develop than it is cut off, in the bloom of its youth, to make room for another idea.

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STRAUSS solves the problem most successfully in *Don Quixote*, where he avoids jerkiness by leaving out the full stops—a simple device, but an effective one. His variations take their place as parts of what is practically a continuous and carefully structured development of a single theme.

Respighi tries another plan. His first two variations are enough alike, in mood and development, to correspond roughly to the first movement of a symphony. The next two form, approximately, a slow movement, and the fifth and sixth are equivalent to a scherzo. After that, however, he lets nature take its course, sometimes running one variation into another so that it is hard to tell when one leaves off and the other begins. Except to those in whose veins runs a strain of detective blood this is, of course, of no consequence.

Even so, the *Metamorphoseon* lack something of the cohesiveness that one instinctively expects in a major work for grand orchestra. Which did not prevent my enjoying them exceedingly, and looking forward to hearing them again.

* * *

THIS heretical pleasure derives, I suppose, from the fact that I like Respighi's ideas. In music, as in people, one may love what one does not unreservedly admire. A may be a fine fellow and a credit to his country, deserving of respect and veneration—and may, none the less, bore you to death; while B, who is a bit of a wastrel and a scofflaw, and whose family life is deplorable, may be one of the joys of your life.

So with Respighi, so far as I am concerned. I admit all his faults—his tendency to long-windedness, his fondness for climaxes more notable for decibels than for eloquence, the occasional literalness and lack of imagination with which he develops his material. None the less, I like his music. It has a speaking quality, a sort of aliveness, that is not frequent in modern musical utterance. Whatever use he may make of his themes, they have dignity, and plasticity, and, at their best, a mournful beauty that I find immensely moving.

His harmony has warmth and color, and is neither hackneyed nor consciously bizarre; and his orchestration is distinctive and always effective. He may, upon occasion, make one wish that he could have said his say somewhat otherwise; but his fundamental ideas are almost invariably worth hearing. He is every inch a composer.

* * *

MR. RESPIGHI was present to hear his piece played, acknowledging the applause it occasioned by bowing from his place in a first tier box on the right (thereby causing numerous persons in the dress circle and balcony seats on the right to come perilously near to breaking their necks). He had to bow three times. I suspect New York of liking him as well as his music.

For the other offerings of the evening Mr. Molinari went to not too conventional sources. There was no symphony, the Respighi work taking its place. The concert began with a lovely Corelli suite, transcribed for strings by Pinelli, and ended with Debussy's *La Mer* and Strauss' *Til Eulenspiegel.* A good program.

INFORMATION OBSCURED

THIS CLIPPING FROM
OMAHA, NEB.
WORLD-HERALD

MAR 5 - 1932

Koussevitzky Panics New York with His Baton

BY LEMUEL F. PARTON.

New York, March 4 (C. P. A.)—Fourteen years ago, Serge Koussevitzky was conducting an orchestra wearing mittens on the banks of the frozen Volga. It is hastily explained that the mittens had so many holes in them that the musicians could finger the strings. "We must keep up with our music," said Kerensky, in the midst of the fighting, and Koussevitsky did the best he could.

With his finger still half frozen he went to Paris and climbed swiftly to the leadership of the Boston Symphony orchestra, rebuilding it after Dr. Karl Muck went to Fort Oglethorpe. His great acclaim and his distinguished presence as he conducted the Bostonians at Carnegie hall Thursday night made all this seem "far away and long ago."

He is the only great virtuoso of the bull fiddle—the only artist to make it a solo instrument. Landing, unheralded in Berlin, from Paris, he hired a large room and filled it with empty chairs. Then he conducted to an invisible orchestra. Thus he rehearsed, and when he was ready he hired the best manager in Berlin to advertise his first concert—incidentally, he also had hired an orchestra. The fates swung a kindly baton and quick-timed him up the

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and Italy—the latter coun
what Mussolini's bravos
Toscanini. He is 58.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

MAR 6 -1932

Gustav Holst, British composer, was guest conductor of the Boston Symphony Orchestra recently in a program of his own music.

THIS CLIPPING FROM
SCRANTON, PA.
TIMES

MAR 7 1932

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THIS CLIPPING FROM THE
NEWS & HERALD
NEWBURYPORT, MASS.

MAR 11 1932

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der Dr. Koussevitsky, apparently
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THIS CLIPPING FROM
N. Y. EVE. POST

MAR 7 - 1932

Music : By Oscar Thompson

Beecham and Koussevitzky Provide Orchestral Contrasts in Week-End Concerts—Sibelius and a Hindemith Novelty

STILL limping from a fall off the podium at a rehearsal before his first concert on Wednesday, Sir Thomas Beecham discoursed Boccherini, Brahms and Richard Strauss in Carnegie Hall yesterday afternoon, to the obvious pleasure of Philharmonic-Symphony Society subscribers. Boccherini never was accorded a place among the three B's, though he was a composer of parts before Beethoven's star arose, and died a quarter of a century before Brahms was born. This priority, however, remains entirely chronological. It was Boccherini's destiny to write a minuet everybody knows. 'Cellists will continue to regard him as a public benefactor because he bequeathed to them a concerto they all can play. Museums and collectors of antiquities find him useful as a source for original manuscripts to put beneath the glass of their exhibitions rooms.

But the industrious Luigi is not so dead as all that. The symphony in C major played by Sir Thomas yesterday afternoon, and by Serge Koussevitzky some years ago, as edited by Dr. Sondheimer of Berlin, is still a pleasurable experience in the concert room, because of its unabashed melody, its ingenuity, its structural grace and its tender, resourceful scoring; even though it says little or nothing that Haydn and Mozart did not say with more saliency and distinction in stronger works of similar character. Literature does not despise its minor poets. Boccherini, when disclosed with the affection that characterized the playing yesterday, is of their order, a poet, if a minor one.

The eighteenth century singing of the prolific Italian sounded a suitable prelude for the autumnal splendors of the Brahms Third Symphony. We were not always one with the "reading." The redoubtable Ernest Newman has spoken of Sir Thomas as the foremost melodist among symphony conductors. Yesterday we felt an overzealous quest of melody in this music. The second movement was of haunting charm, but the first lost something of breadth for the sake of tune. Sir Thomas again made clear his grasp. The symphony was transparent, euphonious, well proportioned, and it moved.

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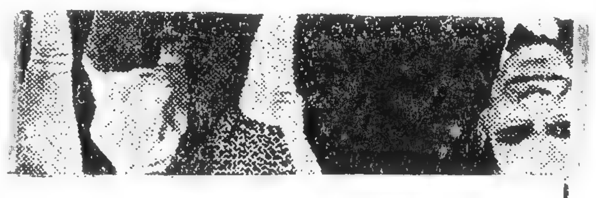
Thereafter came a first performance in New York of another of the numerous works written for the fiftieth anniversary celebration of this orchestra a year ago. Paul Hindemith's Konzertmusik for Strings and Brass, as thus disclosed, is one of the sturdiest and most convincing works that have come out of Central Europe in the post-war years. It avoids the romantic and the frankly emotional, but the effect is not merely that of ingenious writing in an advanced idiom. It is liberally dissonant but by no means continuously so. There is material that stands muster for its own sake and it is used, polytonally and otherwise, with a sure hand. Each of the two movements proceeds inexorably toward its goal. The brass writing is bold, the strings bite deep. This may not be music to build affections, but it is music to silence the scoffer and provoke thought.

PERHAPS for contrast's sake the Boston conductor then gave a brilliant performance of a Ravel color-splurge, the "Rhapsodie Espagnole," before passing on to the supreme music of the afternoon, Sibelius's Second Symphony (D major, Op. 43). Written thirty years ago, here is a symphony that does not need to fear the devastating maw of time. In a sense, it is early Sibelius, but it is true Sibelius, with much less that can be regarded as derivative than is discoverable in the First Symphony. It sings nobly and tenderly, with perhaps less of darkness of spirit than was formerly found in it. The conclusion is on a plane of high heroism, scarcely to be experienced unmoved. This is "he-man" music, vital, strong, winning, filled with personality and humanity.



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LOWELL, MASS.
EVE. LEADER

MAR 11 1932

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N. Y. AMERICAN

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159

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LOWELL, MASS.
LEADER

MAR 11 1932

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

12 1932

CHOICE PROGRAM FOR CONCERT BY BOSTON SYMPHONY ORCHESTRA

As the date for the appearance of the Boston Symphony orchestra in the Auditorium draws near the management is having many inquiries as to the program the great orchestra under Dr Koussevitzky will play on Apri. 6. From lovers of modern music there has been an insistent demand for the works of present day composers while the devotees of the old school have not been backward in suggesting their likes for the classical compositions. Dr Koussevitzky has been advised of these preferences and he has shown his masterly ability in program-making by choosing works that will delight the modernists and combining with them one of the greatest classical symphonies.

The program will open with the ancient and meloudius suite of Corelli, followed by a poem for orchestra, "Prairie" from the American composer, Leo Sowerby. This work is being introduced by Dr Koussevitzky extensively in the East and he has great faith in its merit. Following this the orchestra will play Ravel's second suite "Daphnis et Chloe," a rarely beautiful modern work and considered one of the most brilliant pieces of the Boston Symphony orchestra under Dr Koussevitzky.

Following the intermission the orchestra will render Beethoven's magnificent "Eroica" Symphony No. 3 in E flat major; considered one of the greatest of all symphonies and one tha. will show this incomparable organization at its very best.

The directors of the Springfield Symphony orchestra are delighted with Dr Koussevitzky's choice of the Springfield program and agree that it will prove one of the greatest concerts Springfield has ever had. The program:—

Corelli .... Suite
Sarabande-Gigue-Badinerie
Sowerby .... "Prairie"
Poem for orchestra
Ravel .... "Daphnis et Chloe"
Ballet: Second suite
Lever du Jour-Pantomime-Danse Generale
Beethoven Symphony No. 3 in E flat major, "Eroica," Op. 55.
1. Allegro con brio
2. Maracia funebre: adagio assai
3. Scherzo: allegro vivace: trio
4. Finale: allegro molto

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

12 1932

SYMPHONY WILL PLAY BOTH OLD AND NEW WORKS

Moderns to Have Prominent Place on Forthcoming Concert Here on Public Demand.

When the Boston Symphony Orchestra comes here April 6 under the auspices of the Springfield Symphony Orchestra a fine program of old and modern works will be presented. There has been considerable demand that the orchestra play modern works, for Dr. Serge Koussevitzky is justly famous for his interpretation of the moderns.

Thus the program is divided into two parts, the first part opening with a "Suite" by Corelli and including one of Sowerby's latest works "Prairie." Mr. Sowerby is one of the best known American composers. Ravel will be represented by his "Daphnis et Chloe" ballet, second suite. This was played by the orchestra in Northampton a few weeks ago.

The second half of the program will be devoted to the Beethoven "Symphony No. 3 in E flat major, Eroica, Op. 55." When this symphony was played in Hartford by the orchestra a few weeks ago it aroused unusual enthusiasm.

The program in detail:

Suite. Corelli
Sarabande, Gigue, Badinerie.
Prairie, poem for orchestra. Sowerby
Daphnis et Chloe, ballet, second suite. Ravel
Lever du Jour, Pantomine, Danse Generale.
Symphony No. 3 in E flat major, Eroica, Op. 55, Beethoven
Allegro con brio.
Marcia funebre: Adagio assai
Scherzo: Allegro vivace: Trio.
Finale: Allegro molto.

THIS CLIPPING FROM THE
TIMES
GLOUCESTER, MASS.

(4) MAR 12 1932

We are always surprised when something unexpectedly reveals how many of our friends, and acquaintances attend, regularly or occasionally, the concerts of the Boston Symphony Orchestra. The music there takes a certain technical training. It is perhaps to most of us an acquired taste. But we envy those who have acquired it, their anticipations and pleasure in the Symphony now, under Dr. Koussevitzky, apparently at its highest mark.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

MAR 13 1932

Music Notes

JEAN SIBELIUS, Finnish composer, has just completed his new symphony. The score is beinf forwarded to Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who will conduct the premiere, in the spring.

* * *

N. Y. SUN

MAR 12 1932

Music and Musicians

By W. J. HENDERSON

THERE have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the fiftieth year of the Boston Symphony Orchestra. The date of the semicentennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia Orchestra last Tuesday evening. The audiences responded to the revelations with uncertain demonstrations.

All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copland. The music of the gifted German was perhaps more disputable in its proclamation, while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it. And there will be a next time, for so long as Italian conductors visit our orchestral platforms we shall surely enjoy repetitions of Italian novelties.

Glad news comes from Italy by way of Mr. Respighi, who has arrived to superintend the production of his mystery, "Maria Egiziaca." That will come upon us next week. Mr. Respighi has said that atonality is dead among Italian composers and that they are returning to old ways. Now there ought not to be any solid objection to atonality, which is a term made to signify the freedom of music from the domination of a ruling tonality. There can be no reasonable ground for declaring that a composer must not rove around from key to key with complete disregard of the classic relationships. The cold truth is that not more than one lay hearer in a thousand will know that he is doing it. Beginning a composition in one key and ending in another is not new, nor is it imperative.

But when the musician introduces his principal theme and we find that it lacks all melodic unity because it does not stay in any one key for more than half a measure, we find our ears unequal to the task of following it. Perhaps it is that kind of atonality that Mr. Respighi means. At any rate, we may be sure that, if it is shunned, Italian music will recover its native idiom, which it has striven to set aside in favor of northern brain products. No nation can make healthy or logical progress with its arts by trying to reconstruct them according to the models of some other nation. The fundamental difference between German and French Gothic cannot be obliterated without destroying finely drawn character. It is futile for Italians to try to make music of the rarified Parisian type or the rude and aggressive German type of today. Such efforts serve only to blurr the outlines of Italian sensuous expression and replace them with the stiff drawings of the copyist. And all the Europeans become silly when they try to write jazz.

* * *

Is Musical Material Exhausted?

SOME interesting conversations followed the productions of the Copland and Hindemith works. One gentleman, who contemplates with regret, indeed, one might say even views with alarm, the propaganda for modernistic music, voiced his sorrow that such music was performed at all. He hoped that its day was nearly over, and he will without doubt rejoice greatly when he reads what Respighi has said about the death of atonality in Italy. The distinguished Italian did not tell us whether polytonality has also met its doom. But possibly it will have to go into the silence since it is distinctly hostile to the Italian sense of beauty.

Another gentleman unhesitatingly condemned the Hindemith composition as commonplace and vulgar. That commentator was a determined modernist, and, although he went into no details, one suspected that his objection to the "Concert Music" was derived from its liberal employment of old tonalities and key relationships and its introduction of such time-worn devices as a fugue. You see, it would take an almost superhuman ingenuity to write a fugue in atonal music; in canonic composition the rule of the key is tyrannical.

This traveler along the musical highways found the Hindemuth composition interesting and in moments even beautiful. Possibly the modernist who condemned it was offended by the composer's proclamation of a sustained lyric melody of the sort originated by the early fathers who dwelt in the country of the olive and the grape. Well, "de gustibus non est disputandum." Wars have been started by a difference in tastes. The modernist has theories and the basic one is that it is impossible to compose any more worthwhile music in the old manner and that therefore we must invent new methods.

This recalls an experience of John Stuart Mill set forth in his autobiography. Enjoying rapturously Weber's "Oberon," he began to be tormented about the future of music. He reflected that there were only five tones and two semi-tones in an octave and that they could be put together only in a limited number of ways of which only a few were beautiful. Most of these must have been already discovered and hence there could be no future Mozarts or Webers. "This source of anxiety," he concluded, in comforting meditation, "may perhaps be thought to resemble that of the philosophers of Laputa, who feared lest the sun should be burnt out."

* * *

Mr. Copland's Orchestral Ode.

THE writer of these rambling reflections came out of the glare of new ideas with the suspicion that the New York composer had the best of the argument. Perhaps Mr. Copland's music lacked the technical expertness and professional routine of the other music, but it had much more of the adventurous spirit of the voyager into new territory and of the irresponsibility of unbridled enthusiasms. Or shall we descend to the speech of the byways and assert that Mr. Copland recklessly said what chanced to come into his mind and did not give a continental whether it was high art or not?

The score had juice in it, sometimes bitter, sometimes sweet, but at any rate, liquid. One gets a bit impatient with the sawdust stuff that comes out of the mills of the present gods of music. The worthlessness of the bulk of this music is the result of the inability of most of the modernists to perceive that they are impoverishing their own art by refusing to mingle the old materials with the new. They labor under the delusion that they can create an entirely new art. This something that has not yet been done in any of the fields in which man has sought for expression of his ideals of beauty. Even the modern novel has its roots in the works of Publius Ovidius Naso, and architecture owes its vitality at this moment to the Egyptians and Babylonians.

In the end, the writer confesses to a certain pleasure in discovering force in a composition written by a resident of this monstrosity of a town. Conductors live habitually with their eyes toward the East and see signs and wonders beyond the stormy waters of the North Atlantic. It is difficult for most of them to discern anything excellent in this land. To be sure, most of them come from abroad and have been brought up in the belief there is no art in the United States. Mr. Koussevitzky has been here long enough to learn at least that it is wise to be politic, and so he bestowes his august attention from time to time on American music. Thus Mr. Copland's ode obtained a performance by the Boston orchestra, and it was a good performance. That, at any rate, the work deserved. This music lover expects to hear the composition again, perhaps under the commanding direction of Leopold Stokowski.

* * *

The Unappreciated Saxophone.

AT the Schola Cantorium concert on Wednesday evening Mr. Ross presented a quatuor by Villa-Lobos for harp, celesta, flute, saxophone, piano and women's voices. Several things impressed this writer while listening to the work and one of them was that the Brazilian gentleman did not know what to do with his saxophone after he got it. We grieved that he had not been able to submit his score to one Ferdinand Grofe, who knows more about saxophones than old Sax himself.

Many music lovers of Puritan mind believe that the saxophone is a bawdy instrument fit only for dark and secret night clubs, or at best for ribald festivities attended by crooning and tap dancing. The truth is that it is a perfectly respectable member of the wind band and has been used by high-minded composers in scores of impeccable behavior. Bizet found employment for it in "L'Arlesienne" and Catalani in "Lorelei." But it is not necessary to ramble through scores extracting examples of its use. The point to be made here is that in the work heard Wednesday night the saxophone was unduly obtrusive and refused to fit itself proportionately into the body of music.

Perhaps the composer did not select the most suitable one of the twelve varieties of the instrument, or maybe he did not plan its part with correct view of its possibilities in the small ensemble. But as far as this writer can see it is a pity to ostracize so good an instrument because it is now a standard element in the jazz band. Used with knowledge and artistic judgment, it can find a place in symphonic works when its peculiar tone quality is desired. There is no other instrument or combination of instruments which can furnish just that quality, and in itself the quality is neither blatant nor vulgar.

The music of Villa-Lobus? Not important. Portuguese and Indian themes rather clumsily handled. The most significant applause of the evening was for Bernard Wagenaar's Chinese songs. A very industrious musician is Mr. Wagenaar. He had another work on another program the same night.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

MAR 13 1932

Gotham Hears Novelties of Musical World

Bravos and Hisses Greet Presentation of Copeland's Symphonic Ode

By Joan King.

NEW YORK.—[Special.]—Novelty has provided the keynote for Gotham's musical doings, of late. Serge Koussevitzky set the pace when he brought his orchestra to town for the fourth of its evening series of the season. In addition to Bach and Brahms, Mr. Koussevitzky offered New York its first hearing of the "Symphonic Ode" by Aaron Copeland. This is the piece which Mr. Copeland wrote in honor of the fiftieth anniversary, last year, of the Boston orchestra. Its dedication is—"To the Boston Symphony orchestra—Serge Koussevitzky, conductor—on the occasion of its fiftieth anniversary." The work, however, did not have its world première during the anniversary year owing to the extreme difficulty of execution. It requires a large orchestra.

"Symphonic Ode," in one movement, requires twenty minutes for performance. Its title, according to notes by Philip Hale, program annotator for the Bostonians, is not meant to imply any connection with a literary idea. It is not an ode to anything other than the particular spirit to be found in the music itself.

* *

Borrows Explanation from Gide.

Mr. Copeland, in relation to his work, quotes Andre Gide:

"Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said only that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'"

The New York audience which was large, as always for the visits of Bostonians, received this "first hearing" with a polite degree of applause, some hissing, and shouts of "Bravo!" From some highly demonstrative enthusiasts. The performance which Mr. Koussevitzky gave the work was magnificent.

THIS CLIPPING FROM

N. Y. AMERICAN

MAR 13 1932

U. S. Leaders Behind

Country Willing to Buy the Best, But Does Not Aid In Producing the Best.

By DEEMS TAYLOR.

There has never been any State aid for music in this country, and the chances are that there will continue to be none, at least for some time. On the whole, this is probably a good thing. Theoretically the Government of a country should take just as much interest in promoting culture among its citizens as it does in promoting their literacy, attending to their morals and safeguarding their health. Practically the results of that interest in European countries are not quite as ideal as they may look from a distance.

DEEMS TAYLOR.

Politicians are much the same the world over. The essence of their philosophy of life is "compromise." As a result, their State-subsidized conservatories, opera houses, theatres and orchestras are likely to be run by persons to whom there is no particular objection, while their prize-winning painters and composers tend to be those whose work is distinguished largely by a safe and nonirritating mediocrity.

Our own system, precarious though it is, has something to recommend it. Our orchestras are subsidized by persons really interested in music, sufficiently so to give their own—rather than the taxpayers'—money toward its support. So are our opera companies. Our conservatories are either self-supporting or elese endowed by private capital. In general, our patrons of music are people who know the best and want it.

In one respect, however, our system falls down. It has no policy, and looks no further ahead than next season. The typical European ministry of fine arts is concerned not only with its country's present musical needs but with the future. It honors its contemporary composers, conductors and instrumentalists, but it likewise concerns itself with training and encouraging the younger ones who will one day take their places.

* * *

We do no such thing. We like the best and we are willing to pay for it, but it rarely occurs to us to do anything but buy it. We fill our halls of music with gorgeous, fragrant, exotic blooms, pay the bill and, when they have faded somewhat, order fresh ones. The possibility that we might grow our own and that they might have a new and equally pleasant fragrance has not yet entered into our consciousness.

Consider our method of obtaining conductors for our symphony orchestras. For long years our patrons of symphonic music have combed the concert halls of Europe, hired the finest maestri available and imported them to dispense our rations of orchestral pabulum. If, occasionally, someone has risen to ask mildly, "Why no Americans?" they have had a ready answer for him. American conductors have not been skilled enough or experienced enough to compete artistically with their European confreres.

Now this is a good answer and a true one, generally speaking. But it is not a particularly satisfying one. Why are American conductors not as good as European ones? Why have we no rising equivalent of Arturo Toscanini, Bruno Walter, Bernardino Molinari and Serge Koussevitzky?

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The answer to that question must be obvious to anyone who will stop to take thought: Because they have had no chance to develop skill and experience. If they have not, the reason is equally obvious—the backers and directors of our orchestras have shirked an obligation.

It is not, of course, a particularly easy obligation to meet. I do not believe, for example, that much good would be accomplished by placing Sir Thomas Beecham, Vittorino Respigh Mr. Toscanini, Mr. Walter, Mr. Reiner, Mr. Koussevtzky and Mr. Molinari on a raft, setting them adrift in the Atlantic, and replacing them with Native Sons. In fact, I would not care to see any of those gentlemen other than where he is. They are first-rank conductors and we need them.

What I am concerned with is, not who are to conduct our orchestras today but who are to conduct them tomorrow. It so happens that we are able to import a generous supply of eminent conductors from present-day Europe. But as things are now, we should continue importing them (we have, upon occasion, done so in the past) if they happened to be merely second-raters. This is absurd and humiliating.

It is not a question of one hundred per centism, but of simple justice. The typical European conductor arrives here at the height of his career, with his apprenticeship and his mistakes far behind him. Beside him the average American is uncertain, clumsy and rather naive. If he is so, however, the reason may be, not that he lacks talent, but because his country offers him not the slightest chance of serving an apprenticeship, of acquiring technique and experience.

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As a matter of fact, the situation is not without analogy to the story of the old gentleman who, having taken his wife to a vaudeville show on their golden wedding anniversary, was thunderstruck to have her volunteer as an assistant in a snake-charming act. He demanded:

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This time last year the list would have included Eugene Ormondy, who began in the movies and moved over to N. B. C. But Ormondy has gone. He did get a chance—first at a guest performance with the Philadelphia Orchestra and then in Minneapolis. He is now full conductor of the latter organization.

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What that something should be, it is not for me to say. Perhaps the Americans could be enrolled as associates, with a guaranteed number of guest performances to conduct; perhaps they could enter the fold via Summer pop concerts. By whatever means, they should have the opportunity they so richly deserve.

THIS CLIPPING FROM

COLUMBUS, OHIO

STATE JOURNAL

MAR 13 1932

In the Wor

By OLEY SPEAKS, Sunda

NEW YORK.—This past week has been one great feast of orchestral music; within that time three of the major orchestras of the country and, at the same time, three of the greatest orchestras in all the world have been heard here; these were the Philharmonic-Symphony of New York, the Boston Symphony and the Philadelphia Orchestra. It is hard for one listener, at least, to decide which is the best of these three orchestras.

The playing of each was of such high virtuosity that all seem to be on an equal plane; in any event it is pretty hard to decide between them, so let it be considered a draw as far as this writer is concerned. The programs of the three orchestras were so diversified the conductors of so different temperaments (perhaps methods is the better word) that hearing these three organizations within a few days was an interesting experience at least.

First was the Boston Symphony concert directed by Serge Koussevitzky. The program presented follows:

C. P. E. Bach's concerto in D-major (this composer, by the way was the third son of John Sebastian Bach), Paul Hindemith's "Konzertumsik" for string orchestras and brass instruments, Maurice Ravel's "Rhapsodies Espagnole" and Jean Sibelius' Symphony No. 2.

Here was a program of great interest and one that disclosed the magnetic powers of the conductor and the virtuosity of the performers to the full. It is a far cry from Bach to Hindemith; personally we prefer the music of the former. Hindemith's music, by the way, was composed especially for the fiftieth anniversary of the Boston Orchestra and was heard for the first time anywhere in Boston last April. There is no question of the great creative powers of this young modernist; the thing is, does one like this modern style of music expression (and many there are who say this modernistic tendency is not music).

It may be said that this latest music of Hindemith's is far more interesting than many of his former writings for the orchestra. The Ravel music proved to be what one would expect from this talented French composer; music of originality and scored in Ravel's most ingratiating manner. The Sibelius symphony was the high light of this program; music of tremendous power is this, the kind that fairly grips the listener; here is music that will live for many a year, long after much of the music being written in these days is forgotten. Of course, the Boston orchestra performed this program in superlative fashion and there was a great deal of enthusiasm showered upon conductor and players.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

REPUBLICAN

MAR 13 1932

Boston Symphony Presents Several New Compositions

Works By Hindemith, Lc Varied Impressions— Ravel and Mozart—(

PROGRAMS of the Boston Symphony orchestra have been the principal source of musical interest during the past weeks, a period which has been otherwise unusually dull, reports the Boston correspondent og Musical Courier.

Charles Martin Loeffler's dramatic poem, "La Mort de Tintagiles" and Hindemith's "Konzertmusik" for strings and brass, a work written for the orchestra's jubilee celebration last year, and on which the Boston Symphony still has exclusive rights of performance, were among important offerings. On second hearing, the work was even more impressive than last year. The rapid sections have great rhythmic power; the slower-moving parts, despite all Hindemith's protestations to the contrary, are romantic, almost sentimental, in flavor. And they disclose the composer as one of the great—and few—melody makers of our time. Loeffler's work, unheard here in almost a decade, made a profound impression, due partly to the excellent orchestral performance under Serge Koussevitsky, in which the solo viola d'amore (Jean Lefranc) plays a great part. But the score itself is a fine work, one of Loeffler's great contributions to American music.

Beethoven's Eroica rounded out the program, but it had already been given eloquent voice earlier in the week on a Tuesday matinee program, at which another American work, John Alden Carpenter's "Song of Faith," had been played for the first time in Boston. With the Cecilia society chorus (Arthur Fiedler, conductor) and Clifton Joseph Furness, reader, assisting, the presentation of this patriotic hymn was enthusiastically received. It was preceded by two movements of Deems Taylor's suite, "Through the Looking Glass."

The program given the previous week featured the premier of Aaron Copland's "Symphonic Ode" (originally intended for the jubilee) and the playing of Yelly d'Aranyi, Hungarian violinist. Copland's work, in a single movement requiring some 18 minutes to play, was coldly received by most of the reviewers, while the audience applauded. This writer, though handiby distaste for Copland's compositions previously played here, was of the opinion that the new opus has many powerfully written pages, and that the composer has made great strides. As far as may be judged from a single hearing, it seemed to be structurally united and integrated; but the composer does not eschew entirely sentimentality and bombast.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

REPUBLICAN

MAR 13 1932

Koussevitzky to Conduct Classic - Modern Program Here April 6

The Boston Symphony orchestra, under the direction of Dr Serge Koussevitzky, will present at the Auditorium Wednesday night, April 6, a varied program of classic and modern music. The Boston orchestra will appear in this city under the auspices of the Springfield Symphony, whose fourth and final concert of the season was given Tuesday night. Season subscribers to the local orchestra already have tickets for the event, but separate tickets will soon be placed on sale at Steinert's music store for non-subscribers.

The following letter was received during the week from John N. Burk, manager of the Boston orchestra, by Edward H. Marsh, secretary of the Springfield Symphony:—

"Following my promise to you, I have urged Dr Koussevitzky to decide upon the program for the Boston Symphony concert at Springfield and this program I now inclose.

"The poem by Leo Sowerby, a new work by this American composer, is being introduced by Koussevitzky in the East. He has great belief in its worth and in its success. Ravel's "Daphnis and Chloe' suite, is one of the most brilliant interpretations of the Boston Symphony orchestra under Koussevitzky. To us this seems an especially beautiful program, and we hope you will agree with us."

The program follows:—

Suite .... Corelli
Sarabande
Gigue
"Badinerie"
"Prairie," poem for orchestra...... Sowerby
"Daphnis et Chloe" ballet, second suite
Ravel
"Lever du Jour"
"Pantomime"
"Danse Generale"

Intermission

Symphony No 3 in E flat, "Eroica," Op 55
Beethoven
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace; trio
Finale: Allegro molto

THIS CLIPPING FROM

SPRINGFIELD, MASS.

EVE. UNION

MAR 15 1932

INCLUDES RUSSIAN WORK

Dr. Koussevitsky Makes Announcement Relative to Coming Concert.

Because of the fondness of local music lovers for Russian music as interpreted by the famous conductor of the Boston Symphony Orchestra, and as a compliment to the local Russians who idolize their compatriot, Dr. Koussevitzky has been asked to make one change in the program as originally announced for the concert by the Boston Symphony Orchestra in the Auditorium Wednesday evening, April 6, under the auspices of the Springfield Symphony Orchestra by including one typical Russian number.

Dr. Koussevitsky has graciously complied with the request and will include a modern Russian work in the place of the American composition "Prairie" by Sowerby. The work chosen is a suite of tone pictures by Tcherepnin which Dr. Koussevitzky is playing for the first time in this country this season and with great success.

With an old Italian overture, a typical Russian number and the brilliant Ravel composition, concluding with the superb Beethoven symphony "Eroica" the directors of the local orchestra believe this concert will be one of the greatest concerts the famous Boston orchestra has ever given in Springfield.

THIS CLIPPING FROM

NEW BEDFORD, MASS.

MERCURY

MAR 15 1932

There have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the 50th year of the Boston Symphony orchestra, writes ~~W. J. Henderson~~ in the Sun. The date of the semi-centennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia orchestra last Tuesday evening. The audiences responded to the revelations with uncertain demonstrations.

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THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL
MAR 13 1932

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By OLEY SPEAKS, Sund

NEW YORK.—This past week has been one great feast of orchestral music; within that time three of the major orchestras of the country and, at the same time, three of the greatest orchestras in all the world have been heard here; these were the Philharmonic-Symphony of New York, the Boston Symphony and the Philadelphia Orchestra. It is hard for one listener, at least, to decide which is the best of these three orchestras.

The playing of each was of such high virtuosity that all seem to be on an equal plane; in any event it is pretty hard to decide between them, so let it be considered a draw as far as this writer is concerned. The programs of the three orchestras were so diversified the conductors of so different temperaments (perhaps methods is the better word) that hearing these three organizations within a few days was an interesting experience at least.

First was the Boston Symphony concert directed by Serge Koussevitzky. The program ~~presented~~ follows:

C. P. E. Bach's concerto in D-major (this composer, by the way was the third son of John Sebastian Bach), Paul Hindemith's "Konzertumsik" for string orchestras and brass instruments, Maurice Ravel's "Rhapsodies Espagnole" and Jean Sibelius' Symphony No. 2.

Here was a program of great interest and one that disclosed the magnetic powers of the conductor and the virtuosity of the performers to the full. It is a far cry from Bach to Hindemith; personally we prefer the music of the former. Hindemith's music, by the way, was composed especially for the fiftieth anniversary of the Boston Orchestra and was heard for the first time anywhere in Boston last April. There is no question of the great creative powers of this young modernist; the thing is, does one like this modern style of music expression (and many there are who say this modernistic tendency is not music).

It may be said that this latest music of Hindemith's is far more interesting than many of his former writings for the orchestra. The Ravel music proved to be what one would expect from this talented French composer; music of originality and scored in Ravel's most ingratiating manner. The Sibelius symphony was the high light of this program; music of tremendous power is this, the kind that fairly grips the listener; here is music that will live for many a year, long after much of the music being written in these days is forgotten. Of course, the Boston orchestra performed this program in superlative fashion and there was a great deal of enthusiasm showered upon conductor and players.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 13 1932

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Works By Hindemith, Lc Varied Impressions— Ravel and Mozart—(

PROGRAMS of the Boston Symphony orchestra have been the principal source of musical interest during the past weeks, a period which has been otherwise unusually dull, reports the Boston correspondent og Musical Courier.

Charles Martin Loeffler's dramatic poem, "La Mort de Tintagiles" and Hindemith's "Konzertmusik" for strings and brass, a work written for the orchestra's jubilee celebration last year, and on which the Boston Symphony still has exclusive rights of performance, were among important offerings. On second hearing, the work was even more impressive than last year. The rapid sections have great rhythmic power; the slower-moving parts, despite all Hindemith's protestations to the contrary, are romantic, almost sentimental, in flavor. And they disclose the composer as one of the great—and few—melody makers of our time. Loeffler's work, unheard here in almost a decade, made a profound impression, due partly to the excellent orchestral performance under Serge Koussevitsky, in which the solo viola d'amore (Jean Lefranc) plays a great part. But the score itself is a fine work, one of Loeffler's great contributions to American music.

Beethoven's Eroica rounded out the program, but it had already been given eloquent voice earlier in the week on a Tuesday matinee program, at which another American work, John Alden Carpenter's "Song of Faith," had been played for the first time in Boston. With the Cecilia society chorus (Arthur Fiedler, conductor) and Clifton Joseph Furness, reader, assisting, the presentation of this patriotic hymn was enthusiastically received. It was preceded by two movements of Deems Taylor's suite, "Through the Looking Glass."

The program given the previous week featured the premier of Aaron Copland's "Symphonic Ode" (originally intended for the jubilee) and the playing of Yelly d'Aranyi, Hungarian violinist. Copland's work, in a single movement requiring some 18 minutes to play, was coldly received by most of the reviewers, while the audience applauded. This writer, though handiby distaste for Copland's compositions previously played here, was of the opinion that the new opus has many powerfully written pages, and that the composer has made great strides. As far as may be judged from a single hearing, it seemed to be structurally united and integrated; but the composer does not eschew entirely sentimentality and bombast.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
MAR [illegible] 1932

INCLUDES RUSSIAN WORK

Dr. Koussevitsky Makes Announcement Relative to Coming Concert.

Because of the fondness of local music lovers for Russian music as interpreted by the famous conductor of the Boston Symphony Orchestra, and as a compliment to the local Russians who idolize their compatriot, Dr. Koussevitzky has been asked to make one change in the program as originally announced for the concert by the Boston Symphony Orchestra in the Auditorium Wednesday evening, April 6, under the auspices of the Springfield Symphony Orchestra by including one typical Russian number.

Dr. Koussevitsky has graciously complied with the request and will include a modern Russian work in the place of the American composition "Prairie" by Sowerby. The work chosen is a suite of tone pictures by Tcherepnin which Dr. Koussevitzky is playing for the first time in this country this season and with great success.

With an old Italian overture, a typical Russian number and the brilliant Ravel composition, concluding with the superb Beethoven symphony "Eroica" the directors of the local orchestra believe this concert will be one of the greatest concerts the famous Boston orchestra has ever given in Springfield.

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SPRINGFIELD, MASS.
REPUBLICAN
MAR 13 1932

BOSTON SYMPHONY ANNOUNCES PROGRAM

Koussevitzky to Conduct Classic - Modern Program Here April 6

The Boston Symphony orchestra, under the direction of Dr Serge Koussevitzky, will present at the Auditorium Wednesday night, April 6, a varied program of classic and modern music. The Boston orchestra will appear in this city under the auspices of the Springfield Symphony, whose fourth and final concert of the season was given Tuesday night. Season subscribers to the local orchestra already have tickets for the event, but separate tickets will soon be placed on sale at Steinert's music store for non-subscribers.

The following letter was received during the week from John N. Burk, manager of the Boston orchestra, by Edward H. Marsh, secretary of the Springfield Symphony:—

"Following my promise to you, I have urged Dr Koussevitzky to decide upon the program for the Boston Symphony concert at Springfield and this program I now inclose.

"The poem by Leo Sowerby, a new work by this American composer, is being introduced by Koussevitzky in the East. He has great belief in its worth and in its success. Ravel's "Daphnis and Chloe' suite, is one of the most brilliant interpretations of the Boston Symphony orchestra under Koussevitzky. To us this seems an especially beautiful program, and we hope you will agree with us."

The program follows:—

Suite .... Corelli
  Sarabande
  Gigue
  "Badinerie"
"Prairie," poem for orchestra......Sowerby
"Daphnis et Chloe" ballet, second suite
Ravel
  "Lever du Jour"
  "Pantomime"
  "Danse Generale"

Intermission

Symphony No 3 in E flat, "Eroica," Op 55
Beethoven
  Allegro con brio
  Marcia funebre: Adagio assai
  Scherzo: Allegro vivace; trio
  Finale: Allegro molto

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
MAR 15 1932

There have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the 50th year of the Boston Symphony orchestra, writes ~~W. J. Henderson~~ in the Sun. The date of the semi-centennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia orchestra last Tuesday evening. The audiences responded to the revelations with uncertain demonstrations.

All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copland. The music of the gifted German was perhaps more disputable in its proclamation, while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it. And there will be a next time, for so long as Italian conductors visit our orchestral platforms we shall surely enjoy repetitions of Italian novelties.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

MAR 16 1932

Words and Music

By Deems Taylor

THE Boston Symphony Orchestra celebrated ~~its fiftieth anniversary~~ two years ago with a composition shower. From all over the world came works from eminent composers, written in honor of the Bostonians' birthday party. So many were there, in fact, that Mr. Koussevitzky and his men must have been sitting up nights ever since trying to get them all played off. Only a week or so ago did the band complete the list with a Symphonic Ode by Aaron Copland.

At least Mr. Koussevitzky is not selfish. He lets other conductors play with his birthday presents. For instance, Mr. Molinari and the Philadelphia Orchestra recently presented a work by Ottorino Respighi that had been custom-made for the Back Bay Semicentennial.

It is called Metamorphoseon modi XII—a super-elegant way of saying "theme with twelve variations." The main theme, stated almost without preliminaries, and curiously akin to the Shepherd's tune at the opening of the last act of Tristan, pursues a stormy and adventurous career that taxes the resources of an augmented modern orchestra, including a pipe organ.

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THE trouble with variations is that they are, unless heavily disguised, too small a form for the use to which they are usually put. Played on a piano, or by a chamber ensemble, a set of variations may be absorbingly interesting; the comparative monotony of one color is relieved by the variety of shapes in which the main theme appears. But when a set of ten, twelve, or fourteen variations is assigned to a symphony orchestra, the constant shifting of color, as well as the permutations and transmutations of the material, is too much. The variations have got to be short, unless the piece is to last all night; and the result is an inevitable impression of scrappiness. The composer is made to sound short-breathed and tentative.

One has the impression of hearing a salesman offering samples of his wares: "Now, here's something you might like; simple, but good (24 bars; full stop). Or perhaps you'd like something a trifle more elaborate (32 bars; full stop). No? Well, try this one (28 bars: full stop): or this (16 bars; full stop)—and so on. No sooner has the musical thought begun to develop than it is cut off, in the bloom of its youth, to make room for another idea.

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STRAUSS solves the problem most successfully in Don Quixote, where he avoids jerkiness by leaving out the full stops—a simple device, but an effective one. His variations take their place as parts of what is practically a continuous and carefully structured development of a single theme.

Respighi tries another plan. His first two variations are enough alike, in mood and development, to correspond roughly to the first movement of a symphony. The next two form, approximately, a slow movement, and the fifth and sixth are equivalent to a scherzo. After that, however, he lets nature take its course, sometimes running one variation into another so that it is hard to tell when the one leaves off and the other begins. Except to those in whose veins runs a strain of detective blood this is, of course, of no consequence.

Even so, the Metamorphoseon lack something of the cohesiveness that one instinctively expects in a major work for grand orchestra. Which did not prevent my enjoying them exceedingly, and looking forward to hearing them again.

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THIS heretical pleasure derives, I suppose, from the fact that I like Respighi's ideas. In music, as in people, one may love what one does not unreservedly admire. A may be a fine fellow and a credit to his country, deserving of respect and veneration—and may, none the less, bore you to death; while B, who is a bit of a wastrel and a scofflaw, and whose family life is deplorable, may be one of the joys of your life.

So with Respighi, so far as I am concerned. I admit all his faults—his tendency to long-windedness, his fondness for climaxes more notable for decibels than for eloquence, the occasional literalness and lack of imagination with which he develops his material. None the less, I like his music. It has a speaking quality, a sort of aliveness, that is not frequent in modern musical utterance. Whatever use he may make of his themes, they have dignity, and plasticity, and, at their best, a mournful beauty that I find immensely moving.

His harmony has warmth and color, and is neither hackneyed nor consciously bizarre; and his orchestration is distinctive and always effective. He may, upon occasion, make one wish that he could have said his say somewhat otherwise; but his fundamental ideas are almost invariably worth hearing. He is every inch a composer.

* * *

MR. RESPIGHI was present to hear his piece played, acknowledging the applause it occasioned by bowing from his place in a first-tier box on the right (thereby causing numerous persons in the dress circle and balcony seats on the right to come perilously near to breaking their necks). He had to bow three times. I suspect New York of liking him as well as his music.

For the other offerings of the evening Mr. Molinari went to not too conventional sources. There was no symphony, the Respighi work taking its place. The concert began with a lovely Corelli suite, transcribed for strings by Pinelli, and ended with Debussy's La Mer and Strauss' Til Eulenspiegel. A good program.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

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Dr. Koussevitsky has graciously complied with the request and will include a modern Russian work in the place of the American composition "Prairie" by Sowerby. The work chosen is a suite of tone pictures by Tcherepnin which Dr. Koussevitzky is playing for the first time in this country this season and with great success.

With an old Italian overture, a typical Russian number and the brilliant Ravel composition, concluding with the superb Beethoven symphony "Eroica" the directors of the local orchestra believe this concert will be one of the greatest concerts the famous Boston orchestra has ever given in Springfield. The revised program is as follows:

Suite, Corelli
Saraband—Gigue—Badinerie
Eight Miniatures, N. Tcherepnin
"After a Russian Illustrated Alphabet."
1. Arab Boy
2. Egypt
3. Baba-jaga
4. Stars
5. "Mama"
6. General
7. The Forest
8. The Tsarina
"Daphnis et Chloe," Ravel
Ballet, Second Suite.
Lever du Jour—Pantomime—Danse Generale
Symphony No. 3 in E flat major, Beethoven
"Eroica," Op. 55.
1. Allegro con brio,
2. Marcia funebre: Adagio assai,
3. Scherzo: Allegro vivace; Trio,
4. Finale: Allegro molto.

The sale of single tickets for this notable concert will open at Steinert's Music House Monday, March 28, and orders are now being filled by Edward H. Marsh, secretary, 422 Besse Building.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAR 19 1932

CHOICE PROGRAM FOR CONCERT BY BOSTON SYMPHONY ORCHESTRA

The great concert of the Boston Symphony orchestra in the Auditorium, April 6, will bring to a brilliant close the present successful season of the Springfield Symphony orchestra. The Boston orchestra was engaged to celebrate the 10th season of the local orchestra and the directors feel that the experiment has been amply justified for they attribute to the inclusion of the Boston orchestra in the series the largely increased subscriptions of this season, and they already have assurance that the concert, April 6 will be greeted by one of the largest audiences of the season.

It is so long since Springfield has heard the Boston orchestra that symphony patrons have been keen to know what program Dr Koussevitzky would choose. From lovers ~~of modern~~ music there has been an insistent demand for the works of present-day composers and the lovers of the classics have been equally insistent that the program include time-honored works of the composers of the past. Dr Koussevitzky was advised of these requests and he submitted a program aimed to delight everyone. It was an ideal program but it disappointed some of the orchestra directors because it included no Russian works and local admirers of Dr Koussevitzky think his rendering of modern Russian works among the most brilliant interpretations of his great orchestra. Contrary to all Symphony hall traditions Dr Koussevitzky was asked to change the Springfield program and include one typical Russian number.

The distinguished conductor of the Boston orchestra graciously acquiesced and in the place of a little known American composition he has put a brilliant Russian number which will not only delight the lovers of modern Russian music but afford a remarkably representative program including old Italian, modern Russian and French compositions, as well as a great classic symphony.

The program will open with a lovely old Italian suite by Corelli. Then will come the brilliant Russian number, Eight Miniatures, "After a Russian Illustrated Alphabet" by Tcherepnin, said to be a wonderfully colorful number. Then the beautiful ballet "Daphnis et Chloe," by Ravel will be given, considered one of the most brilliant interpretations of this famous French composer by Dr Koussevitzky and his orchestra. The symphony will be the magnificent Beethoven "Eroica" generally conceded to be one of the greatest symphonies ever written. The program is as follows:—

Suite ....Corelli
Saraband
Gigue
Badinerie
Eight miniatures:
"After a Russian illustrated Alphabet" ....N. Tcherepnin
"Arab-bou," "Egypt," "Baba-jaga," "Stars," "Mama," "General," "The Forest," "The Tsarina"
"Daphnis et Chloe" ....Ravel
Ballet. Second suite:
Lever du Jour,
Pantomime,
Danse Generale
Intermission
Symphony No 3 in E flat major,
"Eroica," opus 55:
Allegro con brio,
Marcia funebre, adagio assai,
Scherzo, Allegro vivace; trio
Finale, Allegro molto

Many out-of-town orders for tickets have already been received and there is evidence of more interest in the appearance of the Boston Symphony orchestra than has been shown in any musical attraction in years. The tickets will go on sale at Steinert's music house, Monday, March 28, and advance orders are now being filled by the secretary, Edward H. Marsh, 42 Besse building.

THIS CLIPPING FROM
THE OUTLOOK
MAR - 1932

▸▸ Notable Music ◂◂

Gershwin's "Second Rhapsody" and "Robin Hood"

IN ITS programs of this month the Boston Symphony Orchestra included George Gershwin's well advertised "Second Rhapsody" for piano and orchestra, with the composer officiating at the keyboard. Mr. Gershwin had made himself somewhat of a reputation in the field of serious music by his "Rhapsody in Blue," widely heralded some years ago as the apotheosis of jazz. Well-made and decidedly melodious, this piece enjoyed a not undeserved vogue which is now, however, somewhat on the wane owing, partly, to a certain lack of musical solidity,—partly, also, to the fact that jazz, as a rhythm, is showing signs of losing its hold, except for dance purposes. From the purely musical viewpoint, the germs of its decay lie in its inherent monotony and lack of variety; its narrow possibilities have now probably been well-nigh exhausted.

Mr. Gershwin's new *Rhapsody* must be termed disappointing in all respects. Almost totally devoid of ingratiating melodic material, it offers us nothing but rhythms now grown trite, and a reasonably clever though blatant orchestration in which old combinations are warmed over with only a fair degree of success. Imbued with the desire to be in the modernistic "swim," Mr. Gershwin has inevitably had recourse to the "mechanistic age" ju-ju, which constitutes the idol and heart's darling of the modern gentlemen who indulge in what they are pleased to call "composition." So he begins with a "rivet" motive, consisting of the percussive iteration of a single note. This "motive," while possibly reminiscent of a riveting machine, does not, unhappily, share the constructive capabilities of its original. There is, nevertheless, a moment in the piece when a melodious phrase shows its head, swimming desperately in the swirling current of syncopation, in which it is all too speedily submerged. Otherwise the *Rhapsody* is a mere hash of conventional jazz rhythms and harmonies. Mr. Gershwin played the piano in humdrum style,—with the accent on the last syllable.

The old-timers were given much real enjoyment by Mr. Milton Aborn's revival of Reginald de Koven's *Robin* Hood. The writer spent an altogether delightful evening, and was glad to observe that few of the younger generation seemed indifferent to the genuine charm of this almost unique American contribution to the literature of fine light opera. *The Serenade* of Victor Herbert,—the nearest approach to it,—has not shown nearly as great a vitality. The libretto of *Robin Hood* still remains a good one. The music has a light touch, variety and melodic material of real distinction, and—a very rare quality—it creates an atmosphere entirely appropriate to its subject. *O Promise Me*, once the most hackneyed of all ballads, seemed a gem of loveliness when compared with the "torch songs" which are being ground out in thousands by the music factories of today.

The work was excellently sung, mostly by young singers agreeable to contemplate and vocally well-equipped, who gave a performance of satisfying freshness and gusto.

Let us note that the audience took full advantage of the opportunity to register its sentiments with regard to the "Noble Experiment," by compelling four encores of that old favorite, *Brown October Ale*.

Mr. Aborn deserves the highest praise for the discrimination and quality of his revivals in a field of music meriting a much greater popularity with modern audiences. It is pleasant to chronicle that the attendance at these performances has been good.

ACCORDING to announcements, March and April will each be notable for a significant musical event. In March the Oratorio Society is to perform Edward Elgar's oratorio, *The Dream of Gerontius*. This great choral masterpiece has suffered from many years of inexcusable neglect. In April the Philadelphia Orchestra and the League of Composers will sponsor the American *première* of Schönberg's monumental *Gurre-Lieder*, a dramatic cantata for soli, chorus and orchestra, to be led by Mr. Stokowski. Taxing to the utmost the immense vocal and orchestral resources required for its rendition, this work is in Schönberg's earlier style: composed immediately after his fine sextet, *Verklärte Nacht*; that is to say, before he had abandoned music for mathematics. Despite the probable sneers of our self-appointed elect, the work will bring its message to many of us who are following a broader artistic creed.

MARSHALL KERNOCHAN.

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It is so long since Springfield has heard the Boston orchestra that symphony patrons have been keen to know what program Dr Koussevitzky would choose. From lovers ~~of modern~~ music there has been an insistent demand for the works of present-day composers and the lovers of the classics have been equally insistent that the program include time-honored works of the composers of the past. Dr Koussevitzky was advised of these requests and he submitted a program aimed to delight everyone. It was an ideal program but it disappointed some of the orchestra directors because it included no Russian works and local admirers of Dr Koussevitzky think his rendering of modern Russian works among the most brilliant interpretations of his great orchestra. Contrary to all Symphony hall traditions Dr Koussevitzky was asked to change the Springfield program and include one typical Russian number.

The distinguished conductor of the Boston orchestra graciously acquiesced and in the place of a little known American composition he has put a brilliant Russian number which will not only delight the lovers of modern Russian music but afford a remarkably representative program including old Italian, modern Russian and French compositions, as well as a great classic symphony.

The program will open with a lovely old Italian suite by Corelli. Then will come the brilliant Russian number, Eight Miniatures, "After a Russian Illustrated Alphabet" by Tcherepnin, said to be a wonderfully colorful number. Then the beautiful ballet "Daphnis et Chloe," by Ravel will be given, considered one of the most brilliant interpretations of this famous French composer by Dr Koussevitzky and his orchestra. The symphony will be the magnificent Beethoven "Eroica" generally conceded to be one of the greatest symphonies ever written. The program is as follows:—

Suite ....Corelli
Saraband
Gigue
Badinerie
Eight miniatures:
"After a Russian illustrated Alphabet" ....N. Tcherepnin
"Arab-bou," "Egypt," "Baba-jaga," "Stars," "Mama," "General," "The Forest," "The Tsarina"
"Daphnis et Chloe" ....Ravel
Ballet. Second suite:
Lever du Jour,
Pantomime,
Danse Generale
Intermission
Symphony No 3 in E flat major,
"Eroica," opus 55:
Allegro con brio,
Marcia funebre, adagio assai,
Scherzo, Allegro vivace; trio
Finale, Allegro molto

Many out-of-town orders for tickets have already been received and there is evidence of more interest in the appearance of the Boston Symphony orchestra than has been shown in any musical attraction in years. The tickets will go on sale at Steinert's music house, Monday, March 28, and advance orders are now being filled by the secretary, Edward H. Marsh, 42 Besse building.

THIS CLIPPING FROM
THE OUTLOOK
MAR - 1932

▶▶ Notable Music ◀◀

Gershwin's "Second Rhapsody" and "Robin Hood"

IN ITS programs of this month the Boston Symphony Orchestra included George Gershwin's well advertised "Second Rhapsody" for piano and orchestra, with the composer officiating at the keyboard. Mr. Gershwin had made himself somewhat of a reputation in the field of serious music by his "Rhapsody in Blue," widely heralded some years ago as the apotheosis of jazz. Well-made and decidedly melodious, this piece enjoyed a not undeserved vogue which is now, however, somewhat on the wane owing, partly, to a certain lack of musical solidity,—partly, also, to the fact that jazz, as a rhythm, is showing signs of losing its hold, except for dance purposes. From the purely musical viewpoint, the germs of its decay lie in its inherent monotony and lack of variety; its narrow possibilities have now probably been well-nigh exhausted.

Mr. Gershwin's new *Rhapsody* must be termed disappointing in all respects. Almost totally devoid of ingratiating melodic material, it offers us nothing but rhythms now grown trite, and a reasonably clever though blatant orchestration in which old combinations are warmed over with only a fair degree of success. Imbued with the desire to be in the modernistic "swim," Mr. Gershwin has inevitably had recourse to the "mechanistic age" ju-ju, which constitutes the idol and heart's darling of the modern gentlemen who indulge in what they are pleased to call "composition." So he begins with a "rivet" motive, consisting of the percussive iteration of a single note. This "motive," while possibly reminiscent of a riveting machine, does not, unhappily, share the constructive capabilities of its original. There is, nevertheless, a moment in the piece when a melodious phrase shows its head, swimming desperately in the swirling current of syncopation, in which it is all too speedily submerged. Otherwise the *Rhapsody* is a mere hash of conventional jazz rhythms and harmonies. Mr. Gershwin played the piano in humdrum style,—with the accent on the last syllable.

The old-timers were given much real enjoyment by Mr. Milton Aborn's revival of Reginald de Koven's *Robin Hood*. The writer spent an altogether delightful evening, and was glad to observe that few of the younger generation seemed indifferent to the genuine charm of this almost unique American contribution to the literature of fine light opera. *The Serenade* of Victor Herbert,—the nearest approach to it,—has not shown nearly as great a vitality. The libretto of *Robin Hood* still remains a good one. The music has a light touch, variety and melodic material of real distinction, and—a very rare quality—it creates an atmosphere entirely appropriate to its subject. *O Promise Me*, once the most hackneyed of all ballads, seemed a gem of loveliness when compared with the "torch songs" which are being ground out in thousands by the music factories of today.

The work was excellently sung, mostly by young singers agreeable to contemplate and vocally well-equipped, who gave a performance of satisfying freshness and gusto.

Let us note that the audience took full advantage of the opportunity to register its sentiments with regard to the "Noble Experiment," by compelling four encores of that old favorite, *Brown October Ale*.

Mr. Aborn deserves the highest praise for the discrimination and quality of his revivals in a field of music meriting a much greater popularity with modern audiences. It is pleasant to chronicle that the attendance at these performances has been good.

ACCORDING to announcements, March and April will each be notable for a significant musical event. In March the Oratorio Society is to perform Edward Elgar's oratorio, *The Dream of Gerontius*. This great choral masterpiece has suffered from many years of inexcusable neglect. In April the Philadelphia Orchestra and the League of Composers will sponsor the American *première* of Schönberg's monumental *Gurre-Lieder*, a dramatic cantata for soli, chorus and orchestra, to be led by Mr. Stokowski. Taxing to the utmost the immense vocal and orchestral resources required for its rendition, this work is in Schönberg's earlier style: composed immediately after his fine sextet, *Verklärte Nacht*; that is to say, before he had abandoned music for mathematics. Despite the probable sneers of our self-appointed elect, the work will bring its message to many of us who are following a broader artistic creed.

MARSHALL KERNOCHAN.

THIS CLIPPING FROM
N. Y. Herald-Tribune

20 1932

GOETHE, "FAUST", AND SOME MUSIC-MAKERS

By LAWRENCE GILMAN

ON a certain glum and sodden London day in the early part of this century, when English music critics had little to do but chant hymns to Sir Edward Elgar and wrangle amiably over the esthetics of program music (the wild men of the Polytonal Age were still in their cradles), the indispensable Ernest Newman laid out before him on his desk for purposes of comparative study and appraisal the scores of all the musical settings of Goethe's "Faust." He found that they numbered, in one form or another, something like thirty or thirty-five. "Faust," he declared, "is perhaps the most popular of all subjects with musicians, far outdistancing in favor the Hamlets and Othellos and Romeo and Juliets and all the other lay figures which composers are fond of using to show off their own garments."

He then proceeded to these general observations: "It cannot be said that they have added very much, on the whole, to our comprehension of the drama; indeed, with half a dozen exceptions, the Faust symphonies and Faust operas and Faust scenes have quite failed to justify their existence. One of the main difficulties in the way of the musician—even supposing him to have the brain capacity to rise to the height of the psychology of the thing—is the enormous range and wealth of material of the drama itself. The First Part of Goethe's work alone, or the Second Part, is quite sufficient to tax the constructive capacity of any composer to the uttermost; but to reshape the whole of 'Faust' in music is a desperate undertaking. Since Goethe's day, we are bound to see the Faust picture through *his* eyes; any harking back to earlier forms of it is quite out of the question. And Goethe, while he has enormously extended and deepened the spiritual elements of the story, has by this very means set the musician a problem of discouraging difficulty. No musical version of the play, in the first place, can be adequate unless it embraces Goethe's Second Part as well as the First. Due opportunity, again, must be given for the exposition of all the essential motives of the drama, and they are many, indeed.

* * *

A Large Order

"THE composer is thus on the horns of a dilemma. If he wants his work to stand in the same gallery with Goethe's, he has to run a line through Faust's soul long enough and sinuous enough to touch upon all its secret places; but any one who tries to do this soon perceives how hard it is to focus so vast a scene and to keep the picture within one frame of reasonable size. An opera or a symphony that should attempt to cover all the psychological ground of the drama would take at least ten or twelve hours in performance. Apparently the only rational course for the future composer who may think of setting the Faust subject is to take two or three evenings over it, after the manner of Wagner's 'Ring of the Nibelung'; and, until this is done, we shall have to rest satisfied with the more or less inadequate versions we have at present. The cosmic quality of the subject, one would think, should have attracted more of the first rank men, considering how many of the second and third rank it has tempted."

And then the astringent Mr. Newman pays his respects to that setting of Goethe's drama "which has given to so many honest but uninstructed people their first, perhaps their only, idea of 'Faust'": he means, of course, the opera of Gounod. "This banal thing," as he calls it—"this cheap vulgarization of Goethe, this blend of the pantomime, the novelette, and the Christmas card—still represents 'Faust' in the minds of nine musical amateurs out of ten! . . . The most pleasing elements in Gounod's work, the really lovely if not always profound love-music, are precisely those that withdraw it farthest from Goethe, for here it is clearly not Faust speaking to Marguerite, but any man to any woman, any Edwin to any Angelina."

* * *

Mahler and "Faust"

MR. NEWMAN said nothing of the use made by Gustav Mahler of the second part of "Faust" in his Eighth Symphony—which is scarcely to be wondered at, in view of the fact that Mahler's Symphony was not at that time composed. Mr. Newman's brilliant and suggestive study dates from 1905, and Mahler's Symphony (a setting for voices and orchestra of the Final Scene of "Faust," prefaced by an elaborate setting of the Latin hymn, *Veni Creator Spiritus),* was not produced until 1910.

Mahler in this work sought to plumb the bottomless spiritual philosophy of the "Faust" Epilogue, and he achieved an impressive commentary upon Goethe's marvelous essay in cosmic symbolism, as will be remembered by those who heard the performances of Mahler's gigantic score by the Philadelphia Orchestra under Mr. Stokowski in the spring of 1916.

Whether Mr. Newman, if he could have added to his penetrating "Faust" study a discussion of Mahler's prodigious score, would have felt that any of the spiritual quality of Goethe's conception had found its way into Mahler's imagination and thence into his symphony, is not for me to guess at. Mahler undertook a task that would have taxed the genius of a Beethoven or a Wagner. Bayard Taylor reminds us that in Goethe's poem are "circles within circles, forms which beckon and then disappear: and when we seem to have reached the bottom of the author's meaning, we suspect that there is still something beyond." How, indeed, shall any music, save the greatest, convey to us, without numerous haltings and lapses and futilities, Goethe's transcendent imaging of "the victorious vitality of God and the omnipotence of Divine Love"?—the unique ecstasy, the mystical passion, the otherworldliness, the ineffable serenity and tenderness, the rapturous exaltation of the original? It is curious that Bayard Taylor, writing half a century ago, should have spoken of the closing scene of "Faust" as "a symphony"—"an ever-rising and ever-swelling symphony, with its one theme of the accordance of Human and Divine Love"; as, again, "this mystic Symphony of Love." It almost seems as if he had previsioned the tonal possibilities of Goethe's poem.

* * *

Boston's Example

MR. NEWMAN passed in review the settings of "Faust" by Boito, Wagner, Rubinstein, Henry Litolff, Henri-Hugo Pierson, Berlioz, Schumann and Liszt (he did not then know, of course, the operatic Faust of Busoni)—settings in various forms, through various musical instrumentalities. It is the conclusion of Mr. Newman, who is happily able to discuss music without either a hardening of the heart or a softening of the brain, that "every purely orchestral setting of the subject pales before the magnificence of Liszt's 'Faust' Symphony. And this brings us to a depressing coda, yet one which should be traversed: Why is it that whereas Mr Koussevitzky in Boston has appropriately observed the approach of the centenary of Goethe's death (March 22) by a performance of the greatest of all musical settings of Goethe's masterpiece, the "Faust" Symphony of Liszt, we in New York—the musical capital of America—are apparently planning no symphonic or choral tribute whatever to the poet without whom the art of music would have worn a different face?

THIS CLIPPING FROM
DAYTON, O.
NEWS

MAR 20 1932

Observance of Anniversary Of Boston Symphony Brings Delight To Musical World

BY W. J. HENDERSON
Special to The Dayton Daily News

NEW YORK, March 19.—There have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the fiftieth year of the Boston Sympony orchestra. The date of the semicentennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia orchestra.

All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copeland. The music of the gifted German was perhaps more disputable in its proclamation, while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it. And there will be a next time, for so long as Italian conductors visit our orchestral platforms we shall surely enjoy repetitions of Italian novelties.

Glad news comes from Italy by way of Mr. Respighi, who has arrived to superintend the production of his mystery, "Maria Egiziaca." That will come upon us next week. Mr. Respighi has said that atonality is dead among Italian composers and that they are returning to old ways. Now there ought not to be any solid objection to atonality, which is a term made to signify the freedom of music from the domination of a ruling tonality. There can be no reasonable ground for declaring that a composer must not rove around from key to key with complete disregard of the classic relationships. The cold truth is that not more than one lay hearer in a thousand will know that he is doing it. Beginning a composition in one key and ending in another is not new, nor is it imperative.

But when the musician introduces his principal theme and we find that it lacks all melodic unity because it does not stay in any one key for more than half a measure, we find our ears unequal to the task of following it. Perhaps it is that kind of atonality that Mr. Respighi means. At any rate, we may be sure that, if it is shunned, Italian music will recover its native idiom, which it has striven to set aside in favor of northern brain products. No nation can make healthy or logical progress with its arts by trying to reconstruct them according to the models of some other nation. The fundamental difference between German and French Gothic cannot be obliterated without destroying finely drawn character. It is futile for Italians to try to make music of the rarified Persian type or the rude and aggressive German type of today. Such efforts serve only to blurr the outlines of Italian sensuous expression and replace them with the stiff drawings of the copyist. And all the Europeans become silly when they try to write jazz.

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Some interesting conversations followed the productions of the Copeland and Hindemith works. One gentleman, who contemplates with regret, indeed, one might say even views with alarm, the propaganda for modernistic music, voiced his sorrow that such music was performed at all. He hoped that its day was nearly over, and he will without doubt rejoice greatly when he reads what Respighi has said about the death of atonality in Italy. The distinguished Italian did not tell us whether polytonality has also met its doom. But possibly it will have to go into the silence since it is distinctly hostile to the Italian sense of beauty.

Another gentleman unhesitatingly condemned the Hindemith composite as commonplace and vulgar. That commenator was a determined modernist, and, although he went into no details, one suspected that his objection to the "Concert Music" was derived from its liberal employment of old tonalities and key relationships and its introduction of such time-worn devices as a fugue. You see, it would take an almost superhuman ingenuity to write a fugue in atonal music; in canonic composition the rule of

This traveler along the musical highways found the Hindemuth composition interesting and in moments even beautiful. Possibly the modernist who condemned it was offended by the composer's proclamation of a sustained lyric melody of the sort originated by the early fathers who dwelt in the country of the olive and the grape. Well, "de gustibus non est disputandum." Wars have been started by a difference in tastes. The modernist has theories and the basic one is that it is impossible to compose any more worthwhile music in the old manner and that therefore we must invent new methods.

This recalls an experience of John Stuart Mills set forth in his autobiography. Enjoying rapturously Weber's "Oberon," he began to be tormented about the future of music. He reflected that there were only five tones and two semi-tones in an octave and that they could be put together only in a limited number of ways of which only a few were beautiful. Most of these must have been already discovered and hence there could be no future Mozarts or Webers. "This source of anxiety," he concluded, in comforting meditation, "may perhaps be thought to resemble that of the philosophers of Laputa, who feared lest the sun should be burnt out."

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The writer of these rambling reflections came out of the glare of new ideas with the suspicion that the New York composer had the best of the argument. Perhaps Mr. Copeland's music lacked the technical expertness and professional routine of the other music, but it had much more of the adventurous spirit of the voyager into new territory and of the irresponsibility of unbridled enthusiasms. Or shall we descend to the speech of the byways and assert that Mr. Copland recklessly said what chanced to come into his mind and did not give a continental whether it was high art or not?

The score had juice in it, sometimes bitter, sometimes sweet, but at any rate, liquid. One gets a bit impatient with the sawdust stuff that comes out of the mills of the present gods of music. The worthlessness of the bulk of this music is the result of the inability of most of the modernists to perceive that they are impoverishing their own art by refusing to mingle the old materials with the new. They labor under the delusion that they can create an entirely new art. This something that has not yet been done in any of the fields in which man has sought for expression of his ideals of beauty. Even the modern novel has its roots in the works of Publius Ovidius Naso, and architecture owes its vitality at this moment to the Egyptians and Babylonians.

In the end, the writer confesses to a certain pleasure in discovering force in a composition written by a resident of this monstrosity of a town. Conductors live habitually with their eyes toward the east and see signs and wonders beyond the stormy waters of the North Atlantic. It is difficult for most of them to discern anything excellent in this land. To be sure, most of them come from abroad and have been brought up in the belief there is no art in the United States. Mr. Koussevitzky has been here long enough to learn at least that it is wise to be polite, and so he bestowes his august attention from time to time on American music. Thus Mr. Copland's ode obtained a performance by the Boston orchestra, and it was a good performance. That, at any rate, the work deserved. This music lover expects to hear the composition again, perhaps under the commanding direction of Leopold Stokowski.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAR 23 1932

Boston Symphony Is at Its Zenith

Great Orchestra Has Reached New Hights Under Koussevitsky.

The return of the Boston Symphony Orchestra in the Auditorium Wednesday evening, April 6, after a long absence from Springfield will mark one of the most notable concerts in many years. The famous Boston orchestra is brought back to Springfield by the Springfield Symphony Orchestra to celebrate the conclusion of its 10th season, and it will afford a brilliant climax to its anniversary year. The Boston orchestra is now recognized as the greatest symphony orchestra in America and that probably means the world. Under the brilliant leadership of Dr. Serge Koussevitzky it has reached new hights of artist perfection.

SERGE KOUSSEVITSKY
Conductor of Boston Symphony Orchestra.

The Boston orchestra celebrated the 50th anniversary of its organization last year and it is now in the zenith of its long and brilliant career. It is the largest orchestra and Dr. Koussepoint of numbers and Dr. Koussevitzky will bring his complete organization of 110 select musicians.

With great care Dr. Koussevitzky has made up a program for Springfield that will appeal to modernists as well as to lovers of the classics and the directors of the Springfield Symphony Orchestra believe it will prove one of the greatest symphony concerts ever given in Springfield. The program opens with a lovely old Italian suite by Corelli, followed by a colorful modern Russian number by Tcherepnin. Then comes the "Daphnis et Chloe" ballet by Ravel, one of the most brilliant interpretations of the Boston Symphony Orchestra under Dr. Koussevitzky. The program will conclude with the great Beethoven "Eroica" which the composer himself called the greatest symphony he ever wrote and which is generally accepted the masterpiece of all symphonies.

With the approach of the concert the local management has received many orders and inquiries concerning the concert, indicating a lively interest among music lovers not only in Springfield but from surrounding towns and cities. Already orders have been received from Smith, Mt. Holyoke and Amherst Colleges and the orchestra is sure to be greeted by one of the largest audiences of the season.

The sale of tickets for this concert will open at Steinert's Music House Monday morning, March 28.

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Plays and Players --- Music and Musicians --- The Scr

A New Visitor Descends Upon Symphony Hall

Arrival and Conversation Of Ernst Toch, the Noted German Modernist

THE honored guest at the Symphony Concerts this week is the German composer and pianist, Ernst Toch. Half of the current program falls to his works. He himself will play the piano-part in his Second Piano Concerto. The orchestra will bring to performance for the first time in America his "Bunte Suite," Opus 48. Of both more in another column.

Herr Toch arrived in New York on Feb. 17 last. On the following Sunday the New York Times printed an interview picturing him as an ardent admirer and champion of all things modern; a firm believer in the theories, practice and music of Schönberg. Since that time he has toured the West, visiting such distant cities as Los Angeles, San Francisco, Seattle and Denver. On his return East he alighted in Boston Wednesday morning at 10.30. Before eleven he was rehearsing his Concerto with the orchestra; while at 12.20 The Transcript's interviewer was able to claim his time. His good wife, who in case of necessity acts as interpreter, expressed pleasure at an interview about music. "We have been interviewed about everything under the sun," she said. "Just imagine our surprise when in one city we read in big headlines in one paper on the morning of my husband's concert. 'Composer Eats Raw Meat.' "

The subject of Schönberg would not, however, remain out of the conversation. The interviewer desired a plain untechnical statement, as to the inherent musical quality of Schönberg's music as Toch hears it. He asked: "Will Schönberg's music in course of time, in your judgment, become as understandable to the informed musical public, say the public of our Symphony Concerts, as the music of other great composers, for example, Bach?" Herr Toch answered quickly: "Of course, it will never become 'popular,' in the sense that one will never whistle it in the street. But I confidently believe that in perhaps fifty years a public such as that of the regular attendants at your Symphony Concerts will accept the music as readily and find it as intelligible and likable as the music of Bach or any other great serious composer."

Herr Toch added, "Of course the manner of performance makes all the difference in the world." The interviewer was reluctant to interrupt, but he reminded him that great conductors have performed some of Schönberg's works and admitted after the concert that they understood as little about them as before beginning rehearsal. Quickly he replied: "Then how could they give a reading of such a work which anyone else would understand? That is exactly where the damage is done to the cause of the new music. As well pretend to read in public an unknown foreign language intelligibly as to perform this music without knowing and understanding it." One happened to think that Schönberg had complained loudly about this very obstacle to the reception of his work. One recalled that he conducts frequently in his own pieces. "Is he a good conductor?" one asked. "Yes, in his own works. Very subtle; very clear." "And," Mr. Toch added, returning to earlier questions, "Schönberg's Quartet, Opus 7, the first of his works to be considered radical, when it was written twenty years ago, was immediately thrown out of court. Now it has become a classic. It will be the same with all his works."

Continuing the discussion of performance, the composer passed to his own case: "I did not begin to study the piano until I was twenty, then studied for three years. Finally, I gave it up. But latterly I have heard such outrageous misinterpretations of my own works that I decided I must learn to play the piano in self-defence. So I started practising again. I have taken no further lessons. I just practice two or three hours a day. I have learned to play so as to make things sound in the way they should sound." Having heard him in rehearsal with the orchestra, the interviewer was able to agree with him—fully. Once upon a time, as Toch told the story he went to a concert in which his own piano-pieces were featured. He took a back seat incognito; went away without making himself known. For only by the titles on the program did he recognize some of the pieces as his own. Then, seeing Mr. Sanromá in the room, he was quick to add: "But I have an excellent interpreter here."

Herr Toch turned to methods of composition, thinking as he spoke. Both he and his wife asked for a good translation of the German term, "Der Einfall." It happens that there is no such thing as a good English equivalent. It is really that divine spark of an idea that comes to one unexpectedly, out of the blue ether, as it were spontaneously. Toch delivered himself of a paradox. "'Der Einfall' is everything; 'Der Einfall' is nothing." He explained that without this divinely sent, spontaneously received germinal idea a composer's work is as nothing, merely the unfolding of technic. On the other hand, if the composer lacks technique, the spark of inspiration is bound to die still-born. The "Einfall" and technic are both necessary, but of the two the heaven-sent idea is the more important.

Turning to his own work, Herr Toch continued: "If I do not feel the presence of some such vital germinal idea, I do not write, no matter how long I may remain without doing anything. And curiously, these ideas come to me most readily when I am out in company and the conversation becomes a little langweilig (boresome). Then I am likely to think of some inspired musical idea." At this point the composer came near getting himself into trouble with his wife. "The very best idea in my first Piano-Concerto came to me thus when I was alone with my wife." But seeing the look on her face, he added quickly: "But that was not really a very good idea after all."

"Such a germinal idea," he continued, "I then write down on any scrap of paper that is at hand. With the idea in my mind, refreshed from the little note, I take daily walks. During these I compose the music, even if it is a whole opera. When it is composed I write it out in full score. I do not make sketches which I then orchestrate. The idea comes to me in full orchestral dress. I cannot imagine myself doing good work by composing a music neutral as to color; then clothed with the timbres of the orchestra. Everything comes to me originally in exactly the orchestral colors and shades in which I put it into my score." In this process Mozart is Toch's ideal. He cannot conceive, he says, that Mozart felt his ideas other than in their final orchestral form. This faith and practice explain many things about Toch's music: why it always "sounds"; why he sometimes writes so exceedingly economical a music—no more than one or two or three melodic lines; why there is so evident an absence of "padding" in his scores; lastly, why his music makes so direct an appeal, so impresses the hearer as being made of that mysterious something which is the very quintessence of musical matter. Not many of the "modernists" can lay claim to it.

Since the conversation about Schönberg with the reporter of the New York Times has been twice mentioned in this article, it is now in order to quote a paragraph or two from it: "Schönberg is the strongest, the firmest, the most consistent of the modern composers; yet the richest in ideas of them all. He has the greatest musical morality. His path forward has not deviated once, to the right or the left, from his objective. He owes his development not to others but purely to himself. He stands in a certain definite relation to J. S. Bach. I consider these two men to have stood each at the cross-roads of great musical periods of the past and future. Like Bach Schönberg is a culmination of one age and the forerunner of another.

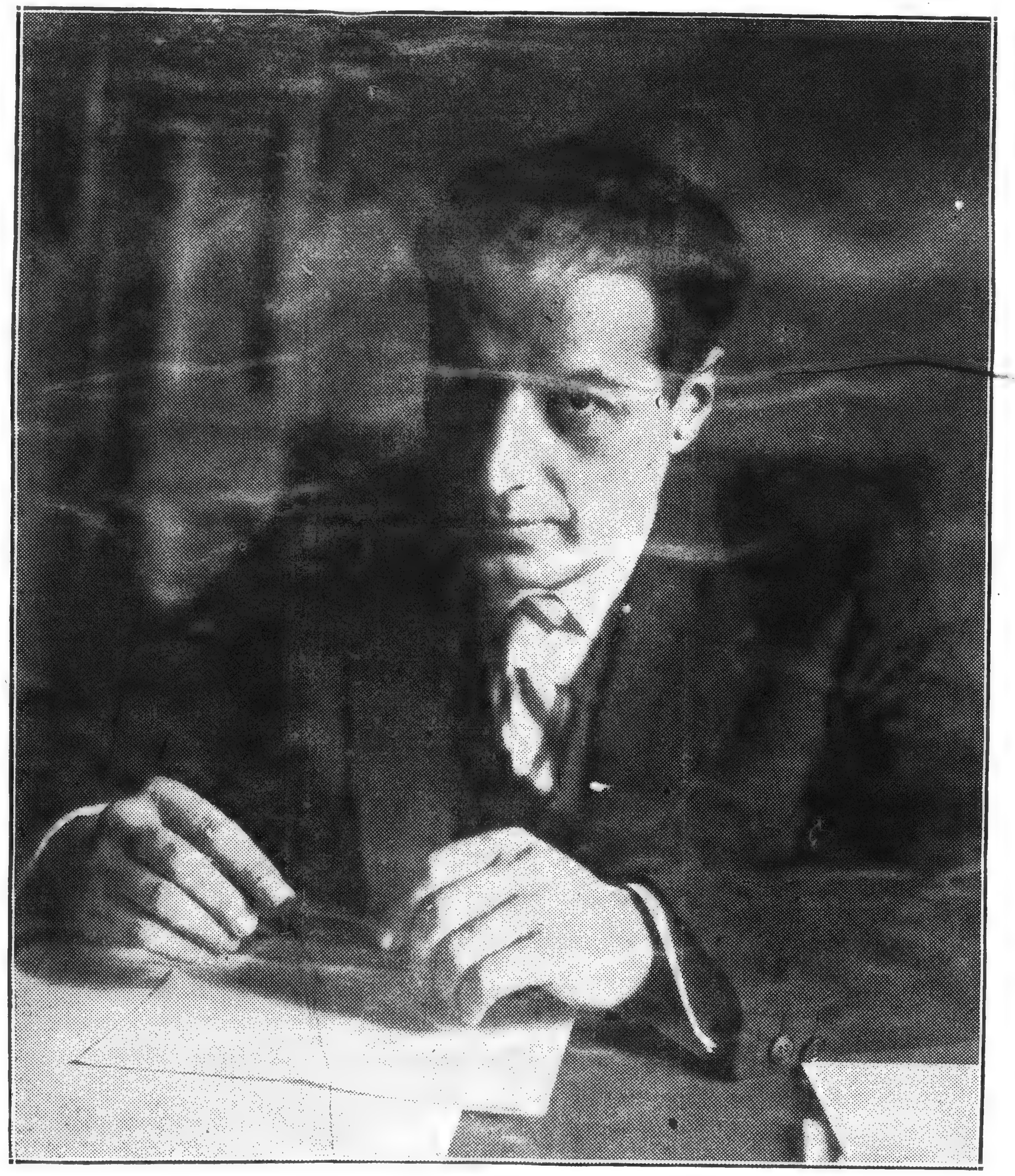
"When I hear a new work by one of the other men, I may be greatly interested for the moment. But I am not curious to hear it again. Schönberg's music means so much that when you have heard it once it has only begun to sing in your brain. From that moment the comprehension of the idea begins to grow within you. You perceive its present significance and its future intimations. There is a richness and logic in its development which are those of a complete master. I forget other music. Schönberg's music I never forget. The vitality of the ideas, the immense significance that they possess in every measure, continue to overwhelm me.

"Schönberg's atonal theories will not seem half as important or alarming as they do at present. They will seem, in fact—these declarations, these formulae of the twelve-tone scale—a very minor affair, an idea not nearly as far divorced from the accepted laws of music, as it seems to us today. Time, you know, has that curious leveling influence. When a little time has passed it is only the figures and the ideas of the very greatest importance which stand out from the background. And even these landmarks are seen as incidental and as only small elevations in the great plain of eternity. The eye travels over them easily and perceives their harmonious relation to the landscape. Bach is one of those elevations, Schönberg another."

And finally; "Music may or may not evolve from a carefully formulated theory. One goes back of theories to find the true raison d'être, the real secret of the music. The whole aspect of Schönberg's music, apart from its formulae, is rock-bound in its foundations on the past and tremulous with prescience of the future."

A. H. M.

"All Set"



Ernst Toch

German Composer of the New Generaion, To Be Guest at the Symphony Concerts Tomorrow and Saturday

Concert-Chronicle

For Haydn

THE two hundredth anniversary of the birth of Josef Haydn, composer of music for the concerts of Prince Esterházy in Austria, for the Concerts Spirituelles in Paris, for Salomon's fashionable concerts in London toward the end of the eighteenth century, for symphony concerts ever since, falls on the night between Wednesday and Thursday next. It will be marked at Symphony Hall on the following Friday and Saturday, April 1 and 2. Dr. Koussevitzky will then array three of Haydn's Symphonies: his very first, written briefly in his twentieth year for a small orchestra of strings; his last—Number Seven of the London Series, which was also his hundred and fourth; finally, for more music of his maturest years, his Symphony in E-flat "with the drum-roll." Between whiles Mr. Piatigorsky, summoned for the occasion, will play the solo-part in Haydn's Concerto for Violoncello. He was heard with pleasure a year ago.

From Toch's Hand Into Boston Ears

A Remembered Piano-Concerto and a Lately Written "Motley Suite"

ELSEWHERE on this page is a note about Ernst Toch himself. Here follows another about his two pieces to be heard at Symphony Hall on Friday and Saturday. His "Bunte Suite für Orchester," Opus 48, was composed for radio performance. It is dedicated to "The Frankfort Radio and its director, Dr. Hans Flesch." The Suite is written for an orchestra of two flutes (one interchangable with piccolo), an oboe, an English horn, two clarinets, two bassoons, two horns, two trumpets, curiously no tenor trombone, but one bass trombone, kettle-drums, a percussive section consisting of glockenspiel, xylophone, small drum, wood-block, triangle, rattle, two canes, siren, piano, and the usual strings.

The word "bunte" is rich in connotations that are not too readily conveyed by a single English word. Sanders's German dictionary gives as the first definition the word "mehr-farbig"—literally, "many-colored"; continues with a derived meaning. "alle vermischte Elemente in sich fassend; wild und ungeordnet durcheinander"—that is to say "bearing all manner of mixed-up elements within itself; wild and confused." But Muret's German-English dictionary translates "1. Varied, variegated, vari-colored. . . . 2. Confusedly, topsy-turvy." A casual glance at the score discloses the first meaning as evidently in Mr. Toch's mind when he wrote. For there is nothing confused or topsy-turvy about the Suite, unless one wishes to apply such terms to the last number, with title, "Merry Go-Round." The second, third and fourth numbers, however, show as many different groups of orchestral timbres; or colors, thus making the Suite literally "many-colored."

I. March-tempo. for full orchestra. There are two main ideas which alternate, rondo-fashion. The second is slightly more lyrical than the first, yet both are march-like. The first is heard in clarinets and violins after two introductory measures for piano, trumpet and horn. The contrasting theme is heard first as a trumpet solo with strings pizzicati in accompaniment. It enters a bit later as a vigorous canon between unison strings in C major and unison woodwinds in G-flat major. There is considerable brilliant writing for the piano. Against the second main entry of the contrast theme (English horn, C-flat major) a violin solo sings an expressive obbligato that hardly acknowledges any considerable tonal kinship. Against the third entry of the main theme flute and piano have a decorative obbligato. After a climax with a certain degree of development and combination of the different themes the movement ends.

II.—Intermezzo. "Gently flowing" the composer writes by way of indication to a piece of expressive writing for woodwinds. There are never more than four voices (save as toward the end a glockenspiel reinforces one voice), sometimes only three. English horn, clarinet, two bassoons are the combination at the beginning. An oboe, two flutes, a piccolo later enter into the combination. Again the rondo-like alternation of two musical thoughts—the first for the keen-edged oboe-English horn-bassoon group, the second for the mellower flutes and clarinets. There is much shifting about between 2-4, 3-4, 4-4 and 5-4 meters. The Intermezzo will be omitted at the coming performances, but is included here for the sake of complete exposition of the suite.

III. Adagio espressivo. This is a movement for strings exclusive of double basses. There is a solo string quartet, concerto-wise. The movement is one of expressive charm and gentle sonorities.

IV. Marionette Dance. The composer's indication implies a march-tempo that is well rhythmed, but never angular or particularly incisive, but that always remains "grazioso," smooth-flowing and in its way gentle. As the second and third numbers have used woodwinds and strings respectively, so this movement turns to brass, piano and percussion. It begins in trumpet soli with horn and bass-trombone accompaniment; later the accompaniment passes to piano and percussion. The piano and bass trombone introduce the contrasting theme which is variously treated. There is return, somewhat expanded, to the music of the beginning, making a three-part form.

V.—Galante Passacaglia. Again the composer emphasises the need of a "grazioso" performance. The adjective "galante" gives perfect description of the mood of the whole. It is a genuine, strictly held passacaglia. A four-measure theme is announced pianissimo in violoncellos and basses. There are nineteen repetitions of this theme with various harmonizations. Near the middle of the third repetition, a change in the meter from 4-4 to 3-4 causes varied accentuation, and since no beats have been omitted, gives considerable variety of starting points for the theme. Four-four is resumed in the seventh repetition. With the eleventh repetition the double basses are silent and 'cellos take the theme legato. In the twelfth a flute joins the 'cellos, while beginning with the thirteenth the theme is heard chiefly in high woodwinds. With the sixteenth it returns to basses and 'cellos with all the rests filled in with notes in the 'cellos. Three measures of coda after the nineteenth repetition (twentieth playing) of the theme, round out the movement. All manner of combinations, from string solo-trio, violin solo, piquant wood-wind chords, to fantastic piano-solo, fugal imitations and percussive variations are used above the ground-bass.

VI.—Karussel. "Whirling," the composer writes. Two gay, rhythmically exuberant themes are successively worked. then are combined with each other. Eventually the brass introduces a third, more dynamic, against the combination. Out of the three a whirling, seething mass ensues that is indeed a "Merry Go-Round."

The Concerto

Toch's Second Concerto for Piano and Orchestra, in which he is to play the solo-part, was heard at Symphony Hall on Dec. 28-29, 1928, with Mr. Sanromá as pianist. It was then hailed as a work displaying individuality, imagination, and also emotion. The reception was that of an outstanding achievement in the field of the newer music. It is in three movements: Molto Pesante, Adagio, Rondo Disturbato. There is preceding the first movement an introduction growing largely out of a one-measure motif heard at the beginning. A long and brilliant cadenza leads to the main body of the movement, Allegro. Clarinets sing the main theme, which leads to a fugal exposition. "Tenderly and quietly" the piano introduces a second theme, which alternates between melodic lyricism and impish piquancy. There is a long descent through lovely sonorities, a long ascent to a breath-taking climax with which the movement ends.

The Adagio is a movement of rare delicacy and of great seriousness. The listener—or the reader—thinks now and again of a modern Bach in free flights of fancy. Save for the climaxes, the orchestra is usually of the size and style of a chamber orchestra.

The theme of the Rondo Disturbato is the theme which appears to have some relationship to the well-known tune of the barn-yard fowl. The chief contrasting theme is lyrical and sustained. The rondo moves in usual rondo-course. But during the last repetition of the songful theme, it is rudely interrupted by the saucy main theme. Toch writes over this interruption the words, "The Disturbance," whence the rondo gets its title. The lyric theme makes several timid attempts to regain its place, always interrupted by the main theme. A fourth attempt seems more successful than the preceding, but with a sickening glissando the whole collapses. "Aber ,aber" ("but, but") the composer writes into the score, tearfully, tragi-comically. After which the main theme, a cadenza and a brilliant climax end the whole.

A. H. M.

Incidents and Prospects

Those that would hear Bach's Mass in B minor on Sunday next at Symphony Hall from the Symphony Orchestra, the Cambridge choirs, the solo-singers of last year and Dr. Koussevitzky as conductor, are reminded. that their will be no further performances at present and that not too many seats remain.

Mr. Toch, who has not yet been heard in New York, will be pianist there on Sunday. April 3. in a concert arranged by the League of Composers. His numbers are his own Sonata and a set of pieces named "Capricetti."

The rumor goes about that Monsieur Ravel will revisit American cities next season to introduce his Concerto for Piano and Orchestra, lately produced in Paris and London. As it was originally intended for the jubilee year of the Symphony Orchestra. it is likely to be heard first at Symphony Hall. So far. the composer has been conductor, not pianist.

s. Mar 24
TRANS.

Ernst Toch, Persuasive Modernist

TRANS— MAR 26

His Suite and Piano-Concerto Heard at Symphony Hall, Chaikovsky for Balm

HERR TOCH is a paradox among modernist composers. It was possible, yesterday afternoon at Symphony Hall, to read him at large in the program-book—or two days before in the columns of The Transcript—discoursing warmly and gravely of Schönberg's rich and logical music. It is arguably both. Yet admittedly it taxes the listening mind; whereas Herr Toch's "Motley (Bunte) Suite," played as first number in the Symphony Concert, is immediately comprehensible. The orchestra's guest from Mannheim may not be the profoundest of the new composers; but his music, so far as it is known to Bostonians, gives instant pleasure. It is also logical, but hardly cerebral in the drier sense of that overused word when modernists are in question.

Brain-work has gone into it, as it must into all music-making worthy the name. Along with it, however, are other ingredients—say humor and wit; fancy, invention, even imagination; feeling clean-cut and clear, neither sweetened sentimentally nor softened sensuously; the free flow, from ready and effective resource, that makes musical creation seem spontaneous act; the vitalizing energy, light or forceful, that projects it upon audiences. Here in Boston we have now heard Toch's Piano-Concerto—once at the end of 1928, again yesterday; his "Little Theater Suite" last autumn; now his "Motley Suite." All three have established him as fertile and individual composer.

The new Suite—written four years ago but coming fresh into Symphony Hall—begins with a division labelled "March-Tempo," teeming with rhythmical impetus, inventive and alert in the play of two contrasting motivs, stinging with the procedures and the timbres of modernism as though for Herr Toch there was no other way to write—as indeed there is not. Throughout it is exhilarating to hear. The French have a word for it—verve. . . . Then should have ensued an Intermezzo in which two groups of wind instruments, one brighter, the other darker, toned are alternated in contrasts of color and in shifting rhythms—a stimulant of which Herr Toch is fond. It was omitted yesterday, perhaps because a long Symphony of Chaikovsky was to come. Dubious and undesirable prudence! At least once, a new work played in the presence of the composer should be set forth as he put it to music-paper. To do so is reasonable and courteous and fair. How long, besides, would it have prolonged the concert to an audience spell-bound by Chaikovsky plus Koussevitzky?

The second division of the "Motley Suite" was, therefore a low-voiced slow movement for strings, less the basses, with the first desks for outstanding quartet—in modern variant of ancient fashion—and solo-passages for the Concertmaster, played suavely by Mr. Burgin. The indication is Adagio; the mood songful; the racial instinct unmistakable. No German modernist, not even Schönberg, can always and altogether escape it, if indeed he would. Time and again Hindemith has lapsed into it as a restless, busy child sinks back into its mother's arms.

As for Herr Toch he may be all that he undoubtedly was in the first division and is to be in divisions to come. But when he sets to his slow movement and his sustaining strings, he is songful, romantic, poetizing, earnest for the lyric beauty that was, is and ever shall be. His Austro-German nature ineradicable denies him any other quest. True, he tempers his song to the spirit of the time, which is to say that he is neither sentimental, sensuous nor luxuriant. His music is spare, not cushioned, but it remains a music seeking songful expansion in songful warmths.

A Marionette-Dance ensues, harking back in theater-suggestion to the Suite of last December. The brass choir conducts it smoothly; the rhythm keeps it in light, ingratiating flow; the piano and its percussive neighbors dash in hints of puppets; now and then of grotesquerie. In sum, tonal fancies about these little people of the stage, agreeable to hear. . . . Then a passacaglia, by the label "galante" in the eighteenth-century style—the more strict the more polished, to be carried off, withal, as though the composer had a way with him. Nor in this instance does Herr Toch raise his orchestral voice above the very best of tonal good breeding. Nineteen times, as The Transcript's analyst counted them, does he repeat his basic theme. Nineteen times he also diversifies it by a surrounding web of devices, structural, harmonic, instrumental. Yes indeed: Herr Toch abounds in inventions and teems with resource—a well-furnished, quick-minded craftsman. . . . So to, "Merry-Go-Round" for whirling finale. Two contrasting motivs, sharp and shifting rhythms, insistent propulsive energy, usual and unusual modernisms—Herr Toch as child of his time after his own particular manner.

Neither applause, warm enough but scattered, nor the conductor's inquiring glances upward and around could draw the modest composer into view. Unaware of our American liking for personality, or indifferent to it, he would have his music heard without visual appeal. First glance at him came as he crossed the stage to take the piano-part in his Concerto—square-cut, sturdy figure; homely German presence with a nod from the neck for a bow; modest and unaffected, absorbed, but not obtrusively, in his task. He played as composers play, for better and for worse. He lacked the virtuoso-pianist's instinct and resource to intensify tone; fell short of the showmanship—to use the word in no offensive sense—that projects the music in hand "for all that it—and the performer—is worth." Not at all would Herr Toch force it upon his audience. On the other hand he sounded it with an understanding, feeling, persuasion, possible only to him who made it—bone of his bone, flesh of his flesh. The listener believed because Toch believed. Not often in the concert-hall does this sensation come.

In itself the Concerto confirms and enlarges the quality of the composer as the Suite first disclosed him. Treating piano and orchestra in symphonic rather than solo-concerto fashion, Herr Toch traverses at will a wide range of sonorities—dissonant and stinging, warm and rich, muted and delicate, limpid and luminous. His command of rhythm is inexhaustible, sharpening, shifting, as impulse prompts. He abounds in vitalizing and propulsive energy that can swirl upward into climaxes, though usually by similar technical means. He can ply no less, as in measures of the first movement and throughout the second, the gentle, even the delicate, hand. Again in the slow movement, the German in him courts lyric emotion and romantic beauty; without lusciousness gains it. Again through the final rondo wit, humor and surprise are in play.

Toch upbuilds his first movement as logically as his cherished Schönberg; while—if he will permit a reviewer's blasphemy—he better vitalizes it. Occasionally fancy rises into imagination; while at will and need it can flower into firework-brilliance. Always the modernist procedures—polytonality, short motivs and the rest—are his means, but not his masters; his choice but not his formulas. Out of the past of music upsprings his faith and practice in its present. A truly individual composer; as we in Boston know him an ingratiating modernist.

After intermission, for many, the concert "really" began. It then continued through forty-five minutes. At the end came an outburst of applause, unparalleled since Ravel's "Bolero" was played for the first time to the matinée public. An audience that sped away after a superlative performance of Liszt's "Faust Symphony"; that next Friday will hasten from "dear old Haydn," now lingered in its place, clapped with its hands, stamped with its feet, here and there shouted with its throat, until it had recalled the conductor more than once and set him in the midst of the standing orchestra. The occasion was the annual performance of one of Chaikovsky's last three symphonies—this year the Fifth, in E minor.

Piece and playing had yielded to nine-tenths of the audience for three-quarters of an hour as perfect a felicity as they may ever know in the concert hall. The sombre Chaikovsky had begun the Symphony. From mood to mood in the first movement, he had trailed, melancholy, his singing robes. In the second he had drenched all and sundry in long-drawn super-sensuous instrumental melody. Out of the third he had sounded a fantasmal waltz. How lonely was this haunted, palpitating Chaikovsky! In the finale he had piled sonority on sonority, tumult over tumult. It had all been very obvious, very tuneful, very emotional, very exciting. A self-tortured Slav had eaten out his heart in tones because he must find such release or perish of brooding; while an audience of another time and another place had enjoyed the tonal spectacle with every nerve a-quiver.

Dr. Koussevitzky had led this audience through this music in all sincerity, with the justest poise. He had over-"interpreted" nothing. Nowhere had he been exhibitional. He had woven and finely modulated the middle grayness of the first movement. He had drawn its wandering courses into a seeming musical continuity. He had over-labored not a measure of the slow song—even when the first horn enters with the "famous" melody. He had adjusted the sonorities of the finale until it had sounded less empty and rhetorical than it really is. In these latter days the conductor has banished excess from his versions of Chaikovsky. He indulges the composer in nothing, neither for brooding nor for vehemence. He measures intensities and they prevail the more. How exciting murmur two thousand matrons and maidens and stamp with exultant feet! There are psychological as well as musical studies to be made at the Symphony Concerts.

H. T. P.

Incidents and Prospects Trans Mar 26

Dr. Koussevitzky has revised the program that will mark at the Symphony Concerts of Friday and Saturday the two hundredth anniversary of the birth of Haydn. For the Symphony "with the drum-roll"—No. 3 in E-flat—he has substituted the "Surprise" Symphony—No. 5, in G major. It will end the first part of the concert; while Haydn's last Symphony, in D major, will close the whole.

HER. MU

MAR 26

Symphony Concert

By PHILIP HALE

The program of the 20th concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, was as follows: Toch, Bunte Suite op. 48 (first time in this country); Toch, Concerto for piano and orchestra op. 38 (Mr. Toch, pianist); Tchaikovsky, Symphony No. 5, E minor.

Mr. Toch wrote his suite in 1928. It was performed by a radio orchestra at Frankfort the next year. The second movement, an Adagio, is for strings, and is curiously designed, now holding the attention by a motive which while it has momentary beauty promises more for the development, but does not fulful the promise; now containing measures which by their apparent wandering without fixed purpose cause the attention to wander with them. The opening movement in march tempo, the Marionette Dance, the "Galante Passacaglia," and "Karrusel" are conspicuous for unexpected use of instruments which with certain rhythms suggest the influence of what is known to Europeans as "jazz." There are few themes of long breath, little that is emotional, little that answers any accepted definition of beauty, yet the music, even in the Adagio, too long drawn out, has a certain fascination, due chiefly to rhythm.

The concerto had been played here at a Symphony concert by Mr. Sanroma who, it was stated at the time, had studied it in Europe with the composer. As in the suite, so in the Concerto, the slow movement is the weakest. One naturally expects in an Adagio some measures at least that are either emotional or calmly meditative; one looks forward to being moved, not necessarily in the Tchaikovskian manner; or to be under the spell of pure or sensuous beauty. Let us have some glimpses of beauty, either through melody, or by choice of harmonies that are themselves hints at melodic lines, or by the ravishing blend of instrument timbres. In modern Allegros one may expect fire and fury. What does one find in Mr. Toch's? Short themes, in some instances only persistent patterns, a hammering of them into the hearing of the audience, lest otherwise their importance would not be recognized. Mr. Toch, talking with a reporter in New York, had something to say about the logic noticeable in Schoenberg's development of musical ideas. No doubt he himself could point to the "logic" in his own music; to the inevitable development of his premises.

> "Logic and sermons never convince.
> The dew of the night drives deeper into
> the soul."

Given patterns, no doubt the excellent Todhunter whose treatise on logic drove college students to despair in the seventies, could have written a respectable symphony or concerto according to the modern rules. One would like to hear music by Mr. Toch in his lighter moments, when he is not sternly logical; for example, his music to the film "The Children Factory," music in which the wood instruments "adroitly imitate the constant screaming of the children." Here the screaming has a musical purpose. In the occasional instrumental screaming yesterday no purpose was apparent, not even "logic."

The dynamic force of this composer is marked. There are pages in the concerto that hurry one along in excitement. Yet one thought back to the Suite with pleasure for in it were evidences of fancy. But, men and brethren, no matter how convincingly Mr. Toch played his concerto—and liberal applause rewarded him— what would not one have given for relieving sentiment—it would be too much to ask for emotion!

Now in Tchaikovsky's symphony—it was gloriously played—emotion runs riot. He is either a Dismal Jemmy, a man in doleful dumps, or shouting, at the end, "This world is not so bad a place after all. Whoop her up, boys." It is easy to see why Brahms disliked the finale of this symphony; but is it better to shriek one's woes, or to whine about them and cower at the thought of death after the manner of Johannes Brahms? Mr. Ernest Newman thinks that Tchaikovsky wrote this symphony to a program. In his fourth symphony he gave the program to Madame Meck. Is not much of his music a revelation of his self-torturing soul? Such revelations are dangerous· a day comes when the world does not care to hear them. Yet the first three movements of Tchaikovsky's fifth will long be heard gladly—when they are interpreted and performed as they were yesterday; when there is a horn played for the beautiful solo in the Andante as Mr. Boettger played it. The ultra-moderns cannot forgive Tchaikovsky for writing tunes.

The audience was well disposed toward Mr. Toch; it was enthusiastic after the symphony.

The concert will be repeated tonight. The concert next week will be commemorative of Haydn's birthday (March 31, 1732). His first symphony (1759); his last symphony, D major (B. & H., No. 2), 1795; also the violoncello concerto in D major played by Gregor Piatigorsky, and the symphony in E flat (B. & H. No. 1), will be on the program.

ERNST TOCH GUEST OF SYMPHONY

Post Mar 26

Austrian's "Bunte Suite" and Concerto Win High Favor

BY WARREN STOREY SMITH

Ernst Toch, Austrian "modernist" composer, blessed with ideas, imagination, a sense of humor, a sound musical instinct and a remarkable command of technical resource, is guest this week at the Symphony concerts.

COMPOSED FOR RADIO

The programme of yesterday afternoon and this evening, curiously divided between Mr. Toch and Tchaikovsky, embraces the distinguished visitor's highly entertaining "Bunte Suite," hitherto unheard in America, his First Pianoforte Concerto in which he himself was soloist, and the Russian's Fifth Symphony. Mr. Toch's "Motley Suite," to give the German title its nearest English equivalent, was composed four years ago for radio performance, a circumstance which may well account for the entertaining quality aforementioned.

This music, which yesterday charmed and amused, would have sufficed 50 years ago to raise doubts as to its author's sanity. As here employed, however, the modern idiom should today prove exhilarating to all but the most case-hardened conservative. If Mr. Toch in this Suite combines tones which, as the author of "Red Saunders" said of certain chemicals, "were born to live apart," he offers us at the same time such fetching tunes, such inspiriting rhythms, that the dissonance and the bizarre orchestral effects are but the spice that gives the dish its savor.

Stimulates and Excites

The Concerto, first played here in 1928 with Mr. Sanroma as the pianist, is made of sterner stuff. But, as in the later and lighter piece, Toch writes with an unmistakable zest for creation, with a propulsive energy that cannot be denied. This music stimulates and excites. In the first and third divisions the listener is swept along as by an irresistible current. The slow movement, as Mr. Dunton-Green has pointed out, while devoid of sentiment is by no means empty of feeling.

In two respects Mr. Toch himself was unconventional: he did not wear formal afternoon attire, and he played with his music before him. Although making no claim to sensational virtuosity, he performed the exceedingly difficult piano-part of his Concerto not only with musical authority but with a certain brilliance as well.

Is Warmly Received

The audience received him warmly, and at the end of both Suite and Concerto there was liberal applause. Incidentally it must not go unmentioned that the orchestral performance of both pieces was of the highest excellence.

It is not inconceivable that some future generation will know Tchaikovsky as the composer of one symphony, the "Pathetic." Its immediate predecessor is wearing thin. It begins to sound hollow, tawdry, banal and platitudinous, seems here and there awkwardly put together. Yet as played by Dr. Koussevitzky and his orchestra yesterday, this Symphony once more roused an audience to enthusiasm.

MUSIC

Globe Mar 26

SYMPHONY HALL

Boston Symphony Orchestra

The distinguished Geiman composer, Ernst Toch, played the solo part in his own concerto for piano at yesterday's Symphony concert. The program also included the first performance in America of Mr Toch's "Bunte Suite," and Tchaikovsky's Fifth Symphony. Dr Koussevitzky conducted Mr Toch's suite. At the end, though the applause was insistent if not voluminous, the composer modestly refrained from appearing. After the concerto he insisted that the conductor share the more cordial applause.

The piano concerto, opus 38, was first played here in 1928, with Mr Sanroma as soloist. It was then warmly received. Mr Toch, though not a pianist by profession, gave yesterday a remarkably brilliant performance of the solo part. He is, in fact, in large measure self taught, both as pianist and as composer. He studied medicine, and gave up its practice for music. This has not prevented him from winning a number of prize contests by his compositions, a sufficient proof of their correctness judged by academic standards. The composer whom he most admires is Schoenberg, whose works have been so unjustly neglected in America in recent years. But Toch's music does not recall that of Schoenberg.

Self Consciously Original

Its style is self consciously original. Though he cannot resist orchestral and harmonic effects calculated to annoy the sedate middle aged musician for whom music died with Grieg or, perhaps, with Brahms, Toch in the concerto, and in the slow movement of the suite heard yesterday writes music with not a little imaginative power.

Like so many men of his generation, he seems a thwarted romanticist, whose idealism and dramatic instinct have been numbed by the World War. He does not dare let himself go in frankly emotional lyricism. For lightheartedness he has substituted a too ingenious irony.

The "Bunte Suite" was written for radio performance. It is accordingly scored for orchestra that should not overtax the still limited power of the microphone to convey complex sonorities to the listener. The title means "many colored," or "diversified." The five movements are ingeniously contrasted in character. The color and texture of the music is shifting, almost evanescent. But its musical substance seemed at a first hearing slight. It lacks the imaginative power of the concerto. The performance of both concerto and suite was sedulously brilliant. Dr Koussevitzky, as always, was anxious to do his best for the distinguished visitor.

Tchaikovsky's familiar symphony was brilliantly and very sympathetically interpreted. To play Tchaikovsky well one must believe in him, vibrate in sympathy with his neurotic emotionalism, be able as well as willing to minimize his banalities of melody and rhythm. Dr Koussevitzky is almost the ideal interpreter for Tchaikovsky. How beautifully and sensitively he phrased the melodies yesterday, as in the waltz movement, for instance, which others have made sound so commonplace.

Tumultuous Finale

How intensely dramatic he made the tumultuous finale, turning its bombast to something that had almost the mood of tragedy. This is the best movement Tchaikovsky wrote, and to it more than justice was done yesterday. The only fault to be found with the performance was a monotonous and excessive loudness, for which the scoring for orchestra rather than the conducting may be blamed.

Next week's concerts commemorate the 200th anniversary of the birth of Haydn. The program includes both the first and the last of his 104 symphonies, and for good measure another symphony, and the concerto for violoncello, in which Gregor Piatigorsky will be the soloist.

P. R.

Boston Symphony

Mon. Mar 26

Written for The Christian Science Monitor

Mr. Ernst Toch, as guest of the Boston Symphony Orchestra, contributed to its twentieth program his "Bunte" Suite, for its first American performance, and his Pianoforte Concerto op. 38, in which he was soloist. Tchaikovsky's Fifth Symphony completed the list, performed in Symphony Hall, Boston, March 25.

To be exact, five of the six movements of the Suite were played. These tended to confirm the impression of the composer which was made by his concerto when it was introduced to Boston by Mr. J. M. Sanromá, three seasons ago. He is a writer of great facility, a master of the modern orchestra, who has been sensitive to the musical trends of his own time, both "serious" and popular. Professing filial devotion to Schönberg, he confesses, in the Adagio expressivo and the Galante Passacaglia of the Suite, to a fraternal sympathy with Alban Berg. These two movements are the most interesting musically of the five heard. They recall the gentler moments of "Wozzeck" even more than they do the "Glückliche Hand" or "Pierrot Lunaire." They hold interest by their contrapuntal texture, and they are impressive in the simple directness of their speech. The March Tempo, the Marionetten Tanz and the Karrusel, on the other hand, are amusing on a first hearing, but they are thematically barren and rhythmically monotonous. Their employment of some of the familiar devices of jazz no doubt helps the Suite on the radio, for which it was written.

Mr. Toch's piano technique was adequate to the demands of the solo part of the concerto. A second hearing brought to attention the Berg affiliation in the slow movement, and emphasized the Beethovenian scherzo methods of the Finale; but on the whole it convinced us no more than before that the work is destined to "rank among the great pianoforte concertos."

The orchestra played superbly throughout, and in the symphony the audience was stirred to stamping and shouts of approval. This symphony might have been written for Dr. Koussevitzky to play, and he has to his hand a body of musicians able to give him all he asks in tonal splendor and in flexibility. The result is one of the most exciting experiences of concertgoing.

L. A. S.

Young People Face the World

The young people who are enjoying the Sunday Supper Club at the Boston Y. W. C. A. will have as their literary guest tomorrow night, Miss Celina Lewis, who will read and comment on poetry. The hours is 5:30 and the supper is open to all young people in business who

The opening number is the Bunte Suite, played at yesterday's concert for the first time in America. The word Bunte means "motley," "vari-colored," and so forth. The five movements played yesterday are in several styles—a march, an expressive slow movement, a marionettes' dance, a passacaglia and a "carousal." It was this last movement, infectiously jazzy and exciting, which accounted for the enthusiasm of the audience, for one of the most favorable receptions a new work has received here in years.

The music was not merely entertaining, however. It was constructed with technical sureness; in the slow movement it disclosed a melodist of the first water, and all the movements, contrasted as they were, were marked by something rare in contemporary composition—a definitive personal style. More serious in subject-matter was the piano concerto which followed, introduced here three years ago by Jesus Maria Sanroma. Toch, who is largely self made as pianist, acquitted himself nobly in the excruciatingly difficult music he had set down for others to play. He had mechanical dexterity and sureness, and a touch not ordinarily associated with home-made virtuosi.

The orchestral performance of both works under Mr. Koussevitzky seemed to us notably sympathetic, though perhaps it might be more tactful to leave this to the composer. At any rate there was no questioning the brilliance of the performance of Chaikovsky's Fifth Symphony, which ended the concert. This work has long been regarded as one of the Russian conductor's tours de force, but the audience outdid itself in its applause.

MUSIC

Globe Mar 27

SYMPHONY HALL

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The forceful "Cum sancto spiritu," the ineffably soft and lovely "Et incarnatus est" and "Crucifixus," the poignant "Agnus dei" have perhaps a wholly unique sway over one's emotions. One also can but marvel at the great faith which Bach had in his work, realizing as he must that he never would hear it performed as he heard it sound in his brain.

But little need be said about the performance. The Mass was superbly sung and played, intensified by the fervor of youthful singers, and graced by the infinite subtleties of phrasing and delicacy of nuance which Dr Koussevitzky imparted.

The soloists all sang well, though Mme Matzenauer alone achieved the distinction of singing with a personal emotional intensity and a really grand style. As usual, she had memorized her part, and did not carry a score.

Only a portion of the audience probably realized fully the staggering amount of work and the enormous difficulties involved in preparing the Mass. But all seemed to realize that singers, players, and conductor had accomplished something extraordinary, for at the end of the performance there occurred one of the noisiest demonstrations one ever has heard in Symphony Hall. Handclapping, and stamping of feet for choruses, soloists, and especially Dr Koussevitzky, swelled to cheering when the conductor brought to the front of the platform Dr Davison and Mr Woodworth, the two men who had done the fundamental hard, uphill work of preparing the choral parts.

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S. S.

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MUSIC

Globe Mar 26

SYMPHONY HALL

Boston Symphony Orchestra

The distinguished German composer, Ernst Toch, played the solo part in his own concerto for piano at yesterday's Symphony concert. The program also included the first performance in America of Mr Toch's "Bunte Suite," and Tchaikovsky's Fifth Symphony. Dr Koussevitzky conducted Mr Toch's suite. At the end, though the applause was insistent if not voluminous, the composer modestly refrained from appearing. After the concerto he insisted that the conductor share the more cordial applause.

The piano concerto, opus 38, was first played here in 1928, wuih Mr Sanroma as soloist. It was then warmly received. Mr Toch, though not a pianist by profession, gave yesterday a remarkably brilliant performance of the solo part. He is, in fact, in large measure self taught, both as pianist and as composer. He studied medicine, and gave up its practice for music. This has not prevented him from winning a number of prize contests by his compositions, a sufficient proof of their correctness judged by academic standards. The composer whom he most admires is Schoenberg, whose works have been so unjustly neglected in America in recent years. But Toch's music does not recall that of Schoenberg.

Self Consciously Original

Its style is self consciously original. Though he cannot resist orchestral and harmonic effects calculated to annoy the sedate middle aged musician for whom music died with Grieg or, perhaps, with Brahms, Toch in the concerto, and in the slow movement of the suite heard yesterday writes music with not a little imaginative power.

Like so many men of his generation, he seems a thwarted romanticist, whose idealism and dramatic instinct have been numbed by the World War. He does not dare let himself go in frankly emotional lyricism. For lightheartedness he has substituted a too ingenious irony.

The "Bunte Suite" was written for radio performance. It is accordingly scored for orchestra that should not overtax the still limited power of the microphone to convey complex sonorities to the listener. The title means "many colored," or "diversified." The five movements are ingeniously contrasted in character. The color and texture of the music is shifting, almost evanescent. But its musical substance seemed at a first hearing slight. It lacks the imaginative power of the concerto. The performance of both concerto and suite was sedulously brilliant. Dr Koussevitzky, as always, was anxious to do his best for the distinguished visitor.

Tchaikovsky's familiar symphony was brilliantly and very sympathetically interpreted. To play Tchaikovsky well one must believe in him, vibrate in sympathy with his neurotic emotionalism, be able as well as willing to minimize his banalities of melody and rhythm. Dr Koussevitzky is almost the ideal interpreter for Tchaikovsky. How beautifully and sensitively he phrased the melodies yesterday, as in the waltz movement, for instance, which others have made sound so commonplace.

Tumultuous Finale

How intensely dramatic he made the tumultuous finale, turning its bombast to something that had almost the mood of tragedy. This is the best movement Tchaikovsky wrote, and to it more than justice was done yesterday. The only fault to be found with the performance was a monotonous and excessive loudness, for which the scoring for orchestra rather than the conducting may be blamed.

Next week's concerts commemorate the 200th anniversary of the birth of Haydn. The program includes both the first and the last of his 104 symphonies, and for good measure another symphony, and the concerto for violoncello, in which Gregor Piatigorsky will be the soloist. P. R.

Boston Symphony

Mon - Mar 26

Written for The Christian Science Monitor

Mr. Ernst Toch, as guest of the Boston Symphony Orchestra, contributed to its twentieth program his "Bunte" Suite, for its first American performance, and his Pianoforte Concerto op. 38, in which he was soloist. Tchaikovsky's Fifth Symphony completed the list, performed in Symphony Hall, Boston, March 25.

To be exact, five of the six movements of the Suite were played. These tended to confirm the impression of the composer which was made by his concerto when it was introduced to Boston by Mr. J. M. Sanromá, three seasons ago. He is a writer of great facility, a master of the modern orchestra, who has been sensitive to the musical trends of his own time, both "serious" and popular. Professing filial devotion to Schönberg, he confesses, in the Adagio expressivo and the Galante Passacaglia of the Suite, to a fraternal sympathy with Alban Berg. These two movements are the most interesting musically of the five heard. They recall the gentler moments of "Wozzeck" even more than they do the "Glückliche Hand" or "Pierrot Lunaire." They hold interest by their contrapuntal texture, and they are impressive in the simple directness of their speech. The March Tempo, the Marionetten Tanz and the Karrusel, on the other hand, are amusing on a first hearing, but they are thematically barren and rhythmically monotonous. Their employment of some of the familiar devices of jazz no doubt helps the Suite on the radio, for which it was written.

Mr. Toch's piano technique was adequate to the demands of the solo part of the concerto. A second hearing brought to attention the Berg affiliation in the slow movement, and emphasized the Beethovenian scherzo methods of the Finale; but on the whole it convinced us no more than before that the work is destined to "rank among the great pianoforte concertos."

The orchestra played superbly throughout, and in the symphony the audience was stirred to stamping and shouts of approval. This symphony might have been written for Dr. Koussevitzky to play, and he has to his hand a body of musicians able to give him all he asks in tonal splendor and in flexibility. The result is one of the most exciting experiences of concertgoing.

L. A. S.

MUSIC

Globe Mar 27

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Ernest Toch Is Guest Artist With Symphony Orchestra

Mar 26

By MOSES SMITH

Amer

Ernest Toch, ultra-modern German composer, who has been for many people one of the hardest nuts to crack, is the guest at this week's Boston Symphony Concerts, where two of his recent works are performed, with the composer himself as piano soloist in one of them.

The opening number is the Bunte Suite, played at yesterday's concert for the first time in America. The word Bunte means "motley," "vari-colored," and so forth. The five movements played yesterday are in several styles—a march, an expressive slow movement, a marionettes' dance, a passacaglia and a "carousal." It was this last movement, infectiously jazzy and exciting, which accounted for the enthusiasm of the audience, for one of the most favorable receptions a new work has received here in years.

The music was not merely entertaining, however. It was constructed with technical sureness; in the slow movement it disclosed a melodist of the first water, and all the movements, contrasted as they were, were marked by something rare in contemporary composition—a definitive personal style. More serious in subject-matter was the piano concerto which followed, introduced here three years ago by Jesus Maria Sanromá. Toch, who is largely self made as pianist, acquitted himself nobly in the excruciatingly difficult music he had set down for others to play. He had mechanical dexterity and sureness, and a touch not ordinarily associated with home-made virtuosi.

The orchestral performance of both works under Mr. Koussevitzky seemed to us notably sympathetic, though perhaps it might be more tactful to leave this to the composer. At any rate there was no questioning the brilliance of the performance of Chaikovsky's Fifth Symphony, which ended the concert. This work has long been regarded as one of the Russian conductor's tours de force, but the audience outdid itself in its applause.

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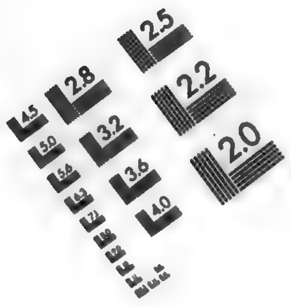
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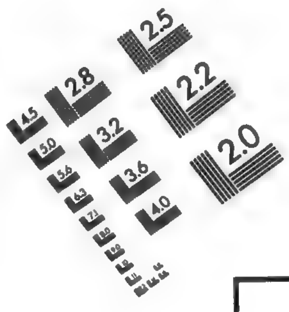
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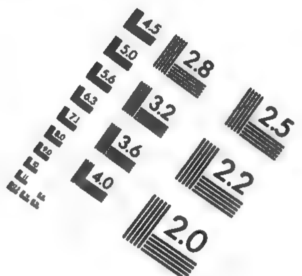
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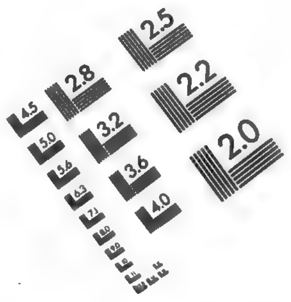
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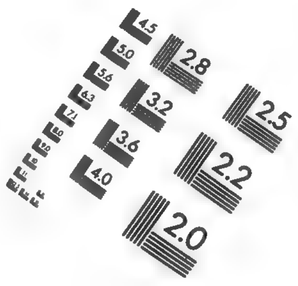
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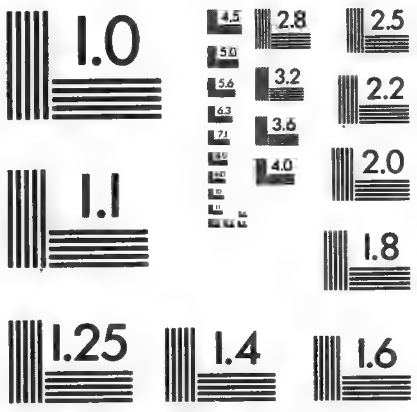
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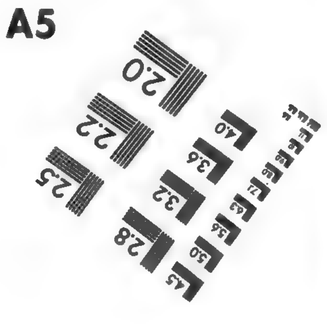
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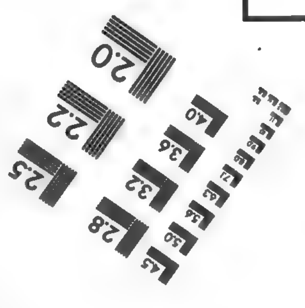
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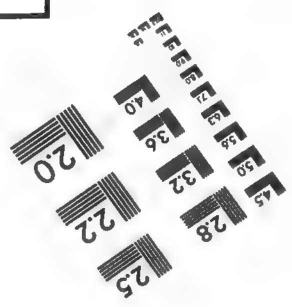
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PRECISION℠ RESOLUTION TARGETS

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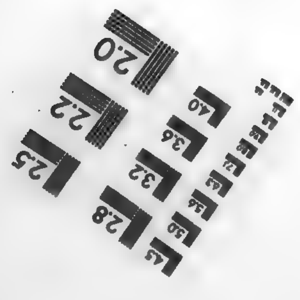
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Two Centuries Gathered on the Head of the First Master of the Classic Symphony

The Music-Master in a Prince's House Whom a Wider World Discovered And Acclaimed

FOR several months the centers of music in Europe have been busy with plans for celebrating the second centenary of the birth of Franz Joseph Haydn. In Vienna, in Berlin, in London, they will render homage to the man who may justly be called the creator of the string quartet and the symphony.

Haydn played a tremendous part in the history of music. Even in his own lifetime he had aroused the admiration of all Europe. The most illustrious of his contemporaries sought his advice. Mozart made him his friend, his guide, and, so to speak, his inspiration. Beethoven submitted patiently to his lessons. Joseph Haydn has only too many claims upon our gratitude.

The composer who caused such a stir in his own time that kings and princes were proud to have his acquaintance, was the son of a wheelwright and a cook. The second of twelve children, Franz Joseph Haydn was born March 31, 1732, at Rohrau, a little village in Lower Austria near the Hungarian frontier. His two young brothers, Johann Michael and Johann Evangelist, devoted themselves to music also, but without success. One of his sisters, Anna Maria, married a blacksmith named Philipp Fröhlich and the other a musketeer by the name of Naeher.

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From his tenderest years Franz Joseph revealed such a musical bent that his cousin, Johann Matthias Frankh, a tutor and kapellmeister, wished to keep the boy with him. He took him to Hainburg and, although he was himself unschooled, took charge of the lad's education. By a stroke of luck, Johann George Reuter the younger, composer to the imperial court and choirmaster of the Cathedral of St. Stephen at Vienna, chanced to pass through Hainburg. His interest was aroused by the "feeble but agreeable" voice of Franz Joseph.

Engaged as a choir boy in the service of the Cathedral of Vienna, Haydn left for the Austrian capital. Reuter soon turned the boy over to the care of his assistant choirmaster, Adam Gegenbauer, and a tenor, Ignaz Finsterbusch. These two taught him the first principles of singing and of the clavecin and the violin. For a number of years the young Haydn was able to study at his leisure the sacred compositions of George Reuter, Fux, Caldaro, Matteo Palotta, and Giuseppe Bonno, which he was performing. To gain a little spending money he gave concerts with his comrades in the public square or served as an "extra" at court banquets where a symphony orchestra was called for. When his voice began to change, he was obliged to leave the service of St. Stephen's. He was without resources. A summer spent as a strolling musician did not lighten his misery. He even dreamed of taking holy orders "to make certain of having something to eat every day."

Already Haydn was composing minuets for wind orchestras. In spite of everything, he stuck to his musical vocation. He fought off poverty. A lace-maker with whom he was acquainted lent him one day a hundred and fifty florins. He was saved. Installed in the garret of a house in which Metastasio and Porpora were then living, he wrote at the age of twenty the music for a comedy, "The New Devil-upon-Two-Sticks." Fortune did not smile upon him at once. The play by Josef Kurz was forbidden by the censor after the first performance.

While he studied the treatises of Fux and Mattheson, as well as the new sonatas of Philipp Emmanuel Bach, Haydn taught music to children. By this means he gained entrance to the house of his celebrated neighbor Metastasio, where he became acquainted with Porpora. It was his ambition to be initiated into "the veritable principles of musical science" by the Neapolitan professor. In her story of "Consuelo" George Sand has told how poor Haydn turned lackey to Porpora so as to get his lessons.

Fortune began to smile upon him. Recommended by Fürnberg, for whom he had composed his first eighteen string quartets, Haydn entered the household of the Count Morzin in the capacity of "composer and director of music," at the annual stipend of two hundred florins. His "kapell" included a dozen or fifteen musicians to whom he confided the execution of divertisements and of little symphonies of his own composing. Dismissed by Count Morzin, he was finally called under the title of vice-kapellmeister, to the service of Prince Paul Antoine Esterhazy at the Château of Eisenstadt, a few miles outside of Vienna. Like the domestic servants, Haydn was obliged to take livery and to wait in attendance in the antechamber before and after meals in order to receive the orders of the master. He was to remain in the service of the Esterhazy family until he had reached the age of fifty-eight years.

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While he was still music-director for Count Morzin, Haydn had given clavecin lessons to two daughters of a wigmaker by the name of Keller. He fell in love with the younger and decided to marry her. Unhappily the young girl had resolved to enter a nunnery. Like Mozart with the Webers, Haydn fell back upon the older sister who was not altogether to his liking. On November 26, 1760, he was united to Anna Maria Keller. She was three years older than he. Her sour disposition troubled the musician's whole life. Through more than twenty years he bore without a murmur the tirades of this shrew. In 1779 he became acquainted with the singer Luigia Polzelli. They promised each other marriage in writing, as soon as they should both be free. The Polzelli's husband died at the end of ten years. Haydn did not cease to correspond with the widow and to respond favorably to her demands for money. In 1800 Haydn's wife, in turn, disappeared. The Polzelli chose to marry a singer, Luigi Franchi. So far as his biographers are aware, this is the only love episode—and a somewhat derisory one at that—in the whole of Haydn's life.

But as a matter of fact the composer, purely ingenuous by nature, extremely simple in his mode of living, was impassioned only by his art. Knowledge of other branches of study, of other means of artistic expression, was entirely lacking in him. Life during the long sojourns which he had under the roof of his masters passed in one unvarying rhythm. Haydn wrote out his scores in the morning. He rehearsed them in the afternoon, and in the evening he performed them. In this way he quietly accumulated pieces of chamber music, religious compositions, symphonies, scores for opera-bouffes and serious operas. Isolated works—all of them—familiar in style, written behind closed doors, domestic music, so to speak, music for the study. The performers, captivated by the good nature of the Kapellmeister, never called him anything but Papa Haydn. Yet his fame, local at first, grew and spread. Young musicians used to come to Esterhazy to receive instruction from the good man. Georges Distler, Niemecz Ignace Pleyel, Anton Rosetti, Paul Wranitzky were the first disciples of the Austrian master. Later on the title of "pupil of Haydn' was eagerly sought. Beethoven, Lessel, Neukomm, Seyfried, J. B. Kolb and G. A. Walter aspired in turn to obtain the cachet which would constitute a sort of guaranty with connoisseurs and the public.

Haydn succeeded only rarely in escaping from the domain where he was held prisoner. Each year he spent a scant two or three months at Vienna. During this short time he was able at least to familiarize himself with the principal new compositions of his fellow-composers and to measure the reputation which he had himself acquired. On the occasion of the celebration given in honor of the Grand Duke Paul of Russia, Mozart and Haydn entered into close partnership. Mozart had studied deeply the works of his elder. In 1785 he dedicated six quartets to Haydn. Apparently the two great composers themselves interpreted them. At the house of the composer, Storace, Haydn, Mozart, Dittersdorf and Wanhal played in a quartet in which Mozart took the viola part and Haydn the second violin. Here was an unparalleled moment in the history of music, and one which all lovers of the art might well wish to have shared.

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Beyond quetion, . Haydn influenced Mozart. On the other hand, Mozart, throughout his life, and especially after his death, exercised a sort of sway over the mind of Haydn. The old master had divined the genius of Mozart. In 1787 he had written to Roth, a prominent functionary at Prague, where "Don Juan" had just been presented: "It would be difficult for anyone- no matter what his talent, to place himself beside Mozart. That is why I should like to be able to impress the value of Mozart's inimitable works of art upon all amateurs—and especially all patrons—of music. Soon nations will be disputing for the possession of such a treasure. Prague should hold on to so precious a man. Prague should reward him; for without reward the life of a great genius is a sad one and gives little encouragement to posterity to carry on his work." Everyone knows the generous welcome which Prague gave to Mozart. It is certain that such forceful and lucid recommendations as Haydn's played their part in evoking the tribute of admiration which the people of Prague heaped upon the composer of "Don Juan."

It has been claimed that Haydn's scores were issued for the first time by a French publisher. But the works of the master of Rohrau circulated publicly in manuscript for many years. In 1781 Le Gros, an intelligent concert manager, conceived the notion of linking in a single program at Paris the "Stabat Mater" of Haydn with that of Pergolesi. The success of the first, apparently, was hardly less striking than that of the second. Paris was, at that time, the leading musical capital of the world. Even Vienna was of no more than second importance.

In 1787 Haydn was invited by King Ferdinand IV to come to Naples. He could not make up his mind to accept. In 1790, after the death of Prince Nicolas Esterhazy, Haydn, then sixty-eight years old, set out for London. He had signed a contract with the violinist-impresario Salomon. His fame had preceded him to the British capital. Esteemed as guest of great importance, Haydn was received at court and in the houses of the great. He was invited to preside at the meetings of all the principal musical societies. The concerts which he gave were attended with enthusiasm. London heard the first performance of his "Seven Words of Christ." Although he came into conflict with his not altogether loyal pupil, Ignace Pleyel, Haydn on this occasion received the homage he merited.

By a long and gradual ascent, he was attaining his honors at last. Three illustrious painters vied with each other to paint his portrait. Poems were dedicated to him. Wreaths and gifts showered upon him. Moreover, he could hear in London the great oratorios of Handel which had a profound effect on his own works. In his supreme productions, "The Creation" and "The Seasons," it is evident that Handel's influence had seized hold on him. In 1794, the aging master was to make a second and no less happy visit to London. But he refused offers made to him to move to the capital of the United Kingdom. He returned finally to Vienna.

* * *

Mozart and Gluck had just passed on. Beethoven, at the age of thirty, was as yet misunderstood. Haydn by himself was the incarnation of the musical glory of all Germany. He was sought out by the most notable of his contemporaries. Upon his return from London they had erected to him, in his own lifetime, a public statue not far from his natal village. His renown had finally made itself felt on the French public, too. On Dec. 24, 1800, "The Creation" was performed at the Opéra in the presence of the first consul, Bonaparte. A commemorative medal in Haydn's likeness was struck for this occasion and sent to the great Austrian composer. They played his works in all the capitals of Europe. Simple and direct by nature, Haydn at last came into a sense of his real importance. He passed his last years surrounded by marks of the admiration of the world. But he was not too much lifted up; he preserved an air of good-natured patriarchy.

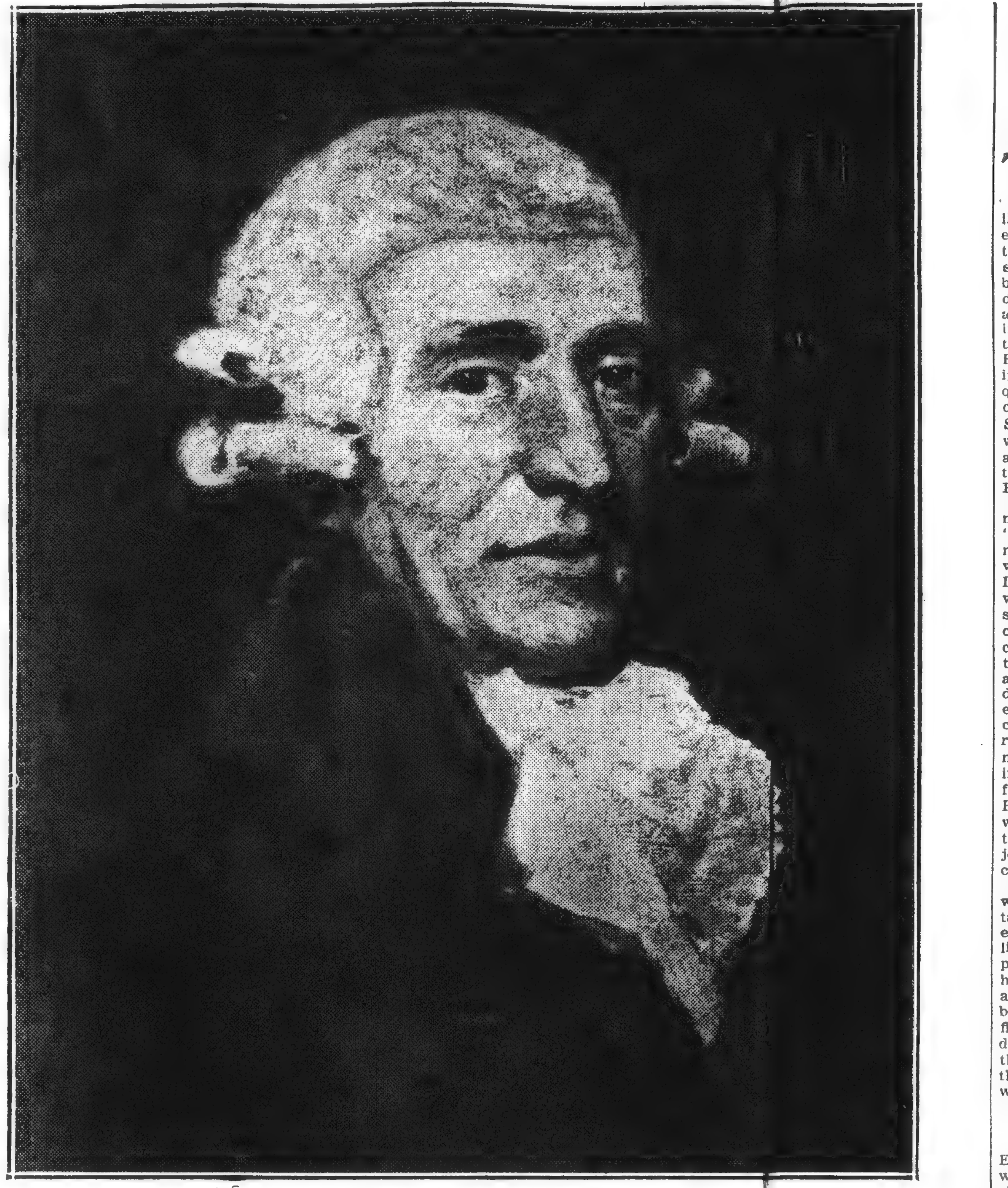
On May 10, 1809, a victorious French army entered Vienna. Haydn was confined to his bed. An officer of the Napoleonic forces came to pay him a visit of respect. The officer even sat down at the piano and sang to the wondering old man Uriel's aria from "The Creation." Haydn, touched to tears, embraced the French soldier who, even in those terrible days, could thus show the degree of civilization of which his country was capable. A few days later, on May 31, 1809, Joseph Haydn died. He had earned the reward of his constancy.

The work of Haydn is so considerable that it it is really impossible to cover all its extent or to study it in detail or even to outline it briefly. As many as 149 symphonies have been atributed to him although we have preserved for us only 104 authentic examples. In the long list of Haydn's compositions we also find 77 string quartets, 38 piano trios, 30 string trios, 15 trios for wind instruments, 52 piano sonatas, four sonatas for piano and violin, 50 concertos and symphonic pieces for divers instruments, 80 dance compositions for orchestra, a score or so of operas and operettas, several pieces for marionettes, innumerable religious pieces, seven oratorios, and nobody knows how many lesser compositions worth cataloguing. It is difficult to estimate justly all the teeming output. At any rate, music has gained by so vast an effort. But we cannot let ourselves be carried away into a study of all the individual works to which Joseph Haydn devoted his life.

The soul of moderation, judicious, discriminating and clear-minded, always alert, he carried to new heights one of the noblest forms of human recreation. In a vein less pure than that of Mozart, less impassioned than that of Beethoven, he injected even into his lighter compositions his own flavor, his balanced and sustained technic, his high spirits, his clear and penetrating inspiration, and his liveliness of impression, as well as a mysterious feeling for the sublime. Beset by qualms, he aspired secretly to grandeur in some of his work. Despite his humility and despite the fact that he was devoted to an habitual type of beauty, he was in truth a forerunner; he opened large perspectives on the future of music. To the symphony, a form for which he set definite laws and the language of which he improved, he brought circumstantial reforms. He introduced into it his love of nature, his genius for description. All composers who have followed have walked in his footsteps. We may say that he spoke as by instinct the language of music. By virtue of his lively and somewhat naive erudition, his probity, his frankness, and his serenity of mind and soul, he revealed in his works a really moral atmosphere. We may describe his lyrical landscapes by the same words which Taine applied to the poetic landscapes of Milton: They are both equally "schools of virtue." His spirit endures and increases.

HENRY MALHERBE

[Translated from Le Temps by D. W. B.]



Franz Joseph Haydn

From the Portrait by Hoppner, Painted During the Composer's Stay in London. For the Print and for Other Assistance in the Preparation of This Page, The Transcript Is Indebted to the Brown Music-Room of the Public Library, R. G. Appel, Assistant in Charge.

"Matchless Haydn"

Dr. Burney's Laurel Leaf for the Composer's Brow

THE admirable and matchless Haydn!" wrote Dr. Burney, while the composer was yet alive, "from whose productions I have received more pleasure in my life, when tired of most other music, than I have ever received in the most ignorant and rapturous part of my youth, when everything was new and the disposition to be pleased undiminished by criticism or satiety. There is a general cheerfulness and good humor in Haydn's Allegros, which exhilarate every hearer. But his Adagios are sublime in ideas and the harmony in which they are clad, that though played by inarticulate instruments, they have a more pathetic effect on my feeling than the finest opera air united with the most exquisite poetry."

Haydn's Days and Nights in London

HAYDN was an honored composer in England long before he became a visitor; but his two stays among us greatly increased his popularity, and also gave it a personal touch that is not without effect even today. Haydn in the seclusion of Esterhaz, doing his job as professional composer with a diligence and fecundity that remind us of Bach, is an attractive but somewhat remote figure. Haydn in Hanover Square is one of ourselves. The personal touch counts for a lot, no matter how high our brow:

> Ah, did you once see Shelley plain,
> And did he stop and speak to you?
> And did you speak to him again?
> How strange it seems, and new!

And it is pleasant to reflect that one's great-grandfather may have been among the audience at Hanover Square Rooms during those six consecutive Friday evenings in the spring of 1791, when "Mr. Haydn" was "at the Harpsichord," having "composed for every night a new piece of music." The link is slight and fanciful, but it counts.

Most composers of the past who have visited England have done so in their youth—naturally, for the journey from the Continent a century ago was apt to intimidate such of the elderly as were sensitive in nerves or stomach. For a Haydn, nearing his sixtieth year, who had spent the greater part of his life within the radius of a few miles, it was a project so formidable as to cause a head-shaking among his friends. Mozart specially made no bones about expressing his concern.

It is easy to understand Haydn's desire to come to England. Prince Nicholas Esterházy had died a few months before, and Haydn was now his own master, after having been for twenty-eight years in the position of a superior kind of domestic servant.

* * *

The financial bait was substantial, too. When a stranger turned up early in December, 1790, and said to Haydn, "I am Salomon of London: I have come to fetch you," and proceeded to offer a fee of three hundred pounds for an opera, three hundred pounds for six symphonies, two hundred pounds for twenty shorter pieces, a guarantee of two hundred pounds for a benefit concert (actually the concert produced three hundred and fifty pounds), with a fat deposit as a security and an advance for traveling expenses, the matter was soon settled.

Haydn and Salomon left Vienna on Dec. 15, 1790, and crossed the Channel on New Year's day. Does any reader possess a copy of a picture of Haydn on board? It is mentioned in Michael Brenet's "Haydn: His Life," as being by a painter unnamed, but described as "modern" (i. e., not contemporary with Haydn); and it depicts the composer in "strange garments and in a theatrical attitude on deck"; a number of women are shown terror-struck while a storm rages, and thick clouds are riven with lightning. The actual facts are that there was no storm; and, indeed, there was so little wind that the boat lost time at the start. The journey was done in nine hours, with no terrors, and probably with the minimum of internal upheavals.

It is odd that no English poet seems to have burst into a song of welcome. But

Light Record of His Heyday Of Work, Honor, Wealth And Vogue

poets generally have been more concerned with music in a vague sort of way than with musicians. (Think of Dr. Johnson's queestions concerning John Christian Bach: "Pray, sir, who is this Bach? Is he a piper?") It was left for a musician to turn poet for the occasion, Burney achieving the following:

> Welcome, great master, to our favour'd Isle,
> Already partial to thy name and style;
> Long may thy fountain of invention run
> In streams as rapid as it first begun;
> While skill for each fantastic whim privides,
> And certain science ev'ry current guides!
> Oh, may thy days, from human sufferings free,
> Be blest with glory and felicity!
> With full fruition to a distant hour,
> Of all thy magic and creative pow'r!
> Blest in thyself, with rectitude of mind,
> And blessing, with thy talents, all mankind!

which is neither better nor worse than such things are wont to be, even when written by real poets.

* * *

Old programs have an interest of their own; here is that of the opening concert of the six for which Haydn was engaged:

PART FIRST

Overture—Rosetti.
Song, Signor Tajana.
Concerto Oboe, Mr. Harrington.
Song, Signora Storace.
Concerto Violin, Madame Gautherot.
Recitative e Aria, Signor David.

PART SECOND

New Grand Overture—Haydn.
Recitative e Aria, Signora Storace.
Concertante Pedal Harp and Piano Forte,
Mad. Krumpholtz and Mr. Dusseck.
Rondo, Signor David.
Full Piece—Kozeluch.

Mr. Haydn will be at the Harpsichord.
Leader of the Band, Mr. Salomon.

Tickets transferable, as usual, Ladies to Ladies, and Gentlemen to Gentlemen only. The Ladies' tickets are Green, the Gentlemen's Black.

The Door in the Square is for Chairs only.

"New Grand Overture," meant the Symphony written for the occasion—No. 1 of the "Salomon" Set.

The Morning Chronicle of the next day ends its eulogy with a hint that later took definite shape: "We are happy to see the concert so well attended the first night; for we cannot suppress our very anxious hopes, that the first musical genius of the age may be induced, by our liberal welcome, to take up his residence in England."

Having quoted from the notice of the opening concert of Haydn's first visit, I pass to the second series, in order to give one of the oddest examples of musical criticism ever written. It appeared (appropriately) in The Oracle of Feb. 11, 1794, under the caption "Salomon's Concert": Opening Night:

> We must of necessity be brief. And after all it may be best, when the chef d'oeuvre of the great Haydn is the subject.
>
> "Come then, expressive SILENCE, muse his praise."
>
> Viotti gave a concerto, simple and affecting, like his genius. Mara sang *c'est assez dire.*

A good way out of the difficulty, when one is hard up for something to say!

This same journal distinguished itself during Haydn's former visit by suggesting a new "programme" for the "Surprise" Symphony: "Act 2d opened with a first performance of the Grand Overture composed by Haydn for this evening. The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a Fowling-piece. The flute obbligato was delicious."

* * *

One point that will strike those of us who read more complete accounts of Haydn's English visits than can be given here, is the realization of the composer's greatness by the English musical public of that day. Haydn had not yet been nicknamed "Papa," and it was still possible to write of him without dragging in are word "genial." Both labels are perhaps responsible for the modern tendency to regard one of the most profoundly accomplished of composers as merely a kind of amiable old buffer. The easy flow and certainty of touch that seem so unpremeditated came from hard work. For years he ground away with the severest of textbooks — Marpurg, Fux, and the rest of the contrapuntists who managed to be of service to the greatest composers of a great period.

Another reason for our doing less justice to Haydn than was done him by Londoners of a century ago is inevitable. His reputation was made before Mozart burst upon the scene; and Beethoven was still a lad. Today Haydn is too often regarded casually on the one hand as an inferior kind of Mozart and on the other as a mere forerunner of Beethoven. And now that the critics have discovered that Mozart was "daimonic" (evidences of which they find in all sorts of mild passages) Haydn has suffered still further. It is to be hoped that the bicentenary will give us an opportunity of forming a fairer estimate than has been general during recent years.

FESTE

[Reprinted from The Musical Times, London]

For Haydn

The Memorial Program Next Week at the Symphony Concerts

Symphony, No. 1, in D major: Haydn's First Symphony, composed in 1759.

Symphony, No. 104, in D major: Haydn's Last Symphony, composed in 1795.

Concerto for Violoncello and Orchestra.

(Violoncellist: Mr. Piatigorsky)

Symphony, No. 103, in E-flat minor: The Symphony "with the drum-roll."

The Composer Joining the Past of the Bachs to the Present of Mozart And Beethoven

THE genius of Franz Joseph Haydn had long been smouldering before the death of Bach and Handel; it burst into flame during the lifetime of Mozart, and attained its fullest expression before Beethoven had written his first symphony. That Haydn's seventy-seven years should have embraced portions of these great lives, indeed the whole of one of them, is itself a dubious merit, but for those who are interested in his more worthy distinctions, the fact is of peculiar significance. For the "father of instrumental music," if that appellation still holds without question, though living contemporaneously for eighteen years with Johann Sebasian, and for twenty-seven years with the composer of "The Messiah," appointed himself disciple of neither of these figures, but of Philipp Emanuel Bach, the third son of Johann Sebastian.

Haydn's admiration for his chosen master is expressed in his own words,—"I did not leave the clavier till I had mastered all his six sonatas, and those who know me well must be aware that I owe very much to Emanuel Bach, whose works I understand and have thoroughly studied. Emanuel Bach himself once complimented me on this fact." His choice has been explained as being due to the type of music which Haydn learned and loved as a child. He had heard dance music and popular songs since his earliest days, and these he wished to cultivate, to embody in the complex and refined art of symphonic and quartet music. P. E. Bach had already advanced in this direction, and he, rather than his father, is the immediate precursor of Haydn. The older Bach, like Handel, was concerned essentially with the contrapuntal treatment of these musical subjects within the massive proportions of choral and organ music.

It is fruitless to speculate on the course which instrumental music would have taken had Haydn preferred to continue entirely along the lines of a well-established choral counterpoint and of polyphonic music in general. As it was, his influence on Beethoven, and hence on all succeeding instrumental music, was basic and profound; with Mozart, the influence was reciprocal,—intensified, no doubt, by the cordial sympathy which the two men felt toward each other until their intimate and affectionate friendship was ended by Mozart's early death.

* * *

The functions of kapellmeister at the Esterhazy estates were as varied as they were difficult to perform, since they included not only the directing of all musical performances, and sole control of the whole musical establishment, but in addition the further obligation of composing music at the command of his serene highness to whose employment alone the compositions should be available. Frequent performances of every sort demanded orchestral, operatic and chamber rehearsals daily, notwithstanding the further duties of maintaining a choir for the private chapel, and training a chorus for concerts and operas. Haydn's ability to play on several instruments was put to good use by instructing his subordinates individually. That such accommodations expected of him should fail to promote the realization of his highest aspirations as a composer needs hardly to be mentioned, and yet it was not by the excess duties of kapellmeister that Haydn's fullest development was hindered. Substantially, the circumstances in which he found himself for a period of over thirty years were favorable to the exigencies of his creativeness. Not only was he living in comfort at the palace, but he was in possession of a very good orchestra which he used materially for his own advantage as a composer. "I not only had the encouragement of constant approval," he said, "but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a condition to improve, alter, make additions and omissions, and be as bold as I pleased."

Yet the symphonies which he produced during this period are much inferior to those written later during his two visits to London. His natural endowments and his expressive powers were obstructed by the limited tastes of his Esterhazy audience. The guests of his noble patron were selected only from the aristocracy, and their judgments, though exerting a refining influence on his style, undoubtedly checked what would otherwise have been a spontaneous outflow of his originality. When Salomon, late in 1790, arranged for him to visit London, where he was twice engaged to write new symphonies and other compositions, Haydn was freed from the limitations of his illustrious audience, and received fresh stimulation from the wider perceptions of his English public. The change was entirely profitable. Twelve of his finest symphonies, numbering over a hundred in all, were composed during his London engagements, the popular "Surprise," "Clock," and "Military" symphonies being among them.

* * *

It should be remembered that many of what are now considered Haydn's greatest achievements were not the direct product of inspiration, the effluence of creative impulse finding inevitable expression irrespective of time and circumstance, but were composed and performed solely under contract, frequently for specific occasions. This method of production was not unusual at that period, though today it would probably be condemned as "selling" one's art. Among his quantities of compositions Haydn apparently realized great discrepancies in value, for, as the story goes, he answered George III who said to him, "Doctor Haydn, you have composed much," by remarking modestly, "Yes, Sire, a little more than was wise." He did not, in fact, write with such rapidity as it generally attributed to him, nor was he more lacking in self criticism than in discrimination. Whereas Handel, as is said, wrote "The Messiah" in twenty-four days, Haydn spent nearly eighteen months on "The Creation," and in later years he intimated that he was never completely satisfied with it. In 1799 he wrote to his publishers—"As for myself, now an old man, I hope the critics may not handle my "Creation" with too great severity and be too hard on it. They may perhaps find the musical orthography faulty in various passages and perhaps other things also which I have for so many years been accustomed to consider as minor points; but the genuine connoisseur will see the real cause as well as I do, and will willingly cast aside such stumbling blocks."

Haydn's sincerity, his ardent enthusiasm and his definite opinions on musical subjects, directed him toward the paths which he eventually pursued. In spite of his superfluous production of seemingly uninspired music, he was zealous in carrying out his own ideas, in developing those aspects of music which appealed to him above all as being beautiful or capable of becoming so through his treatment. His fondness for melody is explicit in nearly all he has written and this fact may be more responsible than we imagine for the change which took place in music at the end of the eighteenth century, viz., a gradual surplanting of the older polyphonic style of instrumental music by a more essentially melodic and harmonic form. Melody was indeed coming into its own and Haydn was one of the first to realize the simple beauty which it contains. "It is the air which is the charm of music," he said, "and it is that which is most difficult to produce. The invention of a fine melody is a work of genius." Beauty perceived, Haydn, inevitably held before him as his solitary criterion. He disregarded arbitrary rules wherever they interfered with what seemed to him to be beautiful, for "the educated ear is the sole authority" in these things.

Yet Haydn had his own method of composing according to rule, and he criticized those who in their easiness failed to accomplish unified and symmetrical results. "I was never a quick writer," he says of himself, "that is where so many young composers fail: they string together a number of fragments; they break off almost as soon as they have begun, and so at the end, the listener carries away no definite impression." Music, he felt, never achieves its purpose if no impression is made on the listener, and Haydn as a listener was aware of his own violent reactions. Of his susceptibility to the disturbing effects of his own compositions, Haydn reports one instance—"I was cold as ice one moment and seemed on fire the next." At a performance of "The Messiah" in Westminster Abbey, at which he sat near the king's box, the whole audience rose when the "Hallelujah Chorus" was sung, and Haydn wept like a child, declaring "Handel is the master of us all!" Haydn was indeed as gifted in imaginative power as he was in artistic ability, and if his music today appears to be sometimes merely pleasant, or even trivial, it must not be forgotten that he paved the way for perhaps greater geniuses, making possible by his own achievements the more subtle and profound expression of their immense ideas. Here the true service of Haydn is revealed.

* * *

To call Haydn the "father of instrumental music" seems hardly a stretch of the truth. At least his symphonies have eclipsed those of his predecessors, and have reached a degree of preciseness in form probably never equalled after his death. His constant avoidance of thematic material strung along in piece-meal fashion, or connected by empty transitions and feeble phrases indicates the severity with which he regarded those of his contemporaries and predecessors who were more neglectful in prudence and less rigorous in self-criticism than he. His compositions as a whole are clear, exhilarated, finished productions, wealthy in melodic and harmonic content and unified in design. Though Haydn's symphonies were not the first to be written in "sonata form," since this form itself was the outcome of a long preceding development, in them this pre-existing scheme was modified and perfected. Previously it had been used more or less mechanically, without discrimination or delicacy of taste; Haydn found in it the possibility for artistic expression, the form in which progressing sounds could be molded into a figured unity.

Mozart, whose symphonies and quartets are superior in many ways to those of Haydn, was the man who, more than any other, determined the culmination of Haydn's successes as a composer of instrumental music. The fact is that Haydn's greatest compositions were written after Mozart's death. Yet the influence was certainly a mutual one. Haydn, twenty-four years Mozart's senior, born of peasant stock, and deficient in musical training, was a natural lover of folksongs, and a self-appointed student of Philipp Emanuel Bach. Mozart, whose parents were themselves professional musicians, was carefully reared in aristocratic and musical circles, received the best of instruction, followed the Italian rather than the Teutonic style of contemporary music, and wrote under the prevailing shadow of John Christian Bach. Mozart's precocity was the more outstanding, for he composed his first symphony at the age of eight. Not until his resources had achieved their utmost expression, before 1790, did Haydn begin seriously to feel his influence, and the London symphonies were all composed after his last farewell to Mozart, who died a year later.

* * *

It can be said with assurance that Mozart, writing in his prime, was affected by the early Haydn, and that Haydn's maturest productions in turn were created under the influence of his young master. Haydn was indeed the pioneer both of symphonic and quartet writing, but his own environment and gradual development were in part responsible for results characteristically different from those of Mozart. In their quartets, both men reached a degree of technical perfection which probably has never again been attained; by their treatment, the orchestra was not only enlarged by the rapid development of symphonies and concertos, but was transformed to meet the requirements which their imaginative and artistic natures demanded. The crudity of instrumental music disappeared in their hands, and though neither composer eliminated completely the existing tendency to treat wind instruments as a rather indefinite means of holding given harmonies throughout the disturbing figures of other instruments, their use of the strings became more highly organized than ever before in the history of instrumental music.

Mozart's symphonies undoubtedly have much more popular appeal today than Haydn's. His minuets are certainly more crystalline, more precise in quality, and lack the rustic savor which is so characteristic of Haydn. The delicacy and refinement of Italian instrumental music finds embodiment once more in the expressions of Mozart's genius, but the true Teutonic spirit, united with the Croatian traditions of Austria-Hungary becomes incarnate in the musical productions of Joseph Haydn.

JAMES H. FASSETT

Haydn Speaks

Self-Judgment and a Highly Modernistic Opinion

SOME of my children are well-bred; some ill-bred; while here and there is a changeling among them . . . I know that God has bestowed a talent upon me, and I thank Him for it. I think I have done my duty and been of use in my generation. Let others do the same.

WHAT is the good of rules? Art is free and should be fettered by no mechanical regulations. The educated ear is the sole authority, and I think I have as much right to lay down the law as anyone. This trifling about consecutive Fourths is absurd. I wish instead that some one would compose a new minuet.

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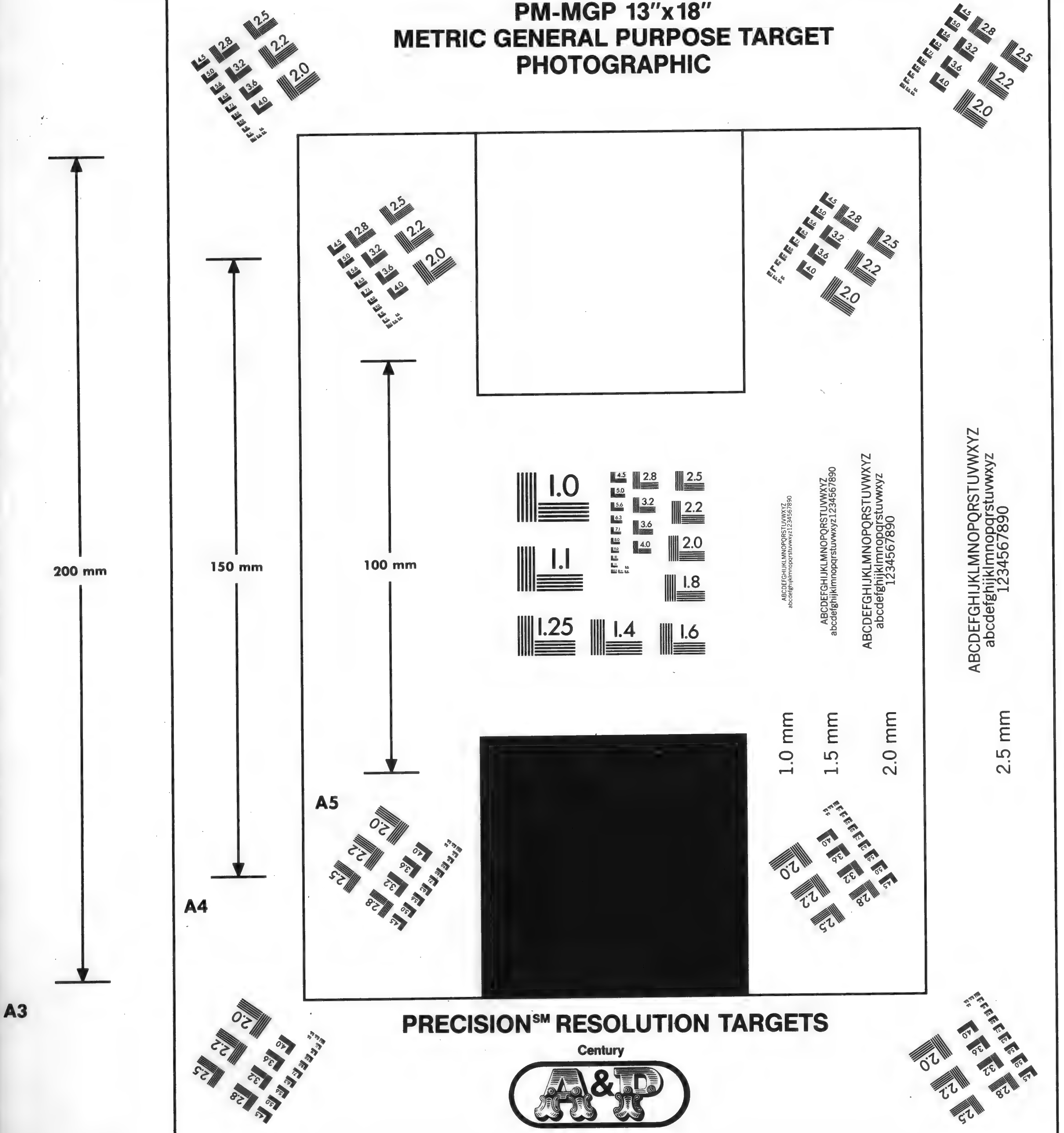

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Two Centuries Gathered on the Head of the First Master of the Classic S

The Music-Master in a Prince's House Whom a Wider World Discovered And Acclaimed

FOR several months the centers of music in Europe have been busy with plans for celebrating the second centenary of the birth of Franz Joseph Haydn. In Vienna, in Berlin, in London, they will render homage to the man who may justly be called the creator of the string quartet and the symphony.

Haydn played a tremendous part in the history of music. Even in his own lifetime he had aroused the admiration of all Europe. The most illustrious of his contemporaries sought his advice. Mozart made him his friend, his guide, and, so to speak, his inspiration. Beethoven submitted patiently to his lessons. Joseph Haydn has only too many claims upon our gratitude.

The composer who caused such a stir in his own time that kings and princes were proud to have his acquaintance, was the son of a wheelwright and a cook. The second of twelve children, Franz Joseph Haydn was born March 31, 1732, at Rohrau, a little village in Lower Austria near the Hungarian frontier. His two young brothers, Johann Michael and Johann Evangelist, devoted themselves to music also, but without success. One of his sisters, Anna Maria, married a blacksmith named Philipp Fröhlich and the other a musketeer by the name of Naeher.

From his tenderest years Franz Joseph revealed such a musical bent that his cousin, Johann Matthias Frankh, a tutor and kapellmeister, wished to keep the boy with him. He took him to Hainburg and, although he was himself unschooled, took charge of the lad's education. By a stroke of luck, Johann George Reuter the younger, composer to the imperial court and choirmaster of the Cathedral of St. Stephen at Vienna, chanced to pass through Hainburg. His interest was aroused by the "feeble but agreeable" voice of Franz Joseph.

Engaged as a choir boy in the service of the Cathedral of Vienna, Haydn left for the Austrian capital. Reuter soon turned the boy over to the care of his assistant choirmaster, Adam Gegenbauer, and a tenor, Ignaz Finsterbusch. These two taught him the first principles of singing and of the clavecin and the violin. For a number of years the young Haydn was able to study at his leisure the sacred compositions of George Reuter, Fux, Caldaro, Matteo Palotta, and Giuseppe Bonno, which he was performing. To gain a little spending money he gave concerts with his comrades in the public square or served as an "extra" at court banquets where a symphony orchestra was called for. When his voice began to change, he was obliged to leave the service of St. Stephen's. He was without resources. A summer spent as a strolling musician did not lighten his misery. He even dreamed of taking holy orders "to make certain of having something to eat every day."

Already Haydn was composing minuets for wind orchestras. In spite of everything, he stuck to his musical vocation. He fought off poverty. A lace-maker with whom he was acquainted lent him one day a hundred and fifty florins. He was saved. Installed in the garret of a house in which Metastasio and Porpora were then living, he wrote at the age of twenty the music for a comedy, "The New Devil-upon-Two-Sticks." Fortune did not smile upon him at once. The play by Josef Kurz was forbidden by the censor after the first performance.

While he studied the treatises of Fux and Mattheson, as well as the new sonatas of Philipp Emmanuel Bach, Haydn taught music to children. By this means he gained entrance to the house of his celebrated neighbor Metastasio, where he became acquainted with Porpora. It was his ambition to be initiated into "the veritable principles of musical science" by the Neapolitan professor. In her story of "Consuelo" George Sand has told how poor Haydn turned lackey to Porpora so as to get his lessons.

Fortune began to smile upon him. Recommended by Fürnberg, for whom he had composed his first eighteen string quartets, Haydn entered the household of the Count Morzin in the capacity of "composer and director of music," at the annual stipend of two hundred florins. His "kapell" included a dozen or fifteen musicians to whom he confided the execution of divertisements and of little symphonies of his own composing. Dismissed by Count Morzin, he was finally called under the title of vice-kapellmeister, to the service of Prince Paul Antoine Esterhazy at the Château of Eisenstadt, a few miles outside of Vienna. Like the domestic servants, Haydn was obliged to take livery and to wait in attendance in the antechamber before and after meals in order to receive the orders of the master. He was to remain in the service of the Esterhazy family until he had reached the age of fifty-eight years.

While he was still music-director for Count Morzin, Haydn had given clavecin lessons to two daughters of a wigmaker by the name of Keller. He fell in love with the younger and decided to marry her. Unhappily the young girl had resolved to enter a nunnery. Like Mozart with the Webers, Haydn fell back upon the older sister who was not altogether to his liking. On November 26, 1760, he was united to Anna Maria Keller. She was three years older than he. Her sour disposition troubled the musician's whole life. Through more than twenty years he bore without a murmur the tirades of this shrew. In 1779 he became acquainted with the singer Luigia Polzelli. They promised each other marriage in writing, as soon as they should both be free. The Polzelli's husband died at the end of ten years. Haydn did not cease to correspond with the widow and to respond favorably to her demands for money. In 1800 Haydn's wife, in turn, disappeared. The Polzelli chose to marry a singer, Luigi Franchi. So far as his biographers are aware, this is the only love episode—and a somewhat derisory one at that—in the whole of Haydn's life.

But as a matter of fact the composer, purely ingenuous by nature, extremely simple in his mode of living, was impassioned only by his art. Knowledge of other branches of study, of other means of artistic expression, was entirely lacking in him. Life during the long sojourns which he had under the roof of his masters passed in one unvarying rhythm. Haydn wrote out his scores in the morning. He rehearsed them in the afternoon, and in the evening he performed them. In this way he quietly accumulated pieces of chamber music, religious compositions, symphonies, scores for opera-bouffes and serious operas. Isolated works—all of them—familiar in style, written behind closed doors, domestic music, so to speak, music for the study. The performers, captivated by the good nature of the Kapellmeister, never called him anything but Papa Haydn. Yet his fame, local at first, grew and spread. Young musicians used to come to Esterhazy to receive instruction from the good man. Georges Distler, Niemecz Ignace Pleyel, Anton Rosetti, Paul Wranitzky were the first disciples of the Austrian master. Later on the title of "pupil of Haydn' was eagerly sought. Beethoven, Lessel, Neukomm, Seyfried, J. B. Kolb and G. A. Walter aspired in turn to obtain the cachet which would constitute a sort of guaranty with connoisseurs and the public.

Haydn succeeded only rarely in escaping from the domain where he was held prisoner. Each year he spent a scant two or three months at Vienna. During this short time he was able at least to familiarize himself with the principal new compositions of his fellow-composers and to measure the reputation which he had himself acquired. On the occasion of the celebration given in honor of the Grand Duke Paul of Russia, Mozart and Haydn entered into close partnership. Mozart had studied deeply the works of his elder. In 1785 he dedicated six quartets to Haydn. Apparently the two great composers themselves interpreted them. At the house of the composer, Storace, Haydn, Mozart, Dittersdorf and Wanhal played in a quartet in which Mozart took the viola part and Haydn the second violin. Here was an unparalleled moment in the history of music, and one which all lovers of the art might well wish to have shared.

Beyond quetion, . Haydn influenced Mozart. On the other hand, Mozart, throughout his life, and especially after his death, exercised a sort of sway over the mind of Haydn. The old master had divined the genius of Mozart. In 1787 he had written to Roth, a prominent functionary at Prague, where "Don Juan" had just been presented: "It would be difficult for anyone- no matter what his talent, to place himself beside Mozart. That is why I should like to be able to impress the value of Mozart's inimitable works of art upon all amateurs—and especially all patrons—of music. Soon nations will be disputing for the possession of such a treasure. Prague should hold on to so precious a man. Prague should reward him; for without reward the life of a great genius is a sad one and gives little encouragement to posterity to carry on his work." Everyone knows the generous welcome which Prague gave to Mozart. It is certain that such forceful and lucid recommendations as Haydn's played their part in evoking the tribute of admiration which the people of Prague heaped upon the composer of "Don Juan."

It has been claimed that Haydn's scores were issued for the first time by a French publisher. But the works of the master of Rohrau circulated publicly in manuscript for many years. In 1781 Le Gros, an intelligent concert manager, conceived the notion of linking in a single program at Paris the "Stabat Mater" of Haydn with that of Pergolesi. The success of the first, apparently, was hardly less striking than that of the second. Paris was, at that time, the leading musical capital of the world. Even Vienna was of no more than second importance.

In 1787 Haydn was invited by King Ferdinand IV to come to Naples. He could not make up his mind to accept. In 1790, after the death of Prince Nicolas Esterhazy, Haydn, then sixty-eight years old, set out for London. He had signed a contract with the violinist-impresario Salomon. His fame had preceded him to the British capital. Esteemed as guest of great importance, Haydn was received at court and in the houses of the great. He was invited to preside at the meetings of all the principal musical societies. The concerts which he gave were attended with enthusiasm. London heard the first performance of his "Seven Words of Christ." Although he came into conflict with his not altogether loyal pupil, Ignace Pleyel, Haydn on this occasion received the homage he merited.

By a long and gradual ascent, he was attaining his honors at last. Three illustrious painters vied with each other to paint his portrait. Poems were dedicated to him. Wreaths and gifts showered upon him. Moreover, he could hear in London the great oratorios of Handel which had a profound effect on his own works. In his supreme productions, "The Creation" and "The Seasons," it is evident that Handel's influence had seized hold on him. In 1794, the aging master was to make a second and no less happy visit to London. But he refused offers made to him to move to the capital of the United Kingdom. He returned finally to Vienna.

Mozart and Gluck had just passed on. Beethoven, at the age of thirty, was as yet misunderstood. Haydn by himself was the incarnation of the musical glory of all Germany. He was sought out by the most notable of his contemporaries. Upon his return from London they had erected to him, in his own lifetime, a public statue not far from his natal village. His renown had finally made itself felt on the French public, too. On Dec. 24, 1800, "The Creation" was performed at the Opéra in the presence of the first consul, Bonaparte. A commemorative medal in Haydn's likeness was struck for this occasion and sent to the great Austrian composer. They played his works in all the capitals of Europe. Simple and direct by nature, Haydn at last came into a sense of his real importance. He passed his last years surrounded by marks of the admiration of the world. But he was not too much lifted up; he preserved an air of good-natured patriarchy.

On May 10, 1809, a victorious French army entered Vienna. Haydn was confined to his bed. An officer of the Napoleonic forces came to pay him a visit of respect. The officer even sat down at the piano and sang to the wondering old man Uriel's aria from "The Creation." Haydn, touched to tears, embraced the French soldier who, even in those terrible days, could thus show the degree of civilization of which his country was capable. A few days later, on May 31, 1809, Joseph Haydn died. He had earned the reward of his constancy.

The work of Haydn is so considerable that it it is really impossible to cover all its extent or to study it in detail or even to outline it briefly. As many as 149 symphonies have been atributed to him although we have preserved for us only 104 authentic examples. In the long list of Haydn's compositions we also find 77 string quartets, 38 piano trios, 30 string trios, 15 trios for wind instruments, 52 piano sonatas, four sonatas for piano and violin, 50 concertos and symphonic pieces for divers instruments, 80 dance compositions for orchestra, a score or so of operas and operettas, several pieces for marionettes, innumerable religious pieces, seven oratorios, and nobody knows how many lesser compositions worth cataloguing. It is difficult to estimate justly all the teeming output. At any rate, music has gained by so vast an effort. But we cannot let ourselves be carried away into a study of all the individual works to which Joseph Haydn devoted his life.

The soul of moderation, judicious, discriminating and clear-minded, always alert, he carried to new heights one of the noblest forms of human recreation. In a vein less pure than that of Mozart, less impassioned than that of Beethoven, he injected even into his lighter compositions his own flavor, his balanced and sustained technic, his high spirits, his clear and penetrating inspiration, and his liveliness of impression, as well as a mysterious feeling for the sublime. Beset by qualms, he aspired secretly to grandeur in some of his work. Despite his humility and despite the fact that he was devoted to an habitual type of beauty, he was in truth a forerunner; he opened large perspectives on the future of music. To the symphony, a form for which he set definite laws and the language of which he improved, he brought circumstantial reforms. He introduced into it his love of nature, his genius for description. All composers who have followed have walked in his footsteps. We may say that he spoke as by instinct the language of music. By virtue of his lively and somewhat naive erudition, his probity, his frankness, and his serenity of mind and soul, he revealed in his works a really moral atmosphere. We may describe his lyrical landscapes by the same words which Taine applied to the poetic landscapes of Milton: They are both equally "schools of virtue." His spirit endures and increases.

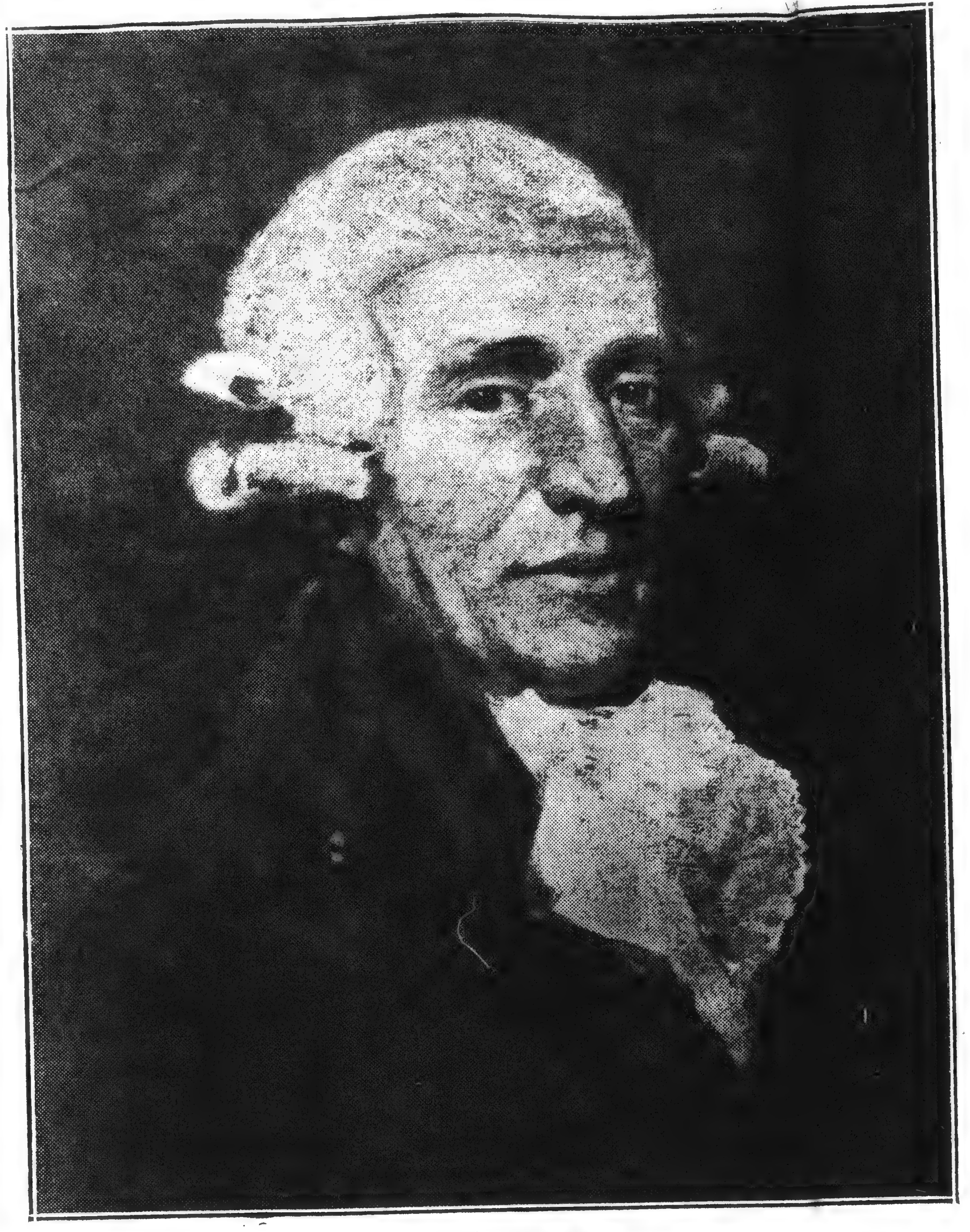
HENRY MALHERBE

[Translated from Le Temps by D. W. B.]

"Matchless Haydn"

Dr. Burney's Laurel Leaf for the Composer's Brow

THE admirable and matchless Haydn!" wrote Dr. Burney, while the composer was yet alive, "from whose productions I have received more pleasure in my life, when tired of most other music, than I have ever received in the most ignorant and rapturous part of my youth, when everything was new and the disposition to be pleased undiminished by criticism or satiety. There is a general cheerfulness and good humor in Haydn's Allegros, which exhilarate every hearer. But his Adagios are sublime in ideas and the harmony in which they are clad, that though played by inarticulate instruments, they have a more pathetic effect on my feeling than the finest opera air united with the most exquisite poetry."



Franz Joseph Haydn

From the Portrait by Hoppner, Painted During the Composer's Stay in London. For the Print and for Other Assistance in the Preparation of This Page, The Transcript Is Indebted to the Brown Music-Room of the Public Library, R. G. Appel, Assistant in Charge.

The Composer Joining Bachs to the Prese And Beetho

THE genius of Franz Joseph Haydn had long been smouldering before the death of Bach and Handel; it burst into flame during the lifetime of Mozart, and attained its fullest expression before Beethoven had written his first symphony. That Haydn's seventy-seven years should have embraced portions of these great lives, indeed the whole of one of them, is itself a dubious merit, but for those who are interested in his more worthy distinctions, the fact is of peculiar significance. For the "father of instrumental music," if that appellation still holds without question, though living contemporaneously for eighteen years with Johann Sebasian, and for twenty-seven years with the composer of "The Messiah," appointed himself disciple of neither of these figures, but of Philipp Emanuel Bach, the third son of Johann Sebastian.

Haydn's admiration for his chosen master is expressed in his own words,—"I did not leave the clavier till I had mastered all his six sonatas, and those who know me well must be aware that I owe very much to Emanuel Bach, whose works I understand and have thoroughly studied. Emanuel Bach himself once complimented me on this fact." His choice has been explained as being due to the type of music which Haydn learned and loved as a child. He had heard dance music and popular songs since his earliest days, and these he wished to cultivate, to embody in the complex and refined art of symphonic and quartet music. P. E. Bach had already advanced in this direction, and he, rather than his father, is the immediate precursor of Haydn. The older Bach, like Handel, was concerned essentially with the contrapuntal treatment of these musical subjects within the massive proportions of choral and organ music.

It is fruitless to speculate on the course which instrumental music would have taken had Haydn preferred to continue entirely along the lines of a well-established choral counterpoint and of polyphonic music in general. As it was, his influence on Beethoven, and hence on all succeeding instrumental music, was basic and profound; with Mozart, the influence was reciprocal,—intensified, no doubt, by the cordial sympathy which the two men felt toward each other until their intimate and affectionate friendship was ended by Mozart's early death.

The functions of kapellmeister at the Esterhazy estates were as varied as they were difficult to perform, since they included not only the directing of all musical performances, and sole control of the whole musical establishment, but in addition the further obligation of composing music at the command of his serene highness to whose employment alone the compositions should be available. Frequent performances of every sort demanded orchestral, operatic and chamber rehearsals daily, notwithstanding the further duties of maintaining a choir for the private chapel, and training a chorus for concerts and operas. Haydn's ability to play on several instruments was put to good use by instructing his subordinates individually. That such accommodations expected of him should fail to promote the realization of his highest aspirations as a composer needs hardly to be mentioned, and yet it was not by the excess duties of kapellmeister that Haydn's fullest development was hindered. Substantially, the circumstances in which he found himself for a period of over thirty years were favorable to the exigencies of his creativeness. Not only was he living in comfort at the palace, but he was in possession of a very good orchestra which he used materially for his own advantage as a composer. "I not only had the encouragement of constant approval," he said, "but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a condition to improve, alter, make additions and omissions, and be as bold as I pleased."

Yet the symphonies which he produced during this period are much inferior to those written later during his two visits to London. His natural endowments and his expressive powers were obstructed by the limited tastes of his Esterhazy audience. The guests of his noble patron were selected only from the aristocracy, and their judgments, though exerting a refining influence on his style, undoubtedly checked what would otherwise have been a spontaneous outflow of his originality. When Salomon, late in 1790, arranged for him to visit London, where he was twice engaged to write new symphonies and other compositions, Haydn was freed from the limitations of his illustrious audience, and received fresh stimulation from the wider perceptions of his English public. The change was entirely profitable. Twelve of his finest symphonies, numbering over a hundred in all, were composed during his London engagements, the popular "Surprise," "Clock," and "Military" symphonies being among them.

It should be remembered that many of what are now considered Haydn's greatest achievements were not the direct product of inspiration, the effluence of creative impulse finding inevitable expression irrespective of time and circumstance, but were composed and performed solely under contract, frequently for specific occasions. This method of production was not unusual at that period, though today it would probably be condemned as "selling" one's art. Among his quantities of compositions Haydn apparently realized great discrepancies in value, for, as the story goes, he answered George III who said to him, "Doctor Haydn, you have composed much," by remarking modestly, "Yes, Sire, a little more than was wise." He did not, in fact, write with such rapidity as it generally attributed to him, nor was he more lacking in self criticism than in discrimination. Whereas Handel, as is said, wrote "The Messiah" in twenty-four days, Haydn spent nearly eighteen months on "The Creation," and in later years he intimated that he was never completely satisfied with it. In 1799 he wrote to his publishers—"As for myself, now an old man, I hope the critics may not handle my "Creation" with too great severity and be too hard on it. They may perhaps find the musical orthography faulty in various passages and perhaps other things also which I have for so many years been accustomed to consider as minor points; but the genuine connoisseur will see the real cause as well as I do, and will willingly cast aside such stumbling blocks."

Haydn's sincerity, his ardent enthusiasm and his definite opinions on musical subjects, directed him toward the paths which he eventually pursued. In spite of his superfluous production of seemingly uninspired music, he was zealous in carrying out his own ideas, in developing those aspects of music which appealed to him above all as being beautiful or capable of becoming so through his treatment. His fondness for melody is explicit in nearly all he has written and this fact may be more responsible than we imagine for the change which took place in music at the end of the eighteenth century, viz., a gradual surplanting of the older polyphonic style of instrumental music by a more essentially

Haydn's Days and Nights in London

HAYDN was an honored composer in England long before he became a visitor; but his two stays among us greatly increased his popularity, and also gave it a personal touch that is not without effect even today. Haydn in the seclusion of Esterhaz, doing his job as professional composer with a diligence and fecundity that remind us of Bach, is an attractive but somewhat remote figure. Haydn in Hanover Square is one of ourselves. The personal touch counts for a lot, no matter how high our brow:

> Ah, did you once see Shelley plain,
> And did he stop and speak to you?
> And did you speak to him again?
> How strange it seems, and new!

And it is pleasant to reflect that one's great-grandfather may have been among the audience at Hanover Square Rooms during those six consecutive Friday evenings in the spring of 1791, when "Mr. Haydn" was "at the Harpsichord," having "composed for every night a new piece of music." The link is slight and fanciful, but it counts.

Most composers of the past who have visited England have done so in their youth—naturally, for the journey from the Continent a century ago was apt to intimidate such of the elderly as were sensitive in nerves or stomach. For a Haydn, nearing his sixtieth year, who had spent the greater part of his life within the radius of a few miles, it was a project so formidable as to cause a head-shaking among his friends. Mozart specially made no bones about expressing his concern.

It is easy to understand Haydn's desire to come to England. Prince Nicholas Esterházy had died a few months before, and Haydn was now his own master, after having been for twenty-eight years in the position of a superior kind of domestic servant.

The financial bait was substantial, too. When a stranger turned up early in December, 1790, and said to Haydn, "I am Salomon of London: I have come to fetch you," and proceeded to offer a fee of three hundred pounds for an opera, three hundred pounds for six symphonies, two hundred pounds for twenty shorter pieces, a guarantee of two hundred pounds for a benefit concert (actually the concert produced three hundred and fifty pounds), with a fat deposit as a security and an advance for traveling expenses, the matter was soon settled.

Haydn and Salomon left Vienna on Dec. 15, 1790, and crossed the Channel on New Year's day. Does any reader possess a copy of a picture of Haydn on board? It is mentioned in Michael Brenet's "Haydn: His Life," as being by a painter unnamed, but described as "modern" (i. e., not contemporary with Haydn); and it depicts the composer in "strange garments and in a theatrical attitude on deck"; a number of women are shown terror-struck while a storm rages, and thick clouds are riven with lightning. The actual facts are that there was no storm; and, indeed, there was so little wind that the boat lost time at the start. The journey was done in nine hours, with no terrors, and probably with the minimum of internal upheavals.

It is odd that no English poet seems to have burst into a song of welcome. But

Light Record of His Heyday Of Work, Honor, Wealth And Vogue

poets generally have been more concerned with music in a vague sort of way than with musicians. (Think of Dr. Johnson's queestions concerning John Christian Bach: "Pray, sir, who is this Bach? Is he a piper?") It was left for a musician to turn poet for the occasion, Burney achieving the following:

> Welcome, great master, to our favour'd Isle,
> Already partial to thy name and style;
> Long may thy fountain of invention run
> In streams as rapid as it first begun;
> While skill for each fantastic whim privides,
> And certain science ev'ry current guides!
> Oh, may thy days, from human sufferings free,
> Be blest with glory and felicity!
> With full fruition to a distant hour,
> Of all thy magic and creative pow'r!
> Blest in thyself, with rectitude of mind,
> And blessing, with thy talents, all mankind!

which is neither better nor worse than such things are wont to be, even when written by real poets.

Old programs have an interest of their own; here is that of the opening concert of the six for which Haydn was engaged:

PART FIRST

Overture—Rosetti.
Song, Signor Tajana.
Concerto Oboe, Mr. Harrington.
Song, Signora Storace.
Concerto Violin, Madame Gautherot.
Recitative e Aria, Signor David.

PART SECOND

New Grand Overture—Haydn.
Recitative e Aria, Signora Storace.
Concertante Pedal Harp and Piano Forte, Mad. Krumpholtz and Mr. Dusseck.
Rondo, Signor David.
Full Piece—Kozeluch.

Mr. Haydn will be at the Harpsichord.
Leader of the Band, Mr. Salomon.

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[Reprinted from The Musical Times, London]

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Symphony, No. 104, in D major: Haydn's Last Symphony, composed in 1795.

Concerto for Violoncello and Orchestra.
(Violoncellist: Mr. Piatigorsky)

Symphony, No. 103, in E-flat minor: The Symphony "with the drum-roll."

o Centuries Gathered on the Head of the First Master of the Classic Symphony

Music-Master in a Prince's House hom a Wider World Discovered And Acclaimed

veral months the centers of
in Europe have been busy
ians for celebrating the sec-
ntenary of the birth of Franz
n. In Vienna, in Berlin, in
will render homage to the
justly be called the creator
quartet and the symphony,
ed a tremendous part in the
usic. Even in his own life-
aroused the admiration of all
most illustrious of his con-
sought his advice. Mozart
s friend, his guide, and, so
inspiration. Beethoven sub-
tly to his lessons. Joseph
nly too many claims upon

ser who caused such a stir
ime that kings and princes
have his acquaintance, was
a wheelwright and a cook.
f twelve children, Franz Jo-
was born March 31, 1732, at
tle village in Lower Austria
ngarian frontier. His two
ers, Johann Michael and
ugelist, devoted themselves
, but without success. One
s, Anna Maria, married a
named Philipp Fröhlich and
musketeer by the name of

enderest years Franz Joseph
h a musical bent that his
nn Matthias Frankh, a tutor
neister, wished to keep the
n. He took him to Hainburg
h he was himself unschooled,
of the lad's education. By
luck, Johann George Reuter
, composer to the imperial
hoirmaster of the Cathedral
n at Vienna, chanced to pass
ainburg. His interest was
the "feeble but agreeable"
nz Joseph.
s a choir boy in the service
edral of Vienna, Haydn left
strian capital. Reuter soon
boy over to the care of his
oirmaster, Adam Gegenbauer,
Ignaz Finsterbusch. These
him the first principles of
of the clavecin and the violin.
er of years the young Haydn
study at his leisure the
positions of George Reuter,
, Matteo Palotta, and Giu-
, which he was performing.
ttle spending money he gave
h his comrades in the public
rved as an "extra" at court
here a symphony orchestra
r. When his voice began to
vas obliged to leave the serv-
Stephen's. He was without
summer spent as a strolling
not lighten his misery. He
d of taking holy orders "to
of having something to eat

aydn was composing minuets
chestras. In spite of every-
uck to his musical vocation.
f poverty. A lace-maker with
as acquainted lent him one
ed and fifty florins. He was
lled in the garret of a house
etastasio and Porpora were
he wrote at the age of twenty
r a comedy, "The New Devil-
icks." Fortune did not smile
t once. The play by Josef
orbidden by the censor after
rformance.
studied the treatises of Fux
on, as well as the new sonatas
Emmanuel Bach, Haydn
to children. By this means
ntrance to the house of his
eighbor Metastasio, where he
ainted with Porpora. It was
to be initiated into "the ver-
ples of musical science" by
an professor. In her story
" George Sand has told how
turned lackey to Porpora so
lessons.
egan to smile upon him. Rec-
by Fürnberg, for whom he
ed his first eighteen string
aydn entered the household
t Morzin in the capacity of
nd director of music," at the
end of two hundred florins.
" included a dozen or fifteen
whom he confided the execu-
rtisements and of little sym-
his own composing. Dis-
Count Morzin, he was finally
the title of vice-kapellmeister,
ice of Prince Paul Antoine
t the Château of Eisenstadt,
outside of Vienna. Like the
rvants, Haydn was obliged to
and to wait in attendance in
mber before and after meals
receive the orders of the mas-
s to remain in the service of
zy family until he had reached
ifty-eight years.

was still music-director for
n, Haydn had given clavecin
wo daughters of a wigmaker
of Keller. He fell in love
unger and decided to marry
ppily the young girl had re-
ter a nunnery. Like Mozart
bers, Haydn fell back upon
ler who was not altogether to
On November 26, 1760, he
to Anna Maria Keller. She
ars older than he. Her sour
roubled the musician's whole
gh more than twenty years
out a murmur the tirades of
n 1779 he became acquainted
nger Luigia Polzelli. They
h other marriage in writing,
hey should both be free. The
band died at the end of ten
ydn did not cease to corre-
the widow and to respond
her demands for money. In
wife, in turn, disappeared.
chose to marry a singer,
t. So far as his biographers
his is the only love episode—
what derisory one at that—
of Haydn's life.
natter of fact the composer,
nuous by nature, extremely simple in his mode of living, was impassioned only by his art. Knowledge of other branches of study, of other means of artistic expression, was entirely lacking in him. Life during the long sojourns which he had under the roof of his masters passed in one unvarying rhythm. Haydn wrote out his scores in the morning. He rehearsed them in the afternoon, and in the evening he performed them. In this way he quietly accumulated pieces of chamber music, religious compositions, symphonies, scores for opera-bouffes and serious operas. Isolated works—all of them—familiar in style, written behind closed doors, domestic music, so to speak, music for the study. The performers, captivated by the good nature of the Kapellmeister, never called him anything but Papa Haydn. Yet his fame, local at first, grew and spread. Young musicians used to come to Esterhazy to receive instruction from the good man. Georges Distler, Niemecz Ignace Pleyel, Anton Rosetti, Paul Wranitzky were the first disciples of the Austrian master. Later on the title of "pupil of Haydn' was eagerly sought. Beethoven, Lessel, Neukomm, Seyfried, J. B. Kolb and G. A. Walter aspired in turn to obtain the cachet which would constitute a sort of guaranty with connoisseurs and the public.

Haydn succeeded only rarely in escaping from the domain where he was held prisoner. Each year he spent a scant two or three months at Vienna. During this short time he was able at least to familiarize himself with the principal new compositions of his fellow-composers and to measure the reputation which he had himself acquired. On the occasion of the celebration given in honor of the Grand Duke Paul of Russia, Mozart and Haydn entered into close partnership. Mozart had studied deeply the works of his elder. In 1785 he dedicated six quartets to Haydn. Apparently the two great composers themselves interpreted them. At the house of the composer, Storace, Haydn, Mozart, Dittersdorf and Wanhal played in a quartet in which Mozart took the viola part and Haydn the second violin. Here was an unparalleled moment in the history of music, and one which all lovers of the art might well wish to have shared.

atchless Haydn"

ey's Laurel Leaf for the
Composer's Brow

dmirable and matchless
n!" wrote Dr. Burney,
composer was yet alive,
hose productions I have
more pleasure in my life,
ed of most other music,
ave ever received in the
orant and rapturous part
youth, when everything
and the disposition to be
undiminished by criticism
ty. There is a general
ness and good humor in
Allegros, which exhilarate
arer. But his Adagios are
in ideas and the harmony
h they are clad, that
played by inarticulate in-
ts, they have a more pa-
ffect on my feeling than
st opera air united with
t exquisite poetry."

Beyond quetion, , Haydn influenced Mozart. On the other hand, Mozart, throughout his life, and especially after his death, exercised a sort of sway over the mind of Haydn. The old master had divined the genius of Mozart. In 1787 he had written to Roth, a prominent functionary at Prague, where "Don Juan" had just been presented: "It would be difficult for anyone- no matter what his talent, to place himself beside Mozart. That is why I should like to be able to impress the value of Mozart's inimitable works of art upon all amateurs—and especially all patrons—of music. Soon nations will be disputing for the possession of such a treasure. Prague should hold on to so precious a man. Prague should reward him; for without reward the life of a great genius is a sad one and gives little encouragement to posterity to carry on his work." Everyone knows the generous welcome which Prague gave to Mozart. It is certain that such forceful and lucid recommendations as Haydn's played their part in evoking the tribute of admiration which the people of Prague heaped upon the composer of "Don Juan."

It has been claimed that Haydn's scores were issued for the first time by a French publisher. But the works of the master of Rohrau circulated publicly in manuscript for many years. In 1781 Le Gros, an intelligent concert manager, conceived the notion of linking in a single program at Paris the "Stabat Mater" of Haydn with that of Pergolesi. The success of the first, apparently, was hardly less striking than that of the second. Paris was, at that time, the leading musical capital of the world. Even Vienna was of no more than second importance.

In 1787 Haydn was invited by King Ferdinand IV to come to Naples. He could not make up his mind to accept. In 1790, after the death of Prince Nicolas Esterhazy, Haydn, then sixty-eight years old, set out for London. He had signed a contract with the violinist-impresario Salomon. His fame had preceded him to the British capital. Esteemed as guest of great importance, Haydn was received at court and in the houses of the great. He was invited to preside at the meetings of all the principal musical societies. The concerts which he gave were attended with enthusiasm. London heard the first performance of his "Seven Words of Christ." Although he came into conflict with his not altogether loyal pupil, Ignace Pleyel, Haydn on this occasion received the homage he merited.

By a long and gradual ascent, he was attaining his honors at last. Three illustrious painters vied with each other to paint his portrait. Poems were dedicated to him. Wreaths and gifts showered upon him. Moreover, he could hear in London the great oratorios of Handel which had a profound effect on his own works. In his supreme productions, "The Creation" and "The Seasons," it is evident that Handel's influence had seized hold on him. In 1794, the aging master was to make a second and no less happy visit to London. But he refused offers made to him to move to the capital of the United Kingdom. He returned finally to Vienna.

Mozart and Gluck had just passed on. Beethoven, at the age of thirty, was as yet misunderstood. Haydn by himself was the incarnation of the musical glory of all Germany. He was sought out by the most notable of his contemporaries. Upon his return from London they had erected to him, in his own lifetime, a public statue not far from his natal village. His renown had finally made itself felt on the French public, too. On Dec. 24, 1800, "The Creation" was performed at the Opéra in the presence of the first consul, Bonaparte. A commemorative medal in Haydn's likeness was struck for this occasion and sent to the great Austrian composer. They played his works in all the capitals of Europe. Simple and direct by nature, Haydn at last came into a sense of his real importance. He passed his last years surrounded by marks of the admiration of the world. But he was not too much lifted up; he preserved an air of good-natured patriarchy.

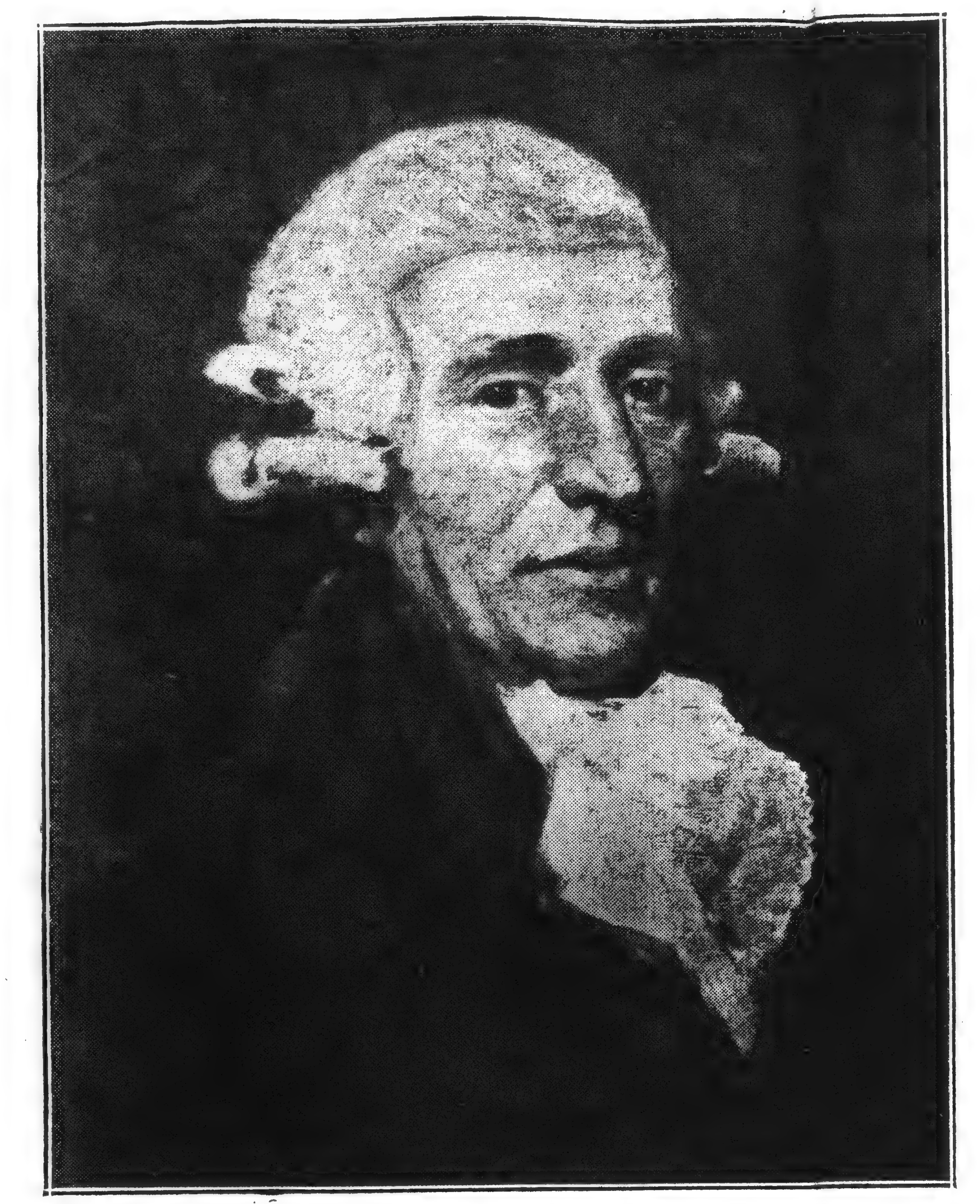
On May 10, 1809, a victorious French army entered Vienna. Haydn was confined to his bed. An officer of the Napoleonic forces came to pay him a visit of respect. The officer even sat down at the piano and sang to the wondering old man Uriel's aria from "The Creation." Haydn, touched to tears, embraced the French soldier who, even in those terrible days, could thus show the degree of civilization of which his country was capable. A few days later, on May 31, 1809, Joseph Haydn died. He had earned the reward of his constancy.

The work of Haydn is so considerable that it it is really impossible to cover all its extent or to study it in detail or even to outline it briefly. As many as 149 symphonies have been atributed to him although we have preserved for us only 104 authentic examples. In the long list of Haydn's compositions we also find 77 string quartets, 38 piano trios, 30 string trios, 15 trios for wind instruments, 52 piano sonatas, four sonatas for piano and violin, 50 concertos and symphonic pieces for divers instruments, 80 dance compositions for orchestra, a score or so of operas and operettas, several pieces for marionettes, innumerable religious pieces, seven oratorios, and nobody knows how many lesser compositions worth cataloguing. It is difficult to estimate justly all the teeming output. At any rate, music has gained by so vast an effort. But we cannot let ourselves be carried away into a study of all the individual works to which Joseph Haydn devoted his life.

The soul of moderation, judicious, discriminating and clear-minded, always alert, he carried to new heights one of the noblest forms of human recreation. In a vein less pure than that of Mozart, less impassioned than that of Beethoven, he injected even into his lighter compositions his own flavor, his balanced and sustained technic, his high spirits, his clear and penetrating inspiration, and his liveliness of impression, as well as a mysterious feeling for the sublime. Beset by qualms, he aspired secretly to grandeur in some of his work. Despite his humility and despite the fact that he was devoted to an habitual type of beauty, he was in truth a forerunner; he opened large perspectives on the future of music. To the symphony, a form for which he set definite laws and the language of which he improved, he brought circumstantial reforms. He introduced into it his love of nature, his genius for description. All composers who have followed have walked in his footsteps. We may say that he spoke as by instinct the language of music. By virtue of his lively and somewhat naive erudition, his probity, his frankness, and his serenity of mind and soul, he revealed in his works a really moral atmosphere. We may describe his lyrical landscapes by the same words which Taine applied to the poetic landscapes of Milton: They are both equally "schools of virtue." His spirit endures and increases.

HENRY MALHERBE

[Translated from Le Temps by D. W. B.]



Franz Joseph Haydn

From the Portrait by Hoppner, Painted During the Composer's Stay in London. For the Print and for Other Assistance in the Preparation of This Page, The Transcript Is Indebted to the Brown Music-Room of the Public Library, R. G. Appel, Assistant in Charge.

Haydn's Days and Nights in London

Light Record of His Heyday Of Work, Honor, Wealth And Vogue

HAYDN was an honored composer in England long before he became a visitor; but his two stays among us greatly increased his popularity, and also gave it a personal touch that is not without effect even today. Haydn in the seclusion of Esterhaz, doing his job as professional composer with a diligence and fecundity that remind us of Bach, is an attractive but somewhat remote figure. Haydn in Hanover Square is one of ourselves. The personal touch counts for a lot, no matter how high our brow:

> Ah, did you once see Shelley plain,
> And did he stop and speak to you?
> And did you speak to him again?
> How strange it seems, and new!

And it is pleasant to reflect that one's great-grandfather may have been among the audience at Hanover Square Rooms during those six consecutive Friday evenings in the spring of 1791, when "Mr. Haydn" was "at the Harpsichord," having "composed for every night a new piece of music." The link is slight and fanciful, but it counts.

Most composers of the past who have visited England have done so in their youth—naturally, for the journey from the Continent a century ago was apt to intimidate such of the elderly as were sensitive in nerves or stomach. For a Haydn, nearing his sixtieth year, who had spent the greater part of his life within the radius of a few miles, it was a project so formidable as to cause a head-shaking among his friends. Mozart specially made no bones about expressing his concern.

It is easy to understand Haydn's desire to come to England. Prince Nicholas Esterházy had died a few months before, and Haydn was now his own master, after having been for twenty-eight years in the position of a superior kind of domestic servant.

The financial bait was substantial, too. When a stranger turned up early in December, 1790, and said to Haydn, "I am Salomon of London: I have come to fetch you," and proceeded to offer a fee of three hundred pounds for an opera, three hundred pounds for six symphonies, two hundred pounds for twenty shorter pieces, a guarantee of two hundred pounds for a benefit concert (actually the concert produced three hundred and fifty pounds), with a fat deposit as a security and an advance for traveling expenses, the matter was soon settled.

Haydn and Salomon left Vienna on Dec. 15, 1790, and crossed the Channel on New Year's day. Does any reader possess a copy of a picture of Haydn on board? It is mentioned in Michael Brenet's "Haydn: His Life," as being by a painter unnamed, but described as "modern" (i. e., not contemporary with Haydn); and it depicts the composer in "strange garments and in a theatrical attitude on deck"; a number of women are shown terror-struck while a storm rages, and thick clouds are riven with lightning. The actual facts are that there was no storm; and, indeed, there was so little wind that the boat lost time at the start. The journey was done in nine hours, with no terrors, and probably with the minimum of internal upheavals.

It is odd that no English poet seems to have burst into a song of welcome. But poets generally have been more concerned with music in a vague sort of way than with musicians. (Think of Dr. Johnson's queestions concerning John Christian Bach: "Pray, sir, who is this Bach? Is he a piper?") It was left for a musician to turn poet for the occasion, Burney achieving the following:

> Welcome, great master, to our favour'd Isle,
> Already partial to thy name and style;
> Long may thy fountain of invention run
> In streams as rapid as it first begun;
> While skill for each fantastic whim privides,
> And certain science ev'ry current guides!
> Oh, may thy days, from human sufferings free,
> Be blest with glory and felicity!
> With full fruition to a distant hour,
> Of all thy magic and creative pow'r!
> Blest in thyself, with rectitude of mind,
> And blessing, with thy talents, all mankind!

which is neither better nor worse than such things are wont to be, even when written by real poets.

Old programs have an interest of their own; here is that of the opening concert of the six for which Haydn was engaged:

PART FIRST

Overture—Rosetti.
Song, Signor Tajana.
Concerto Oboe, Mr. Harrington.
Song, Signora Storace.
Concerto Violin, Madame Gautherot.
Recitative e Aria, Signor David.

PART SECOND

New Grand Overture—Haydn.
Recitative e Aria, Signora Storace.
Concertante Pedal Harp and Piano Forte, Mad. Krumpholtz and Mr. Dusseck.
Rondo, Signor David.
Full Piece—Kozeluch.

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Leader of the Band, Mr. Salomon.

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(Violoncellist: Mr. Piatigorsky)

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The Composer Joining the Past of the Bachs to the Present of Mozart And Beethoven

THE genius of Franz Joseph Haydn had long been smouldering before the death of Bach and Handel; it burst into flame during the lifetime of Mozart, and attained its fullest expression before Beethoven had written his first symphony. That Haydn's seventy-seven years should have embraced portions of these great lives, indeed the whole of one of them, is itself a dubious merit, but for those who are interested in his more worthy distinctions, the fact is of peculiar significance. For the "father of instrumental music," if that appellation still holds without question, though living contemporaneously for eighteen years with Johann Sebasian, and for twenty-seven years with the composer of "The Messiah," appointed himself disciple of neither of these figures, but of Philipp Emanuel Bach, the third son of Johann Sebastian.

Haydn's admiration, for his chosen master is expressed in his own words,—"I did not leave the clavier till I had mastered all his six sonatas, and those who know me well must be aware that I owe very much to Emanuel Bach, whose works I understand and have thoroughly studied. Emanuel Bach himself once complimented me on this fact." His choice has been explained as being due to the type of music which Haydn learned and loved as a child. He had heard dance music and popular songs since his earliest days, and these he wished to cultivate, to embody in the complex and refined art of symphonic and quartet music. P. E. Bach had already advanced in this direction, and he, rather than his father, is the immediate precursor of Haydn. The older Bach, like Handel, was concerned essentially with the contrapuntal treatment of these musical subjects within the massive proportions of choral and organ music.

It is fruitless to speculate on the course which instrumental music would have taken had Haydn preferred to continue entirely along the lines of a well-established choral counterpoint and of polyphonic music in general. As it was, his influence on Beethoven, and hence on all succeeding instrumental music, was basic and profound; with Mozart, the influence was reciprocal,—intensified, no doubt, by the cordial sympathy which the two men felt toward each other until their intimate and affectionate friendship was ended by Mozart's early death.

The functions of kapellmeister at the Esterhazy estates were as varied as they were difficult to perform, since they included not only the directing of all musical performances, and sole control of the whole musical establishment, but in addition the further obligation of composing music at the command of his serene highness to whose employment alone the compositions should be available. Frequent performances of every sort demanded orchestral, operatic and chamber rehearsals daily, notwithstanding the further duties of maintaining a choir for the private chapel, and training a chorus for concerts and operas. Haydn's ability to play on several instruments was put to good use by instructing his subordinates individually. That such accommodations expected of him should fail to promote the realization of his highest aspirations as a composer needs hardly to be mentioned, and yet it was not by the excess duties of kapellmeister that Haydn's fullest development was hindered. Substantially, the circumstances in which he found himself for a period of over thirty years were favorable to the exigencies of his creativeness. Not only was he living in comfort at the palace, but he was in possession of a very good orchestra which he used materially for his own advantage as a composer. "I not only had the encouragement of constant approval," he said, "but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a condition to improve, alter, make additions and omissions, and be as bold as I pleased."

Yet the symphonies which he produced during this period are much inferior to those written later during his two visits to London. His natural endowments and his expressive powers were obstructed by the limited tastes of his Esterhazy audience. The guests of his noble patron were selected only from the aristocracy, and their judgments, though exerting a refining influence on his style, undoubtedly checked what would otherwise have been a spontaneous outflow of his originality. When Salomon, late in 1790, arranged for him to visit London, where he was twice engaged to write new symphonies and other compositions, Haydn was freed from the limitations of his illustrious audience, and received fresh stimulation from the wider perceptions of his English public. The change was entirely profitable. Twelve of his finest symphonies, numbering over a hundred in all, were composed during his London engagements, the popular "Surprise," "Clock," and "Military" symphonies being among them.

It should be remembered that many of what are now considered Haydn's greatest achievements were not the direct product of inspiration, the effluence of creative impulse finding inevitable expression irrespective of time and circumstance, but were composed and performed solely under contract, frequently for specific occasions. This method of production was not unusual at that period, though today it would probably be condemned as "selling" one's art. Among his quantities of compositions Haydn apparently realized great discrepancies in value, for, as the story goes, he answered George III who said to him, "Doctor Haydn, you have composed much," by remarking modestly, "Yes, Sire, a little more than was wise." He did not, in fact, write with such rapidity as it generally attributed to him, nor was he more lacking in self criticism than in discrimination. Whereas Handel, as is said, wrote "The Messiah" in twenty-four days, Haydn spent nearly eighteen months on "The Creation," and in later years he intimated that he was never completely satisfied with it. In 1799 he wrote to his publishers—"As for myself, now an old man, I hope the critics may not handle my "Creation" with too great severity and be too hard on it. They may perhaps find the musical orthography faulty in various passages and perhaps other things also which I have for so many years been accustomed to consider as minor points; but the genuine connoisseur will see the real cause as well as I do, and will willingly cast aside such stumbling blocks."

Haydn's sincerity, his ardent enthusiasm and his definite opinions on musical subjects, directed him toward the paths which he eventually pursued. In spite of his superfluous production of seemingly uninspired music, he was zealous in carrying out his own ideas, in developing those aspects of music which appealed to him above all as being beautiful or capable of becoming so through his treatment. His fondness for melody is explicit in nearly all he has written and this fact may be more responsible than we imagine for the change which took place in music at the end of the eighteenth century, viz., a gradual surplanting of the older polyphonic style of instrumental music by a more essentially melodic and harmonic form. Melody was indeed coming into its own and Haydn was one of the first to realize the simple beauty which it contains. "It is the air which is the charm of music," he said, "and it is that which is most difficult to produce. The invention of a fine melody is a work of genius." Beauty perceived, Haydn, inevitably held before him as his solitary criterion. He disregarded arbitrary rules wherever they interfered with what seemed to him to be beautiful, for "the educated ear is the sole authority" in these things.

Yet Haydn had his own method of composing according to rule, and he criticized those who in their easiness failed to accomplish unified and symmetrical results. "I was never a quick writer," he says of himself, "that is where so many young composers fail; they string together a number of fragments; they break off almost as soon as they have begun, and so at the end, the listener carries away no definite impression." Music, he felt, never achieves its purpose if no impression is made on the listener, and Haydn as a listener was aware of his own violent reactions. Of his susceptibility to the disturbing effects of his own compositions, Haydn reports one instance—"I was cold as ice one moment and seemed on fire the next." At a performance of "The Messiah" in Westminster Abbey, at which he sat near the king's box, the whole audience rose when the "Hallelujah Chorus" was sung, and Haydn wept like a child, declaring "Handel is the master of us all!" Haydn was indeed as gifted in imaginative power as he was in artistic abilty, and if his music today appears to be sometimes merely pleasant, or even trivial, it must not be forgotten that he paved the way for perhaps greater geniuses, making possible by his own achievements the more subtle and profound expression of their immense ideas. Here the true service of Haydn is revealed.

To call Haydn the "father of instrumental music" seems hardly a stretch of the truth. At least his symphonies have eclipsed those of his predecessors, and have reached a degree of preciseness in form probably never equalled after his death. His constant avoidance of thematic material strung along in piece-meal fashion, or connected by empty transitions and feeble phrases indicates the severity with which he regarded those of his contemporaries and predecessors who were more neglectful in prudence and less rigorous in self-criticism than he. His compositions as a whole are clear, exhilarated, finished productions, wealthy in melodic and harmonic content and unified in design. Though Haydn's symphonies were not the first to be written in "sonata form," since this form itself was the outcome of a long preceding development, in them this pre-existing scheme was modified and perfected. Previously it had been used more or less mechanically, without discrimination or delicacy of taste; Haydn found in it the possibility for artistic expression, the form in which progressing sounds could be molded into a figured unity.

Mozart, whose symphonies and quartets are superior in many ways to those of Haydn, was the man who, more than any other, determined the culmination of Haydn's successes as a composer of instrumental music. The fact is that Haydn's greatest compositions were written after Mozart's death, Yet the influence was certainly a mutual one. Haydn, twenty-four years Mozart's senior, born of peasant stock, and deficient in musical training, was a natural lover of folk-songs, and a self-appointed student of Philipp Emanuel Bach. Mozart, whose parents were themselves professional musicians, was carefully reared in aristocratic and musical circles, received the best of instruction, followed the Italian rather than the Teutonic style of contemporary music, and wrote under the prevailing shadow of John Christian Bach. Mozart's precocity was the more outstanding, for he composed his first symphony at the age of eight. Not until his resources had achieved their utmost expression, before 1790, did Haydn begin seriously to feel his influence, and the London symphonies were all composed after his last farewell to Mozart, who died a year later.

It can be said with assurance that Mozart, writing in his prime, was affected by the early Haydn, and that Haydn's maturest productions in turn were created under the influence of his young master. Haydn was indeed the pioneer both of symphonic and quartet writing, but his own environment and gradual development were in part responsible for results characteristically different from those of Mozart. In their quartets, both men reached a degree of technical perfection which probably has never again been attained; by their treatment, the orchestra was not only enlarged by the rapid development of symphonies and concertos, but was transformed to meet the requirements which their imaginative and artistic natures demanded. The crudity of instrumental music disappeared in their hands, and though neither composer eliminated completely the existing tendency to treat wind instruments as a rather indefinite means of holding given harmonies throughout the disturbing figures of other instruments, their use of the strings became more highly organized than ever before in the history of instrumental music.

Mozart's symphonies undoubtedly have much more popular appeal today than Haydn's. His minuets are certainly more crystalline, more precise in quality, and lack the rustic savor which is so characteristic of Haydn. The delicacy and refinement of Italian instrumental music finds embodiment once more in the expressions of Mozart's genius, but the true Teutonic spirit, united with the Croatian traditions of Austria-Hungary becomes incarnate in the musical productions of Joseph Haydn.

JAMES H. FASSETT

Haydn Speaks

Self-Judgment and a Highly Modernistic Opinion

SOME of my children are well-bred; some ill-bred; while here and there is a changeling among them . . . I know that God has bestowed a talent upon me, and I thank Him for it. I think I have done my duty and been of use in my generation. Let others do the same.

WHAT is the good of rules? Art is free and should be fettered by no mechanical regulations. The educated ear is the sole authority, and I think I have as much right to lay down the law as anyone. This trifling about consecutive Fourths is absurd. I wish instead that some one would compose a new minuet.

Plays and Players --- Music and Musicians

Bach's Mass Heard Again, Full-Voiced

Conductor, Orchestra, Chorus, Outdo the Performances Of Last Year

IT MAY truly be said that Dr. Koussevitzky and the Boston Orchestra, Dr. Davison, Mr. Woodworth and their Cambridge choirs, have together restored Bach's Mass in B minor to the place it should have in every capital of music. A place, that is to say, permitting recurrent performance before an assured audience. A spring ago when they revived the Mass after years of neglect, to be beginning and end of a Bach Festival, audiences filled Symphony Hall and spared not either in stirred listening or rewarding applause. When the Mass was repeated yesterday, as numerous a company attended both "sessions"; while the response was yet more signal. As an assembly it was notable for an aspect of youth—auspicious sign for the present and the future of "serious" music in Boston. Once more the listening was rapt, seldom disturbed by the bronchial dissonances that are unfailing sign of the so-called New-England spring.

Applause, moreover, swelled above that of last March. At the end of the "first part" which terminates in the climax of the Gloria, the audience rose to clap conductor, chorus, orchestra and solo-singers until they in turn were also standing; until it was certain that Dr. Koussevitzky's invitation might not draw the Cambridge choir-leaders from over-modest hiding. At the end of the whole Mass in the evening, the clapping was still longer, louder and more insistent, interspersed withal by stamping and shouts. Soon it drew Dr. Davison and Mr. Woodworth to the edge of the stage, whereupon their choirs redoubled plaudits. Finally, by a happy impulse among the other participants, Dr. Koussevitzky was left alone with chorus and orchestra. Then indeed the applause, whatever its kind, rose fullest. Already the conductor had shaken the collective hand of theorchestra in the flesh of the Concertmaster, and the individual hands of the players of the instrumental solos. It was pleasure also to see their names arrayed on the program; Mr. Burgin for the violin; Mr. Böttcher for the horn; Mr. Speyer and Mr. Devergie for the oboi d'amore.

In another respect these plaudits were desirable. They signified that through afternoon and evening the audience had been listening to a concert of music and properly regarded it as such. In some quarters there is tendency to count the singing and playing of the Mass in B minor as churchly rite to be heard accordingly; whereas it has never been sung as part of the Roman liturgy and is never likely to be. Indeed, it is doubtful whether Bach, as he wrote, gave a thought to such usage. Others again prefer a vaguer word and regard performance as a "service." Now it is quite true that Bach composed to the text of the Roman office—because it lay ready to his purpose. It is as true that in the Mass he sets forth the petitions, the praise, the beliefs and the mysteries of Christian faith. He sounds them, however, as music that shall so express his own devout, mystical, trusting and proclaiming spirit; sounds them so exaltedly and penetratingly that what was individual has become universal down the centuries. Jew and Greek, as St. Paul has it, atheist and pagan as we might now add, may hardly hear the Mass in B minor without answering emotion, if an ear and a soul for music are within him. Though Bach himself may have been unwitting, what was meant for humankind may not warrantably be identified with the church.

Though the quality of available voices, musical intelligence and "teachability"—if there is such a word—inevitably alters from year to year at Harvard and Radcliffe, the performance of Sunday was more thoroughgoing, irradiating and impressive than those of last spring. Dr. Koussevitzky has found and tested the true balance between chorus and orchestra, so that the choral mass never overwhelms the instrumental voices. The strings, the re-enforced woodwinds, the horns, trumpets and kettledrums all signify, each according to place in the score. The conductor, moreover, is quick to hear the dramatizing or delineative purport of many an instrumental measure; so to sound and intensify it. The obbligati in turn profit by the skill, the sense of style, the "musicality" of the players. As he proved with Chaikovsky on Friday and Saturday, with Bach on Sunday—rather opposite poles—this generation in Boston knows no horn-player comparable with Mr. Böttcher; while Mr. Speyer and Mr. Devergie played the oboi d'amore with a sweet-toned pungency that might have been their very voice in Bach's ear.

Moreover, if Dr. Koussevitzky dramatized, neither he nor the solo-singers forgot the essentially contemplative quality of the airs and the duets. Mme. Matzenauer, for the [illegible] alto-part, descries it, feels also the mysticism that often infuses it; gives the projecting voice with the resource and the surety that—if the purists will pardon us—only the opera house may teach. In degree, Mr. Gange's sense of style with Bach gains the same end, interpenetrating the dignity and largeness of the bass airs with a measured emotion. Mr. Crooks, in the tenor part, is beginning to share the perceptions of his more experienced associates; while Mme. Evans, the soprano, kept capable company with the rest. The proof for all four is at hand. Only in these airs and duets does Bach write in an idiom of a period—his own—and in a churchly fashion then in vogue in Germany. Examples of it, as in the Passions, are sometimes hard for the twentieth-century ear to bear. But who yesterday, in these numbers, thought of tedium?

For the chorus, the reviewer as he writes, may well dread blame for extravagance of praise. As long ago as the Harvard and Radcliffe choirs joined the Symphony Orchestra in the performance of Beethoven's "Missa Solemnis," some objected that these youthful voices had neither the body nor the timbres essential to the music. The reproach was renewed when they first sang Bach's Mass. It is not necessary at the moment to argue the contention so far as it applies to the musical speech of Beethoven when it darkens with the dolors of a spirit in travail or broods profoundly upon the issues of life. With the Mass in B minor, on the other hand, the loss, if any, seems offset by the gains. In Sunday's performance, to cite example, the youthful timbre of the voices lent a luster to the soprano and the tenor parts that maturity seldom gains. The singing shone like the face of Aaron when he came down from the mountain; while it is within belief that it was more transparent than was that priestly countenance. Nor were the underlying and sometimes preponderant altos and basses to be justly reproached with a tone that lacked sufficient body for the upper voices, the orchestra or the music itself.

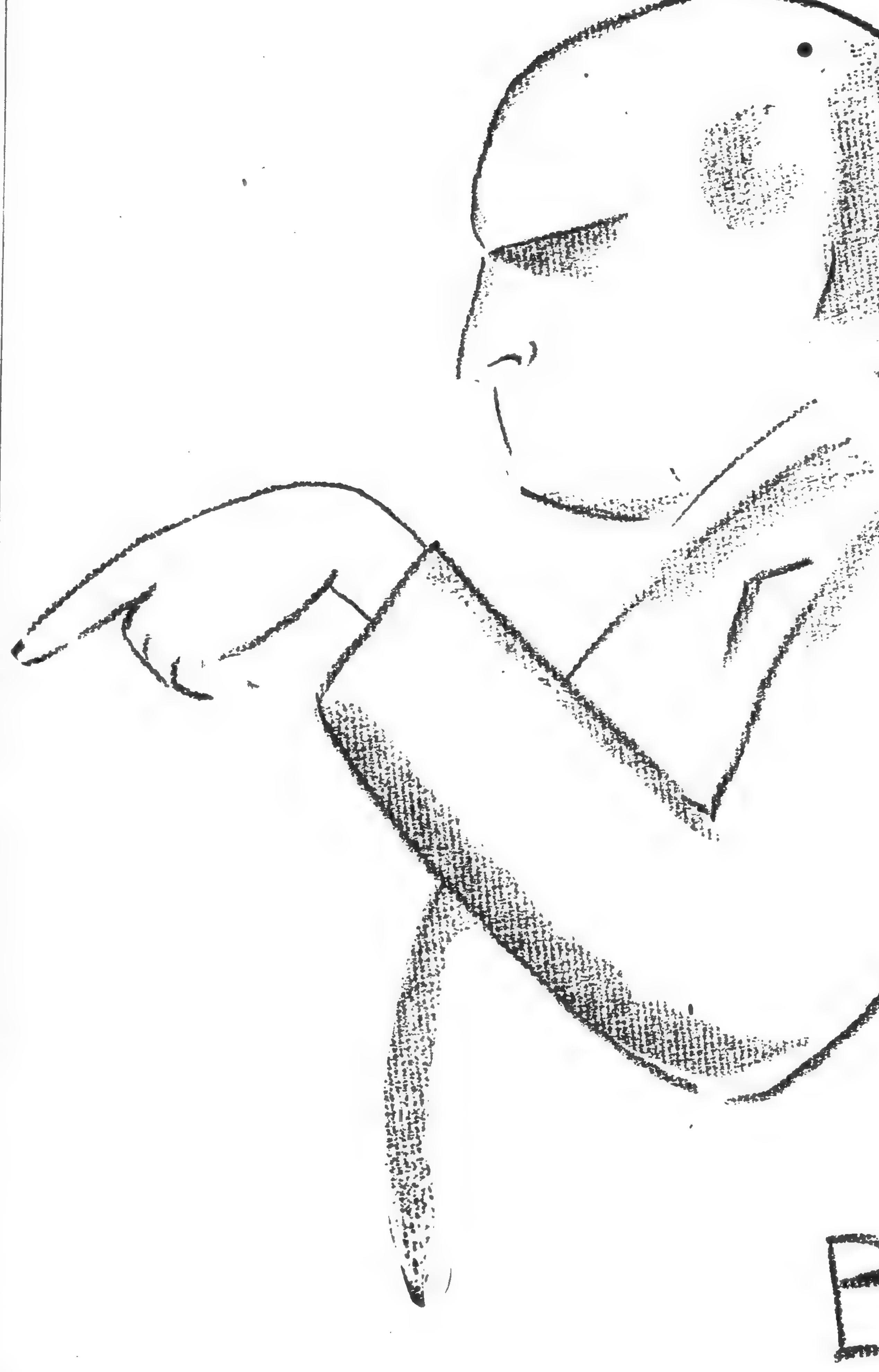
Besides, the lightness and the pliancy of these youthful voices gave Bach's florid counterpoint—as often it is—a freedom, flow and instant effect upon listening ears that for maturer tones might be difficult to gain. A chorus numbered by tens and twenties in the several parts was actually accomplishing ornaments of song. It was also singing with a perceiving sense and a transmitting command of phrase and period, balance and modulation, of part interwoven with part, possible only, as it seemed, to the young valor that dreads nothing, to the young ardor that gives with whole-hearted devotion.

To such degree made master of its task by the preceptors in Cambridge, this chorus could react to Dr. Koussevitzky's dramatizing imagination and intensifying zeal. Probably enough, Dr. Davison and Mr. Woodworth shared them in the preparatory work. It is hard to conceive a chorus traversing more resourcefully, graphically and dynamically the gamut of imagery and emotion that the Gloria and the Creed body forth; sounding with more exaltation the superbities of the Sanctus—only here might the ear have wished for deeper tones; intertwining yet another strand—the human cry—into the unfolding counterpoint of the Kyrie or into the simpler petition of the end. Though to some the reviewer will blaspheme, there are pages in the Mass in B minor that Bach has filled by his science of counterpoint and little enough of inspiration. The pleasure upon the ear of the choral singing in itself now made them tolerable.

Some also, who prefer "reverent" performances of Bach, meaning thereby performances that are "academic," "traditional" and all that will doubtless reproach Dr. Koussevitzky as one who over-emotionalizes and over-dramatizes the Mass in B minor. In the first place it his nature and his virtue to emotionalize and dramatize, unless the music in hand be cool, cerebral and formalized pattern-weaving. In the second place, the Mass in itself, save only on the pages over which counterpoint is a self-sufficient tonal science, invite such expression. Imagine formalizing such an outburst as "Et resurrexit!" The Gloria and the Credo are well-springs of emotion. In their counterpoint the composers of Palestrina's time and influence would disembody and rarefy it. Bach in his—and to his greater glory—would embody it and humanize it. He wrote out of his own devout spirit; but in the tones he put to music-paper, he spoke "for us men and our salvation" even to this day.

In the airs and duets Bach subdued himself to contemplation; in the choruses he gave rein to a puissant creative imagination that could not choose but emotionalize and dramatize—and in counterpoint! Any conductor, who in his turn imagines, fails not to do likewise. . . . The heavens are rolled back and out of them to answering earth sound Bach's Sanctus and Osanna. What conductor will not exhaust himself to draw from his forces every tonal splendor, every exaltation of spirit? And in the Benedictus and the Agnus Dei, it is possible to hear the homely Bach kneeling in petition before his God that he may rise strengthened in his faith and his vision. The conductor would be at fault who did not intensify such hearing. It is easy to demur, if one likes, to Dr. Koussevitzky's pace here, his phrasing there, his accents yet again. What does one or the other matter, so long as it vitalizes Bach's music. There is a tradition in Leipzig that the impatient old Cantor once cried to his trumpets: "You must sing out." So also must the Mass in B minor. And it did. H. T. P.

The Moving Finger



Archibald T. Davison

Conductor of the Harvard Glee Club, Source and Cause of Its Association—and That of the Radcliffe Choral Society—with the Symphony Orchestra in Such Concerts as That of Sunday (From a Sketch Made at Rehearsal)

piece that for its

The News About Boston Musicians

Koussevitzky, Program-Maker, New Piece by Mr. Foote, Toch Again

THERE ought to be a society for the promotion of temperance among program-makers—presided over, of course, by the, in this respect, altogether admirable Mr. Koussevitzky. To its attention I would draw the recent programs of Messrs. Beecham, Stokowski and Ross of the Philharmonic and Philadelphia Orchestras and the Schola Cantorum. Sir Thomas, arriving in this country, announces that we Americans are too much under the influence of jazz and do not hear enough classical music, following up his statement with such unfamiliar classics as Strauss's "Don Quixote," Brahms's Third Symphony and César Franck's in D minor—the latter unheard here since Mr. Golschmann played it, almost three long months ago. Mr. Stokowski continues to kill modern music with kindness: his latest concert was his second program this season devoted almost exclusively to first hearings of contemporary works.

It is a mistaken idea that there are two kinds of people—those that like familiar music and those that like unfamiliar—and that a concert should devote itself exclusively to one or the other. There are doubtless many who are intolerant of any unfamiliar music at all; but there are certainly few who dislike all familiar music, and fewer still who can remain alert through an entire evening of first hearings. Mr. Koussevitzky, by his judicious assortment of familiar works and novelties, makes more friends for the latter than Mr. Stokowski, with his aggressive championing of them. He also makes it possible for his auditors to listen to new works in some sort of proper setting. [Arthur Mendel in the New York Nation

Bow from The Capital

As so often happens in the musical world of the Eastern United States, we in New York shall have, in this intance [the Goethe Centenary] to depend upon the benefactions of another community. It now appears that the Boston Symphony Orchestra purposes to bring to Carnegie Hall at its next week's pair of concerts (April 7-9) the evidently remarkable exhibition of the "Faust" Symphony of Liszt which Mr. Koussevitzky lately achieved in Boston, in fit and happy commemoration of the Goethe anniversary. Our own musical organizations having one and all ignored the shining opportunity to pay adequate musical tribute to the genius who deeply influenced the imaginations of Beethoven, Schubert, Schumann, Berlioz, Wagner, Liszt, Boito, Mahler (and how many other tone-poets?), one must hope that a New York repetition of the Bostonians' performance will occur as promised. [Lawrence Gilman in The Herald Tribune

Second Hearings

The touchstone of the Symphony Concerts is the audience of Saturday—practised, alert, open-minded, in applause given to speaking that mind. Therefore Mr. Toch may depart well content with his fortune in Boston. For in the evening his Suite and his Piano-Concerto—to say nothing of the composer himself—were far better received than at the matinée. The applause, indeed, for all three was genuine, general and hearty. Nor were the ardors of the audience then exhausted. At the end of the performance of Chaikovsky's Fifth Symphony, it flocked forward in numbers to the foot of the stage to hail the conductor and the orchestra. When there is occasion for warmth Bostonian audiences are far from "cold." The notion that they are such is one of the "traditions" descended from the older Boston that the new does well to disperse.

From Symphony Hall

There is no telling what these modernists may do. At the matinée of Friday Mr. Toch even broke with sartorial precedent. Long ago the tailed coat became optional as formal garment, in the afternoon, for "assisting artists" at the Symphony Concerts. Hitherto, however, the working jacket replacing it has been dark blue or black, with trousers to match or in gentle contrast. Instead, a modest gray "complet," as the French call it, clothed Mr. Toch from head to foot. More than one morning-coated pianist will envy him his independence—and his comfort.

Mr. Prokofiev, no stranger to Symphony Hall, may be expected there on Dec. 30-31 next for the first performances in America of his new Concerto for piano and orchestra. The following week Dr. Koussevitzky will take it to New York.

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The Round Of Haydn's Symphonies

Excursions Hither and Thither Along the Way to Our Centenary Concerts

MAR. 31 — TRANS.

TODAY is Haydn's birthday. Exactly two hundred years ago in the village of Rohrau in Lower Austria the genial composer came into the world. To honor the occasion Dr. Koussevitzky and the Symphony Orchestra will play tomorrow and Saturday a program assembled from his works. It will begin with a symphony which is usually described as the first on the master's long list. It will end with the last of his symphonies, thus spanning his entire lifework in this field. On the way it will include the well-known "Surprise" Symphony and the Concerto for Violoncello in D major, with Gregor Piatigorsky as soloist.

The 104

How much of Haydn's work is actually known—known not only to the concert-going public but to scholars? The facts of the composer's life are, in the main, common property of those who care to know them. A whole pageful was printed in The Transcript last Saturday. But the bulk of the composer's work is still an unknown quantity even to those who might consider themselves initiates. Who has ever heard more than a handful of his Symphonies? Or who among the curious has even seen the scores of them? Who can tell their number? Some of these questions the writer had intended to answer in this article. Others came to him in making the attempt. Surely, he thought, the resources of the Allen Brown Library would answer all questions which he could raise. It had always been so in the past. It would be so again.

What he discovered was chiefly the lack of information or of source-material in regard to the works of this two-hundred-year-old composer. The first thing to attract his attention was the diminution in the number of symphonies which can surely be attributed to Haydn. When the writer was a student he learned that Haydn had written 125 symphonies. The statement came from the two most trustworthy manuals for school use—themselves following larger authoritative works—manuals still widely studied. The new light emerged from the introduction to a complete edition of Haydn's works projected by the firm of Breitkopf and Härtel, under the editorship of the late Eusebius Mandyczewski, long librarian of the Philharmonic Society in Vienna and deeply versed in the annals of Viennese music. He writes:

"The number of symphonies which Haydn wrote cannot be determined with certainty. The very name, symphony, creates difficulties, especially in regard to the older works. What is called 'symphony' in one place, can be found in others as overture, divertimento, cassation, notturno, scherzando, quartetto. Further: not all works which have appeared under Haydn's name will bear critical scrutiny as to authenticity. On the other hand, it may be taken for granted that beyond any doubt many things that Haydn wrote are irretrievably lost."

Mandyczewski examined a total of 194 works which might come under the classification of symphonies written by Haydn. He used seven catalogues for the purpose, among them (1) Haydn's own "list of all works which I can remember having composed from my eighteenth to my seventy-third year"; (2) Gottlob Immanuel Breitkopf's catalogues from 1762 to 1787, who "frequently admits and laments uncertainty of authorship" in them, and from whom it is evident that many doubtful works were attributed to Haydn; (3) the lists of Pohl, Haydn's chief biographer. Be it said, that in addition to these seven lists there is also the important catalogue of the Philharmonic Society of London. Mandyczewski's studies convinced him that the works in question should be classified as follows. 1. Authentic symphonies of Haydn, 104, dating from 1759 to 1795. 2. Overtures, 16. 3. Symphonies falsely attributed to Haydn, 38. 4. Doubtful, 36. Mandyczewski's enumeration appears to be universally accepted (with but minor qualifications) by recent writers.

Down the List

The second discovery was the non-existence as yet of any complete edition of the symphonies which would make it possible to trace the course of Haydn's symphonic progress. Breitkopf and Härtel ceased publication of the Mandyczewski edition after reaching the fortieth part. The symphonies are available only in random collections of various publishers; while even in this form not all of the 104 are accessible. Only the twelve "London Symphonies" are readily available in many editions. It will be noted that in the program book the last two symphonies are numbered in two ways.—Nos. 94 and 104 are from Mandyczewski's list, B. & H. Nos. 6 and 2 are from Breitkopf and Härtel's first publication of Haydn's work (in 1854 and thereafter), which actually began with the last of the "London Symphonies," but which did not include more than thirty numbers, according to Altmann's catalogue. At concerts of the Boston Orchestra all the "London Symphonies" have been played, also Nos. 31, 73, 82, 85, 90, 92 of Mandyczewski's list.

That list begins with the Symphony in D major which is to be played first at the concerts of Friday and Saturday. It was the first symphony composed by Haydn after he became Kapellmeister to Count Morzin in 1759. Grove's dictionary questions whether it can rightly be called the composer's first symphony. From the years 1755-59 come the composer's first instrumental works, "a series which he called by the titles of divertimento, nocturnes, cassations, and in which he adapted to a larger medium the structural lessons which he had learned from the Sonatas of C. P. E. Bach." There were eighteen in all, some of them for four strings, some of them including wind instruments. "In this quiet and unpretentious manner there came into existence his first quartet and his first symphony, the latter now erroneously included among his quartets as Op. 1, No. 5. It was scored for strings, oboes and horns." These works, according to Grove, have five movements, including two minuets. "In his Opus 3 Haydn began to establish the four-movement scheme which since his day has been the usual tradition of chamber music" and of the symphony. The symphony of the current concerts is said by Grove to be "precisely similar to that of Op. 1, No. 5, though the treatment is more genial and mature."

Nicknames and Handicaps

Many of Haydn's symphonies bear titles. Mandyczewski's list mentions twenty-seven such titles. Frederick Niecks, in his "Program Music" has this to say on the subject: "Some of these titles do not indicate a program. Nor are we able to tell which were given by the composer and which by others. The 'Maria Theresa' symphony is so-called because it was played before that empress; 'La Reine de France,' no doubt, because it pleased Queen Marie Antoinette; the 'Oxford' because it was performed there on the occasion of the composer's receiving the honorary degree of doctor of music. The 'Surprise' Symphony owes its title to the kettledrum effect in the Andante; the "Clock" Symphony to the tic-tac in the Andante; the 'Roxelane' Symphony to the utilization of the French romance of the same name in the Andante; 'l'Ours' and 'La Chasse' to the character of the last movement; the 'Military' Symphony to the character of the second. Why another symphony bears the title 'La Poule' is not known. The 'Farewell' Symphony was a musical petition to Prince Esterházy not to keep the band any longer at his palace in Hungary and away from their families. . . . Noteworthy are the three early symphonies 'Le Matin,' 'Le Midi' and 'Le Soir,' all dated 1761, and probably the first Haydn wrote for Prince Esterházy. The programs of the symphonies with the following titles are unknown: 'Laudon,' 'Schoolmaster,' 'Lamentations,' 'Il Distratto,' 'Philosopher,' etc. Niecks also gives a long program which he says Haydn pointed out measure for measure to one Carpani, but adds that later Carpani was not able to identify the symphony. Niecks concludes by giving a considerable list of titles which he cannot connect with specific works. A few of them are not on Mandyczewski's list.

It is likely that Haydn's actual work has suffered greatly by misapprehension of his position and significance. He has been too much considered a mere link—of a sort of archæological interest—between the great gods, Bach and Beethoven. He himself has said that he learned much from his orchestra in the thirty years at Esterházy, from which it is too easy to infer that he was an unformed young cub when he first entered the prince's household. As a matter of fact he was probably, even at that time, the world's ablest composer. C. P. E. Bach, his chief model, said of him that he was the only man who understood how to get full value out of his (Bach's) sonatas. The young Mozart, with the world for his teacher, probably learned more from Haydn than from any other. The fact that Haydn's twelve "London Symphonies' are his most mature work has militated too much against the early symphonies. Let it be borne in mind that eighteen works in ensemble form had actually preceded the "First Symphony"—twice as many as the entire symphonies of Beethoven and about half as many as Mozart's. Examination of these first symphonies shows that they are remarkably well formed, that they are already a long advance on the Sonatas of C. P. E. Bach—more of an advance than are Beethoven's early works upon the contemporary work of his model, the same Haydn. As in Beethoven's case, Haydn's progress consists in expansion of form and deepening of content. Early Haydn shows with surprising clearness a major source of Mozart. One could almost think it more "Mozartean" than "Haydnesque."

To the Programs

The so-called First Symphony is in three movements, scored for strings, two oboes and two horns. The first movement, Presto, is a concise, admirably balanced, sonata-form, with a short, bustling first theme, a more supple, gracefully formed second theme, a proper working-out and recapitulation. The second movement, Andante, is for strings alone, an expressive, typical Bachian two-part form. The third movement, again Presto, is very short, the instrumentation the same as the first movement, the form similar to the second. The whole radiates charm and a gentle expressiveness. Not by accident did Prince Esterházy, whose court has been said by one writer to have been second in brilliance only to that of Versailles, turn to Haydn for chief musician.

Symphony No. 104 (B. & H. No. 2) begins with an introduction, "Adagio," in D minor, which according to one writer is "as weighty and bold as anything we admire in Beethoven." The main body of this movement, "Allegro," turns to the more cheerful D major. The theme is bright and typically Haydnesque. It is repeated in the key and the usual place of the second theme, such "second theme" as there is, is of very episodical nature. There is full development of motives from the main theme, and a recapitulation that omits the "second theme" altogether. The second movement, "Andante," in G major, is in free variation form, with much graceful ornamentation. The Minuet is a particularly strong one with smoothly flowing trio. The finale is an Allegro Spiritoso, which is again in sonata-form. The first theme bears a certain kinship to the theme of the first movement. The second is a more sustained melody in half notes. Both are developed in the working-out section. The recapitulation begins with the theme in 'cellos, basses, violas, horns and bassoons. This last symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two "clarini," kettle drums and string quintet.

Is any analysis of the "Surprise" symphony needed at this time? Its movements are those of No. 104: Introduction and Allegro; Andante, which is also a theme with variations and which contains the "surprise" chord; a minuet, and a Finale. Its chief "surprise" for the writer this time was the announcement on Wednesday that it was to be substituted for No. 103 (B & H. No. 1) in E-flat, "with the drumroll," as originally announced.

A. H. M.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of April 15 and 16, with The Cecilia, prepared by Arthur Fiedler, for assisting chorus.

Exultate Deo	Daniels
Epitaph (In Memory of Serge Diaghilev)	Dukelsky
Symphony of Psalms	Stravinsky
Concerto for Piano and Orchestra, No. 1, in D minor (Pianist: Myra Hess)	Brahms
Three Hungarian Dances	Brahms

The Psalms-Symphony, one of Stravinsky's master-works, was first heard last year as contribution to the fiftieth anniversary of the orchestra. . . . Mr. Dukelsky's "Epitaph" draws text from a Russian poem by Ossip Mandelstamm intended for inscription on the tomb of Diaghilev at Venice. It celebrates the founder and sustainer of the Russian ballet as renewer of old arts and invigorator of new. The composer writes for soprano, mixed chorus, and an orchestra reduced in the brass choir but including two guitars.

Incidents and Prospects

APR. 1 TRANS.

Dr. Koussevitzky has lately received and accepted an invitation from the renowned Philharmonic Society of Vienna to be guest-conductor at a concert next June. . . . This season its regular conductors, Clemens Krauss and Richard Strauss, have followed a custom of their guest from Symphony Hall—the inclusion in nearly every program of a piece of new music.

Ferde Groffe, who has scored many a jazz piece for orchestra and written one and another on his own account, lately put to music-paper "Tabloid," a "symphonic impression" of such newspapers. He hopes for performance at The Pops this summer.

Haydn Honored by Boston Symphony

Apr ✓

Written for The Christian Science Monitor

For the twenty-first pair of concerts by the Boston Symphony Orchestra (April 1-2) Dr. Serge Koussevitzky prepared a program made up of works by Franz Joseph Haydn, whose bicentennial year it is. The concert opened with the Symphony No. 1 in D major and closed with No. 104 in D major (B. & H. No. 2). Between them came the "Surprise" Symphony and the Cello Concerto in D, with Mr. Gregor Piatigorsky as soloist.

This was a concert which may well have abashed any listeners in the habit of employing a patronizing tone in referring to "Papa" Haydn. Haydn is a great composer who has been neglected by those modernists who are always going back to somebody. Perhaps he will be the goal of Mr. Stravinsky's next historical excursion. Whether he is or not, he will live, not as the man who invented the symphonic form for Mozart and Beethoven to play with, but as an original musical genius. There are more surprises in Haydn scores than the loud chord in the Andante of the G major Symphony. There are amazing rhythmic ingenuities, audacious harmonies, charming modulations, exquisite shaping of the melodic line, endless melodic invention, lively humor and an emotional power clearly foreshadowing Beethoven. Observe the introductions to the first movements of the Symphonies B. & H. Nos. 6 and 2; or the Scherzo-like Menuetto of the latter, or its stirring first Allegro.

Such works as these constitute a searching test for orchestras and for conductors, a test which on the present occasion was passed with distinction. It was possible to feel that the pace of the Finale of the "Surprise" Symphony was a shade too fast—not for the players but for the listener. Otherwise it would be difficult to propose betterments in interpretation or in performance. There was precisely the necessary limpidity for the early symphony, played by a much reduced orchestra. Thereafter there was a just crescendo to a dramatic conclusion.

The soloist was in perfect accord with the occasion and with his fellow artists. His mastery of tonal beauty and of technical requirements was devoted to a thoroughly musical homage. Mr. Piatigorsky, Dr. Koussevitzky and the orchestra were applauded with unaccustomed warmth by the Friday afternoon audience.

L. A. S.

A Well-Filled Birthday for Joseph Haydn

Three Symphonies, A Concerto, Conductor and 'Cellist, Sound His Praises

Tran Apr ✓

THE grumbling prophets were mistaken. Three symphonies and a concerto of Haydn—to disclose the full stature of the composer on the two hundredth anniversay of his birth—neither thinned nor bored the usual audience at the Symphony Concert. The upper balcony, believed by anxious dowagers to be the haunt of incorrigible young modernists, held the usual numbers; while below stairs no more places were empty than any spring-like Friday may disclose. Nor did more depart than ordinarily find a two-hour concert over-long for their attention—or their engagements. Indeed rather fewer sped early toward the doors. From the first entrance to the final exit of Dr. Koussevitzky applause was generous. Twice over the standing orchestra shared it. For the violoncellist in the Concerto, Mr. Piatigorsky, it was uncommonly hearty and persistent.

There was diversion, besides, for the eye—in the sight of the small orchestra that began the afternoon with Haydn's First Symphony, gradually expanding into the full orchestra—by the measure of the seventeen-nineties—that played his last. For the ear also came a moment of unexpected excitement. The First Symphony ended with a light-toned, gayly moving, simply patterned Presto. The following Symphony—in G major, of 1791 and full maturity—began with a grave and full-voiced Adagio. On the instant, and with a perceptible stir in the concert-room, the listeners had bridged a symphonic age. Once more Dr. Koussevitzky stood justified in his observance of anniversaries. He makes the most of such occasions. There is imagination—with a dash of showmanship—in his handling of them. A fragment from Haydn's choral music might have diversified the program. But there was no time to prepare the number from "The Seasons" that the conductor, last autumn, had in mind.

This First Symphony, written in Haydn's twenty-seventh year, was part of his first service to a nobleman. (The venerable and learned editor of the program-book had name and castle pat. Whoever he was, he preceded the later and more important Esterhazys.) It is scored for a little band of violins, violas and violoncellos, supplemented by two oboes and two horns. Supplemented rather than joined, since throughout the string quartet keeps the better part. A short Presto begins it; a shorter Presto ends it; between, for strings only, runs a brief Andante. Throughout the patterns are clear and simple; the musical ideas apt but little developed; the workmanship neat and light-fingered. The first Presto bustles amiably; the Andante sings gently; the Finale speeds gayly.

Suavities and graces, with no mood, save for a hint in the slower movement, other than desire to please. "Period music" as well, descending from the sons of Bach, but untroubled by any of the experiments in German Mannheim, uncrossed by any sure premonitions of the Haydn that at Esterház and, much more, in London was to be. Had the well-made, contented little Symphony borne any other signature, who in these nineteen-thirties—outside the omniscient archæologists—would have disagreed? Oftener the listener took thought of the cultivated taste in the Austrian princes employing such music-masters than of the music-master himself.

Then, as already noted, to the Haydn who worked in London in his sixties, in no twilight but at a belated noon. The theorists who would have every artist the product of environment, may reason as they like about the influence upon Haydn of life in a capital city in which he was honored and rewarded; of the freedom that his contract gave him; of other circumstances feeding his ambition and ripening his powers. Enough for us casual listeners that from this "Surprise" Symphony emerged the Haydn whose mature music has survived a hundred and forty years and countless fashions; bids fair to survive as many more. The Haydn who felt as well as patterned sang out of the slow introduction. The Haydn who was master-craftsman, fertile in invention, ready with resource, wrote the ensuing Vivace. No wonder that the pedants of the day, noting freedoms and artifices, counted him a dangerous modernist! Humor of a sort ran in him. By the tradition he gave it outlet in the crashing chord that interrupts the theme of the Andante. Listening Londoners heard it with amusement. Gentlemen of the press made much of it.

Perhaps we others are more pleased with the mingled fancy and craft playing through the succeeding variations; or the fine-tempered sonorities of the Minuet and Trio; even the fleet bravura of the Finale. In this anniversary program the "Surprise" Symphony may stand for the canonized Haydn—the composer who soon put by the gravities of the introduction; smiled genially out of the first movement; released a momentary humor in the second, then went on to melody, modulation and transformation, all of unfailing grace; struck off his Minuet in gallant style; with happy contrasts spiced his finale. In a word the Haydn who pleases through a Bostonian matinée in 1932 hardly a whit less than he did through a Londonian evening in 1791—and "the quality" present at both.

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For the end of the concert Dr. Koussevitzky reserved the climax of the afternoon—the Last Symphony, in D major written and produced at London in 1795, unplayed through ten years at Symphony Hall. Now, at last, Haydn stood forth as composer of power. Not of course, as we measure it with Beethoven, for example, or even with Mozart of the final symphonies. But of power as Haydn's later audiences understood the word; as our ears also heard, prepared through the afternoon by the conductor's progressive tutelage. The introductory Adagio sounded large and bold and tense and full. The succeeding Allegro abounded in unorthodox freedoms, in strokes that looked forward to a new breed of symphonists, even, in an instance or two, as far as this day of ours.

The variations of the Andante continued these freedoms. What we call the sentiment within the grace may well have seemed to the first audiences a proper emotion. The Minuet strode full-gaited and full-charged; the trio sounded the wistful note of the deeper-touched Haydn. The final Allegro was more than fleet pattern-weaving. Vigor propelled it. Modulations struck sparks, if not fire. In sum the Haydn of a hundred symphonies whose power over matter, form and manner ran at flood in the very Symphony in which he put them all by. It ran the richer for the just warmths, vigors and clarities of conductor and orchestra. They had played the First Symphony to charm with pellucid simplicities; the "Surprise" Symphony to set clear the familiar traits. And Haydn's music, first, last and all the time, is mirror to the merits—or the shortcomings—of those that play it.

The familiar Concerto for Violoncello had been middle piece between the two mature Symphonies. Let it pass in itself for proof of Haydn's adaptability and fertility in whatever form and for whatever purpose he chose to write; as evidence also of the sensitive ear with which he had listened to the virtuoso-'cellists of Prince Esterhazy's orchestra. For the while, moreover, Mr. Piatigorsky, playing, was more interesting than Haydn composing. A year ago when he was heard with the orchestra in Schumann's Concerto, he had barely recovered from a wasting sickness. Now he returned in full fettle. He sounded songful measures in a tone that never once sentimentalized them or overdrove the voice of an instrument sensitive above most to exaggeration. It was a poised tone as well, respectful of the purities of the ancient style yet sufficiently sensuous upon the modern ear.

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H. T. P.

SYMPHONY GIVES DAY TO HAYDN

First, Surprise and Last of His Symphonies Performed

Post Apr 2

Yesterday afternoon for the first time in its history and, no doubt, for the last, barring this evening's repetition, the Symphony Orchestra offered an entire programme of the music of Franz Josef Haydn. The occasion was the 200th anniversary of Haydn's birth. For the "Father of the Symphony," like the "Father of his Country," was born in the Year of Grace 1732.

FIRST, SURPRISE AND LAST

Since there are 104 well-authenticated symphonies of Haydn, Dr. Koussevitsky in making this all-Haydn programme had a wide range of choice. With his usual ingenuity in such matters, he selected the first of them in D major composed in 1759, and the last, in the same key, written in 1795, while between them he placed the ever-popular symphony "with the drum stroke," known in English-speaking countries as the "Surprise," and the Concerto for Violoncello with no less a virtuoso than Gregor Piatigorsky to play the solo part.

Now that the significance of C. P. E. Bach and of the Mannheim School is well understood, Haydn's claim to the fathership of the symphony is no longer technically valid. But in the sense that he was the first considerable symphonist, the first whose works in the form have remained consistently in the repertory and, for aught that we know, may stay there for yet another hundred years, the familiar appellation may still be said to apply to him.

First Light and Short

In view of the enormous development of the symphony and of orchestral music in general since Haydn's time, we have come to look upon even his ripest and maturest efforts as tentative. Set in the midst of the usual orchestral programme, a symphony of Haydn may well make this impression, may easily seem, if not antiquated, at least old-fashioned, harmonically meagre and thinly scored. But yesterday a surprising thing occurred.

The First Symphony, with which the programme began, is in very truth a symphony of a decidedly tentative sort. Between them its three movements fill hardly more than 10 minutes; the scoring is for strings and a pair each of oboes and horns. The musical content while not without charm, is undeniably slight.

MUSIC

Globe Apr 2

SYMPHONY HALL

Boston Symphony Orchestr

Franz Josef Haydn was bo March 31, 1732. Accordingly the pr gram of yesterday's Symphony co cert was devoted to his music. began with what is regarded as t first of his many symphonies, one D major, written in 1750, and end with the familiar one in the same k written in 1795, and the last he co posed. Between these works sto the "Surprise" symphony and concerto for violoncello, in whi Gregor Piatigorsky was the s player. Three symphonies on a s gle program must be very nearly t record at these concerts.

Most young musicians, both amate and professional, go through a sta of being supercilious about Hadyn. H music sounds so simple, and they ide tify the simple with the obvious, wi the naive, the childish in art. Event ally most of them discover that Hay is not so simple as he sounds, a perceive that the musical texture Tchaikovsky, Rimsky-Korsakoff a many another far more exciting, m sonorous, more modern compose work, is much more obvious and chi ish than that of Haydn's music.

Music Amiable

Haydn's music is always amia always pleasing, never melodrama never thrilling. But it wears w Yesterday's concert was one of most delightful in recent seaso There was cordial and prolonged a plausue after every number. Ho many works once felt as melodramat and thrilling have slumped into d oblivion while Haydn's masterpiec have continued to delight listeners t world over.

The little symphony with which t concert began had more than a hi toric interest. Its beautiful lucidi of style and its freshness and vigor substance made it appealing even listeners not interested in the tec nical problem of the evolution of t symphonic form, in which Hayd played a major role.

In the concerto for violoncello, in major, written in 1783, the warm and glow of the melodic style recal Mozart. This concerto is the best ev written for solo cello. Mr Piatigorsk the young Russian cellist whose de here last season made an exceptiona ly favorable impression, again prov himself a master of his instrume The cadenzas he used (were they h own?) were extraordinarily brillia technical displays, but not in t Haydn style.

The warmth and purity of tone, t exactness of pitch save for a fe slips on harmonics, the avoidance excessive portamento effects in h playing all set Mr Piatigorsky apa from and above most cellists. It is unfair to remember that the last previous performance here of this concerto was by Pablo Casals. Mr Casals' unequaled musicianship set a standard of taste and style that was not attained by Mr Piatigorsky. But it is possible that he may attain it in time, something one could prophesy of no other living cellist.

Breadth of Style

The two familiar symphonies, both written in maturity, showed that Haydn could be more than merely amiable and pleasing. In the last one, in D major, there is a breadth of style, an intensity of mood that recalls Beethoven. In both are passages quite comparable to Mozart. It is commonly said that Haydn learned much from Mozart, who was so obviously a greater genius. But it is perhaps equally true that Mozart learned much from Haydn, who was many years his senior.

The performance of all these works was brilliant and in the main perfectly euphonious. But Dr Koussevitzky often overstressed the strong beats of the rhythm and neglected the nuances of melodic line. A lighter touch is needed to avoid the clumsiness, the peasant awkwardness that mars some of this music for devotees of Mozartean elegance.

There are no concerts in the regular series this week, as the orchestra goes to New York.

P. R.

MUSIC

SYMPHONY CONCERT

Apr 2 Herald

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, given in Symphony hall yesterday afternoon, was in commemoration of Haydn's birthday, March 31, 1732. The concert began with his first symphony (1759), practically a string quartet with the addition of two oboes and two horns, which are used chiefly fo reinforcement here and there, and are silent in the andante. Then followed the symphony known as the "Surprise," his 94th and one of the Salomon series composed for London. Mr. Piatigorsky played the concerto in D major for violoncello. The concert ended with Haydn's last symphony, No. 104 (1795), one of the second series of the Salomon concerts.

It was meet and proper that the first and last symphonies of Haydn should be performed on this occasion It is always a pleasure to hear Mr. Piatigorsky. Four works by Haydn and three of them in D major? Only the brilliant performance of orchestra and soloist took away the reproach of inevitable monotony. And after all, in spite of the frequent occurrence of Haydn's name on the orchestra's programs, how little are we acquainted with his instrumental compositions! There are symphonies practically unfamiliar; some among his later ones before the Salomon set that are unknown. Arthur Nikisch allowed us to hear "The Bear" for the first time in Boston; "The Clock" and two other symphonies had only one performance; Dr. Koussevitzky delighted the audience by acquainting it with the symphony "with the horn call," but there are divertimenti by Haydn that are well worthy of performance and would display the ability and taste of the solo players. (In like manner Mozart's lesser works for a small orchestra are neglected by conductors in this country.)

Haydn's first symphony played with a reduced number of strings gave opportunity for the exquisite euphony and technic, elasticity of this section. As regards the contents, one recognized the characteristics of the later Haydn. The other symphonies chosen are so well known—were known to our maiden aunts in the 60s by four-hand arrangements for the piano—that it is hardly necessary to discuss them; yet it may be said if Aunt Lucinda and Aunt Vashti died long ago, the symphonies seem to have eternal youth, though an audience today does not find the "surprise" of the loud chord in the 94th overwhelming. As one said in the corridor yesterday, "We have had too many surprises in the contemporary works we have heard this season and last to be startled by Haydn."

Haydn wrote the violoncello concerto for his friend Anton Kraft, the capable solo violoncellist of Prince Esterhazy's orchestra. Would honest Anton have recognized the work yesterday? Several have tinkered it, adapted it to suit "modern taste," decked it with all manner of furbelows and frills to enhance the glory of the virtuoso. It would have been interesting to hear the concerto exactly as Haydn wrote it. Anton would have wondered at Mr. Piatigorsky's performance; praised his technical proficiency, admired the purity of his tone, the brilliance of his bravura, but might he not have said "This instrument, as it is played, sounds to me more like a violin than a violoncello"? and might he not have exclaimed now and then: "How sweet! Perhaps a little too sweet!"

The concert, which will be repeated tonight, gave the audience marked enjoyment. Conductor and orchestra were warmly appreciated and Mr. Piatigorsky was recalled several times.

The orchestra will be out of town next week. The program for April 15, 16 will be as follows: Mabel Daniels, "Exultate Deo," for chorus and orchestra. Dukelsky, "Epitaph," for soprano solo, chorus and orchestra—the orchestral music was suggested by the death of Diaghilev, and then a poem was fitted to it without apparent relation to the death (first time). Stravinsky, "Symphonie de Psaumes," for orchestra with chorus. Brahms, piano concerto No. 1, D minor (Myra Hess, pianist), and Three Hungarian Dances. The chorus will be the Cecilia, Arthur Fiedler, conductor.

Concert-Chronicle

Why Not Here? Trans. Apr 5

AFTERMATH of the Goethe Centenary may yet restore to the concert-hall Schumann's settings of "Scenes from 'Faust.'" The English, French and German journals that come to this department have abounded in anniversary articles. One, almost invariably, has recounted Goethe's influence on music. As certainly, Schumann's "Scenes" have been mentioned as a strangely neglected work, coming closer to "Faust" than many a derivative piece far oftener heard. Said the London Daily Telegraph, for example:

> Schumann's "Scenes from 'Faust'" are never heard nowadays. The work is unequal, and by general consensus of opinion the scenes he wrote first are much superior to the episodes added later, when he was already in the grip of the disease that killed him. The best, however, will stand comparison with his finest works, and in this year of Goethe celebration the British Broadcasting Corporation might well consider the advisability of reviving music first heard publicly during the centenary festivities of 1849.

So also might the Boston Symphony Orchestra with one or two pairs of choral concerts now become items in its annual routine, with the choirs of Harvard, Radcliffe and The Cecilia ready to bear their shares. And who could better be leader in the deed than Dr. Koussevitzky? He has brought back to the repertory many an overlooked music. He excels when an orchestra and a chorus are joined together. He answers sympathetically to Schumann. True, he will have next season a Brahms centenary on his hands. But that is more likely to be marked by a separate festival then celebrated in the regular course of the Symphony Concerts.

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tion in New England * * SATURDAY, APRIL 2, 1932

VELEZ AS STAR

Haydn's Memory Honored by Boston Symphony Program

By MOSES SMITH

Serge Koussevitzky, who is fond of festivals and memorial occasions, has arranged a miniature Haydn Festival for this week's Boston Symphony Orchestra concerts. Remembering that Franz Joseph Haydn was born just 200 years ago, on March 31, 1732, Mr. Koussevitzky set down three symphonies—no less!—and a cello concerto, for which Gregor Piatigorsky was called in as soloist.

Whether by coincidence or not, three of the works—the concerto and the first and last symphonies Haydn wrote in his long career—are in the key of D major; while the other symphony, the familiar "Surprise," is in the closely related key of G major. The fact that another symphony, in E-flat, was originally scheduled in place of the "Surprise" even lends plausibility to the guess that Mr. Koussevitzky actually planned such a remarkably unified program.

All of this harangue is by way of prelude to the opinion that the almost uncompromising insistence on a single tonality inevitably increased the tendency to monotony which poor old Haydn could scarcely sustain. It is not to say that the concert of yesterday was not highly enjoyable. But this was due as much to the admirable playing of the orchestra and the equally admirable interpretations of Koussevitzky as to Haydn's music, which is charming, delightful, infectious—but you can have too much of a good thing.

As to Piatigorsky, he played as master musician and persuasive poet. Using a more grateful vehicle than the Schumann concerto, in which he made his debut here last year, he coaxed out

of his instrument such sounds as some of us have believed it possessed, but which are all too rarely heard at the hands of the customary virtuoso.

The soloist was naturally received with considerable cordiality by the Friday matinee audience, which, indeed, enjoyed a sort of field day.

York only subscription audiences have heard the now celebrated performance of Liszt's "Faust Symphony" by Dr. Koussevitzky, the Boston Orchestra and a choir from the Harvard Glee Club. To open it to a wider public, it will be repeated at the last supplementary matinée of the season on Tuesday, April 19, in Symphony Hall. For this concert a certain number of seats are available at the box-office.

Contrary to expectation, Ravel's new Concerto for Piano and Orchestra will be heard this season at Symphony Hall. The composer, Dr. Koussevitzky and Mr. Stokowski have agreed upon a two-fold production of the piece in America—at the concerts of the Boston and of the Philadelphia Orchestra on Friday and Saturday, April 22 and 23. In Boston Mr. Sanromá, in Philadelphia Mr. Sylvan Levin, will be the pianist.

The Concerto was first played in Paris last January by Mlle. Marguerite Long, with the composer conducting. It is now going the round of European capitals, making no small stir wherever it is heard. Ravel intended it originally for production at Symphony Hall a year ago as tribute to Boston Orchestra on its fiftieth anniversary. He failed to complete it in time.

With Toch and with Stravinsky Mr. Sanromá has proved his ability with modern and exacting piano-parts. Nor has Dr. Koussevitzky let the grass grow under his feet.

SEE Page 179 for APRIL Comments

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For the end of the concert Dr. Koussevitzky reserved the climax of the afternoon—the Last Symphony, in D major written and produced at London in 1795, unplayed through ten years at Symphony Hall. Now, at last, Haydn stood forth as composer of power. Not of course, as we measure it with Beethoven, for example, or even with Mozart of the final symphonies. But of power as Haydn's later audiences understood the word; as our ears also heard, prepared through the afternoon by the conductor's progressive tutelage. The introductory Adagio sounded large and bold and tense and full. The succeeding Allegro abounded in unorthodox freedoms, in strokes that looked forward to a new breed of symphonists, even, in an instance or two, as far as this day of ours.

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ON EVENING AMERICAN *

Churches

Churches

PILGRIMAGE TO IRELAND IS POPULAR

Already nearly 300 Catholics have registered to leave Boston in June for the Eucharistic conference in Dublin, under the leadership of Cardinal O'Connell.

With two months yet to go, it is expected a record pilgrimage will be recorded. The steamship Samaria of the Cunard line is to transport the company, and those in charge advise all who are thinking

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uled in place of the "Surprise" even lends plausibility to the guess that Mr. Koussevitzky actually planned such a remarkably unified program.

All of this harangue is by way of prelude to the opinion that the almost uncompromising insistence on a single tonality inevitably increased the tendency to monotony which poor old Haydn could scarcely sustain. It is not to say that the concert of yesterday was not highly enjoyable. But this was due as much to the admirable playing of the orchestra and the equally admirable interpretations of Koussevitzky as to Haydn's music, which is charming, delightful, infectious—but you can have too much of a good thing.

As to Piatigorsky, he played as master musician and persuasive poet. Using a more grateful vehicle than the Schumann concerto, in which he made his debut here last year, he coaxed out

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SYMPHONY GIVES DAY TO HAYDN

First, Surprise and Last of His Symphonies Performed

Post Apr 2

Yesterday afternoon for the first time in its history and, no doubt, for the last, barring this evening's repetition, the Symphony Orchestra offered an entire programme of the music of Franz Josef Haydn. The occasion was the 200th anniversary of Haydn's birth. For the "Father of the Symphony," like the "Father of his Country," was born in the Year of Grace 1732.

FIRST, SURPRISE AND LAST

Since there are 104 well-authenticated symphonies of Haydn, Dr. Koussevitsky in making this all-Haydn programme had a wide range of choice. With his usual ingenuity in such matters, he selected the first of them in D major composed in 1759, and the last, in the same key, written in 1795, while between them he placed the ever-popular symphony "with the drum stroke," known in English-speaking countries as the "Surprise," and the Concerto for Violoncello with no less a virtuoso than Gregor Piatigorsky to play the solo part.

Now that the significance of C. P. E. Bach and of the Mannheim School is well understood, Haydn's claim to the fathership of the symphony is no longer technically valid. But in the sense that he was the first considerable symphonist, the first whose works in the form have remained consistently in the repertory and, for aught that we know, may stay there for yet another hundred years, the familiar appellation may still be said to apply to him.

First Light and Short

In view of the enormous development of the symphony and of orchestral music in general since Haydn's time, we have come to look upon even his ripest and maturest efforts as tentative. Set in the midst of the usual orchestral programme, a symphony of Haydn may well make this impression, may easily seem, if not antiquated, at least old-fashioned, harmonically meagre and thinly scored. But yesterday a surprising thing occurred.

The First Symphony, with which the programme began, is in very truth a symphony of a decidedly tentative sort. Between them its three movements fill hardly more than 10 minutes; the scoring is for strings and a pair each of oboes and horns. The musical content while not without charm, is undeniably slight.

But upon this First Symphony followed immediately the "Surprise" Symphony of 1791, and behold the opening Adagio seemed of an almost Wagnerian richness. Beside the First Symphony the "Surprise" is a masterpiece indeed.

Full and Sonorous

With interlude of the pretty Violoncello Concerto, played by Mr. Piatiagorsky, with the expected easy mastery and fine musicianship, the concert's close brought the Symphony of 1795, aforementioned. Wisely Dr. Koussevitsky had graduated his strings, employing a mere handful in the First Symphony and a somewhat larger body in the ensuing pieces, and now in this final Symphony the complete choir sat upon the stage. Here Haydn had written for the full woodwind of his time, for horns, trumpets and kettledrums, and the effect upon the ear was of a full and sonorous music, almost Beethovenish. For the moment the susceptible listener was half willing to believe that orchestral music had, indeed, gone no farther.

By Dr. Koussevitsky yesterday's programme was offered as homage to a great man. In conducting it he effaced himself. Yet was not the performance of each of the four pieces worthy of the highest possible praise? Certainly a warm, applauding audience seemed so to believe.

Trans Apr 2

Hitherto in Boston and in New York only subscription audiences have heard the now celebrated performance of Liszt's "Faust Symphony" by Dr. Koussevitzky, the Boston Orchestra and a choir from the Harvard Glee Club. To open it to a wider public, it will be repeated at the last supplementary matinée of the season on Tuesday, April 19, in Symphony Hall. For this concert a certain number of seats are available at the box-office.

SEE Page 179

Sat APRIL COMMENTS

MUSIC

Globe Apr 2

SYMPHONY HALL

Boston Symphony Orchestra

Franz Josef Haydn was born March 31, 1732. Accordingly the program of yesterday's Symphony concert was devoted to his music. It began with what is regarded as the first of his many symphonies, one in D major, written in 1750, and ended with the familiar one in the same key written in 1795, and the last he composed. Between these works stood the "Surprise" symphony and the concerto for violoncello, in which Gregor Piatigorsky was the solo player. Three symphonies on a single program must be very nearly the record at these concerts.

Most young musicians, both amateur and professional, go through a stage of being supercilious about Hadyn. His music sounds so simple, and they identify the simple with the obvious, with the naive, the childish in art. Eventually most of them discover that Haydn is not so simple as he sounds, and perceive that the musical texture of Tchaikovsky, Rimsky-Korsakoff and many another far more exciting, more sonorous, more modern composer's work, is much more obvious and childish than that of Haydn's music.

Music Amiable

Haydn's music is always amiable always pleasing, never melodramatic, never thrilling. But it wears well. Yesterday's concert was one of the most delightful in recent seasons. There was cordial and prolonged applausue after every number. How many works once felt as melodramatic and thrilling have slumped into dull oblivion while Haydn's masterpieces have continued to delight listeners the world over.

The little symphony with which the concert began had more than a historic interest. Its beautiful lucidity of style and its freshness and vigor of substance made it appealing even to listeners not interested in the technical problem of the evolution of the symphonic form, in which Haydn played a major role.

In the concerto for violoncello, in D major, written in 1783, the warmth and glow of the melodic style recalls Mozart. This concerto is the best ever written for solo cello. Mr Piatigorsky, the young Russian cellist whose debut here last season made an exceptionally favorable impression, again proved himself a master of his instrument. The cadenzas he used (were they his own?) were extraordinarily brilliant technical displays, but not in the Haydn style.

The warmth and purity of tone, the exactness of pitch save for a few slips on harmonics, the avoidance of excessive portamento effects in his playing all set Mr Piatigorsky apart from and above most cellists. It is unfair to remember that the last previous performance here of this concerto was by Pablo Casals. Mr Casals' unequaled musicianship set a standard of taste and style that was not attained by Mr Piatigorsky. But it is possible that he may attain it in time, something one could prophesy of no other living cellist.

Breadth of Style

The two familiar symphonies, both written in maturity, showed that Haydn could be more than merely amiable and pleasing. In the last one, in D major, there is a breadth of style, an intensity of mood that recalls Beethoven. In both are passages quite comparable to Mozart. It is commonly said that Haydn learned much from Mozart, who was so obviously a greater genius. But it is perhaps equally true that Mozart learned much from Haydn, who was many years his senior.

The performance of all these works was brilliant and in the main perfectly euphonious. But Dr Koussevitzky often overstressed the strong beats of the rhythm and neglected the nuances of melodic line. A lighter touch is needed to avoid the clumsiness, the peasant awkwardness that mars some of this music for devotees of Mozartean elegance.

There are no concerts in the regular series this week, as the orchestra goes to New York. P. R.

Contrary to expectation, Ravel's new Concerto for Piano and Orchestra will be heard this season at Symphony Hall. The composer, Dr. Koussevitzky and Mr. Stokowski have agreed upon a two-fold production of the piece in America—at the concerts of the Boston and of the Philadelphia Orchestra on Friday and Saturday, April 22 and 23. In Boston Mr. Sanromá, in Philadelphia Mr. Sylvan Levin, will be the pianist.

The Concerto was first played in Paris last January by Mlle. Marguerite Long, with the composer conducting. It is now going the round of European capitals, making no small stir wherever it is heard. Ravel intended it originally for production at Symphony Hall a year ago as tribute to Boston Orchestra on its fiftieth anniversary. He failed to complete it in time.

With Toch and with Stravinsky Mr. Sanromá has proved his ability with modern and exacting piano-parts. Nor has Dr. Koussevitzky let the grass grow under his feet.

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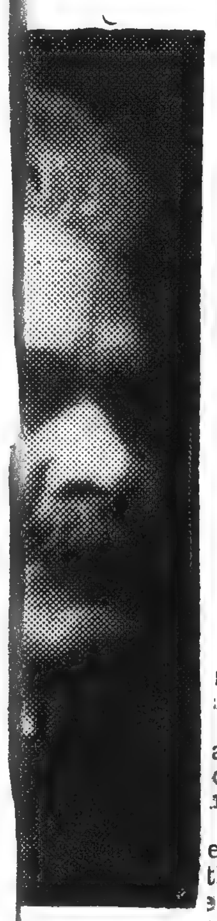
morrow



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USIC

MPHONY CONCERT

Herald

By PHILIP HALE

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prise" of the loud chord in the 94th overwhelming. As one said in the corridor yesterday, "We have had too many surprises in the contemporary works we have heard this season and last to be startled by Haydn."

Haydn wrote the violoncello concerto for his friend Anton Kraft, the capable solo violoncellist of Prince Esterhazy's orchestra. Would honest Anton have recognized the work yesterday? Several have tinkered it, adapted it to suit "modern taste," decked it with all manner of furbelows and frills to enhance the glory of the virtuoso. It would have been interesting to hear the concerto exactly as Haydn wrote it. Anton would have wondered at Mr. Piatigorsky's performance; praised his technical proficiency, admired the purity of his tone, the brilliance of his bravura, but might he not have said "This instrument, as it is played, sounds to me more like a violin than a violoncello"? and might he not have exclaimed now and then: "How sweet! Perhaps a little too sweet!"

The concert, which will be repeated tonight, gave the audience marked enjoyment. Conductor and orchestra were warmly appreciated and Mr. Piatigorsky was recalled several times.

The orchestra will be out of town next week. The program for April 15, 16 will be as follows: Mabel Daniels, "Exultate Deo," for chorus and orchestra. Dukelsky, "Epitaph," for soprano solo, chorus and orchestra—the orchestral music was suggested by the death of Diaghilev, and then a poem was fitted to it without apparent relation to the death (first time). Stravinsky, "Symphonie de Psaumes," for orchestra with chorus. Brahms, piano concerto No. 1, D minor (Myra Hess, pianist), and Three Hungarian Dances. The chorus will be the Cecilia, Arthur Fiedler, conductor.

Concert-Chronicle

Trans. Apr 2

Why Not Here?

AFTERMATH of the Goethe Centenary may yet restore to the concert-hall Schumann's settings of "Scenes from 'Faust.'" The English, French and German journals that come to this department have abounded in anniversary articles. One, almost invariably, has recounted Goethe's influence on music. As certainly, Schumann's "Scenes" have been mentioned as a strangely neglected work, coming closer to "Faust" than many a derivative piece far oftener heard. Said the London Daily Telegraph, for example:

> Schumann's "Scenes from 'Faust'" are never heard nowadays. The work is unequal, and by general consensus of opinion the scenes he wrote first are much superior to the episodes added later, when he was already in the grip of the disease that killed him. The best, however, will stand comparison with his finest works, and in this year of Goethe celebration the British Broadcasting Corporation might well consider the advisability of reviving music first heard publicly during the centenary festivities of 1849.

So also might the Boston Symphony Orchestra with one or two pairs of choral concerts now become items in its annual routine, with the choirs of Harvard, Radcliffe and The Cecilia ready to bear their shares. And who could better be leader in the deed than Dr. Koussevitzky? He has brought back to the repertory many an overlooked music. He excels when an orchestra and a chorus are joined together. He answers sympathetically to Schumann. True, he will have next season a Brahms centenary on his hands. But that is more likely to be marked by a separate festival then celebrated in the regular course of the Symphony Concerts.

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Boston Wares On New York Counters

Dr. Koussevitzky, Toch's Suite, And the Boston Orchestra, Harvard's Glee Club

THERE was only one novel number on the program that Dr. Koussevitzky and the Symphony Orchestra proffered to the Manhattanese last Thursday evening—Toch's "Bunte Suite," heard a fortnight before at Symphony Hall. About it Mr. Henderson wrote amusing paragraphs in The Sun: "Some suites are neither diversified nor agreeable. Toch's proved to be all that its name implied. There were capers, and meditations, antics and reflections. Such are the uses of diversity. One must expect a 'Bunte Suite' to be sprung full grown from a high-brow. This one is a sample of modernist music arrayed on the side of good humor, spiced with a passing sprinkle of sentiment, and published in idiom which does not shun vulgarity.

"The first movement is entitled march tempo and is just a hustling piece of street-parade music dressed up in theatrical instrumentation. It is well made and goes to its little point with directness. Then comes an adagio expressivo, a thing of which no true modernist should be guilty. Yet here is a movement replete with delicate sentiment made known in ingenious musical phraseology. It is excellently conceived and successfully built. The marionette dance which follows is another outbreak of slatternly gayety, the sort of thing one might expect from marionettes born and brought up in the slums and bent on kicking up their heels in polite society. The 'Galante Passacaglia' is another demonstration of Toch's command of the materials of modernist art. It is delightful in melodic eccentricity, in harmonic surprise and clearness of outline.

"The finale is called 'Carousel,' and it is riotous, jolly and—like the marionette dance—something that did not originate among those present. It is just the outbreak of a holiday crowd riding the hobby-horses of tradition. The Bostonians performed this music with gusto and with a technical skill quite compelling The audience swallowed the suite with avidity and applauded it long and loudly. Toch had another public success similar to that of his Piano-Concerto."

Merit Renewed

The other items on the conductor's program were Debussy's "Afternoon of A Faun"; Strauss's "Till Eulenspiegel"; Chaikovsky's Fifth Symphony. About the performance of all three The Times wrote warmly — of Debussy's piece: "Whether the performance was only equal to an earlier one given here by Mr. Koussevitzky and his men or wheher the mystery of the music itself was responsible for its new revelation, it is enough to say that no conductor or orchestra that we remember has accomplished as much with Debussy's score."

Again of the pieces from Strauss and Chaikovsky: "It is enough to record the event under consideration, and the enthusiasm of the audience, and the demonstration, again, from a different point of view than those of Toch and Debussy, of superlative qualities in leader and orchestra. Chaikovsky's symphony, of which Mr. Koussevitzky always gives an inspiring reading, opened still another perspective. The audience applauded, yelled, cheered."

Dr. Davison's Young Men

At Town Hall, last Wednesday evening, the Harvard Glee Club, "in unusual numbers," gave its annual concert in New York. Almost all the assembled pieces were those sung by the choir at its concert in Symphony Hall last December—from Beethoven, Bach and Brahms; Palestrina, Byrd and Morley; Fauré, Sullivan and English folk-song. The audience, in contrast, was "large and brilliant," such as the club has learned to expect in New York and to renounce in Boston. Writing of "the high musical quality" of the concert, H. H. in The Times said a true word about Dr. Davison's work and its influence:

"This musical quality and dignity must also have emphasized to those listeners who remembered the beginning of his régime, the magnitude of Dr. Davison's achievement, if they recalled how radical was his departure from the precedents of college singing; how strange to undergraduate lips such names as Palestrina and Lasso; and what astonished wonder (by no means entirely sympathetic at first) attended the introduction of sixteenth-century polyphony to a group of young men and alumni blithely content with far simpler matters. All that is now a tale that is told; the Harvard Glee Club has taken its place among the fine male choruses of the world. But the improvement of undergraduate programs everywhere in the last decade is probably due more to Dr. Davison's work than to any other single factor."

The Herald-Tribune printed this paragraph of detailed comment: "The performance was musicianly and expressive, marked by nicety of shading and instant responsiveness to Dr. Davison's interpretive intentions in tempo and dynamics. The tone-quality was smooth and well blended, of commendable warmth and richness; while not of an unlimited variety of color. The chorus from Beethoven had clear outline and detail, although a more vigorous and outspoken pronouncement of this hymn of praise would have been in order. But there was no lack of gusto in the singing of the selections from 'The Mikado.' In the number from Palestrina the club again showed its skill in singing polyphonic music, and the item from Brahms was one of the most laudably performed numbers on the program from the interpretive point of view."

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
MAR 23 1932

Copland's Music Awarded Palm as Best of the Week

Boston Symphony's 59th Anniversary Offerings Enthrall; Italians Ban Atonality.

By W. J. HENDERSON

THERE have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the 50th year of the Boston Symphony orchestra. The date of the semi-centennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia orchestra.

All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copland. The music of the gifted German was perhaps more disputable in its proclamation, while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it.

Glad news comes from Italy by way of Mr. Respighi, who has arrived to superintend the production of his mystery, "Maria Egiziaca." Mr. Respighi has said that atonality is dead among Italian composers and that they are returning to old ways. Now there ought not to be any solid objection to atonality, which is a term made to signify the freedom of music from the domination of a ruling tonality. There can be no reasonable ground for declaring that a composer must not rove around from key to key with complete disregard of the classic relationships. The cold truth is that not more than one lay hearer in a thousand will know that he is doing it. Beginning a composition in one key and ending in another is not new, nor is it imperative.

But when the musician introduces his principal theme and we find that it lacks all melodic unity because it does not stay in any one key for more than half a measure, we find our ears unequal to the task of following it. Perhaps it is that kind of atonality that Mr. Respighi means. At any rate, we may be sure that, if it is shunned, Ialian music will recover its native idiom, which it has striven to set aside in favor of northern brain products.

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SOME interesting conversations followed the productions of the Copland and Hindemith works. One gentleman, who contemplates with regret, indeed, one might say even views with alarm, the propaganda for modernistic music, voiced his sorrow that such music was performed at all. He hoped that its day was nearly over, and he will without doubt rejoice greatly when he reads what Respighi has said about the death of atonality in Italy.

Another gentleman unhesitatingly condemned the Hindemith composition as commonplace and vulgar. That commentator was a determined modernist, and, although he went into no details, one suspected that his objection to the "Concert Music" was derived from its liberal employment of old tonalities and key relationships and its introduction of such time-worn devices as a fugue. You see, it would take an almost superhuman ingenuity to write a fugue in atonal music; in canonic composition the rule of the key is tyrannical.

This traveler along the musical highways found the Hindemith composition interesting and in moments even beautiful. Possibly the modernist who condemned it was offended by the composer's proclamation of a sustained lyric melody of the sort originated by the early fathers who dwelt in the country of the olive and the grape.

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THE WRITER of these rambling reflections came out of the glare of new ideas with the suspicion that the New York composer had the best of the argument. Perhaps Mr. Copland's music lacked the technical expertness and professional routine of the other music, but it had much more of the adventurous spirit of the voyager into new territory and of the irresponsibility of unbridled enthusiasms. Or shall we descend to the speech of the byways and assert that Mr. Copland recklessly said what chanced to come into his mind and did not give a continental whether it was high art or not?

The score had juice in it, sometimes bitter, sometimes sweet, but at any rate, liquid. One gets a bit impatient with the sawdust stuff that comes out of the mills of the present gods of music. The worthlessness of the bulk of this music is the result of the inability of most of the modernists to perceive that they are impoverishing their own art by refusing to mingle the old materials with the new. They labor under the delusion that they can create an entirely new art. This is something that has not yet been done in any of the fields in which man has sought for expression of his ideals of beauty.

THIS CLIPPING FROM
LOS ANGELES, CAL.
EXAMINER
MAR [illegible] 1932

Words and Music

By Deems Taylor

THE Boston Symphony Orchestra ~~celebrated its~~ fiftieth anniversary two years ago with a composition shower. From all over the world came works from eminent composers, written in honor of the Bostonians' birthday party. So many were there, in fact, that Koussevitzky and his men must have been sitting up nights ever since, trying to get them all played off. Only a week or so ago did the band complete the list with a *Symphonic Ode* by Aaron Copland.

At least Koussevitzky is not selfish. He lets other conductors play with his birthday presents. Recently in New York, for instance, Molinari and the Philadelphia Orchestra presented a work by Ottorino Respighi that had been custom-made for the Back Bay Semi-centennial.

It is called *Metamorphoseon modi XII*—a super-elegant way of saying "theme with twelve variations." The main theme, started almost without preliminaries and curiously akin to the Shepherd's tune at the opening of the last act of *Tristan*, pursues a stormy and adventurous career that taxes the resources of an augmented modern orchestra, including a pipe organ.

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THE trouble with variations is that they are, unless disguised, too small a form for the use to which they are usually put. Played on a piano, or by a chamber ensemble, a set of variations may be absorbingly interesting; the comparative monotony of tone color is relieved by the variety of shapes in which the main theme appears. But when a set of ten, twelve, or fourteen variations is assigned to a symphony orchestra, the constant shifting of color, as well as the permutations and transmutations of the material, is too much. The variations have got to be short, unless the piece is to last all night; and the result is an inevitable impression of scrappiness. The composer is made to sound short-breathed and tentative.

One has the impression of hearing a salesman offering samples of his wares: "Now here's something you might like; simple, but good (24 bars; full stop). Or perhaps you'd like something a trifle more elaborate (32 bars; full stop). No? Well, try this one (28 bars; full stop); or this (16 bars; full stop)"—and so on. No sooner has the musical thought begun to develop than it is cut off, in the bloom of its youth, to make room for another idea.

* * *

STRAUSS solves the problem most successfully in *Don Quixote*, where he avoids jerkiness by leaving out the full stops—a simple device, but an effective one. His variations take their place as parts of what is virtually a continuous and carefully structured development of a single theme.

Respighi tries another plan. His first two variations are enough alike, in mood and development, to correspond roughly to the first movement of a symphony. The next two form, approximately, a slow movement, and the fifth and sixth are equivalent to a scherzo. After that, however, he lets nature take its course, sometimes running one variation into another so that it is hard to tell when one leaves off and the other begins. Except to those in whose veins runs a strain of detective blood this is, of course, of no consequence.

Even so, the *Metamorphoseon* lack something of the cohesiveness that one instinctively expects in a major work for grand orchestra. Which did not prevent my enjoying them exceedingly, and looking forward to hearing them again.

* * *

RESPIGHI was present to hear his piece played, acknowledging the applause it occasioned by bowing from his place in a first tier box on the right (thereby causing numerous persons in the dress circle and balcony seats on the right to come perilously near to breaking their necks). He had to bow three times. I suspect New York of liking him as well as his music.

THIS CLIPPING FROM
N. Y. World-Telegram
MAR 23 1932

Celebrants of Centenary Neglect Goethe in Music

"Faust Symphony," by Liszt, Among Greatest of Compositions Evoked by Poet's Work Unaccountably Neglected at Present.

By PITTS SANBORN.

WHILE the centenary of Goethe's death is being observed in various ways, commemorative music has been mainly silent, except for the performance by the Philharmonic-Symphony last autumn of the incidental music composed by Beethoven for Goethe's tragedy "Egmont." And yet Goethe inspired several composers to write works which clamor to be heard, especially at such a season.

One that has been persistently neglected by local orchestras for years and is unaccountably neglected today is the "Faust Symphony" of Liszt. To call this symphony the greatest composition that Goethe's "Faust" has begotten might be open to debate.

Vocal Ending Awkward.

Still, that it stands in the front rank of such works few would question. Moreover, it is so far from being hackneyed that a worthy performance would be welcome from any point of view.

Liszt called the work "A Faust Symphony in Three Character Pictures (after Goethe)." The "character pictures" are, respectively, entitled "Faust," "Gretchen" and "Mephistopheles." The symphony ends with an "andante mistico" for male chorus and tenor solo. Gretchen has become Faust's redeemer.

It is perhaps this vocal ending which is a stumbling block to more frequent performances of the symphony. However, it is sometimes omitted. Indeed, it did not exist in the original version as completed by Listz in 1854. He added it when he revised the score in 1857.

More Mindful in Boston.

The Boston Symphony Orchestra in Boston has been more mindful of the peculiar demands of Goethe's "Faust" than any of our local purveyors of music. Last week's concert by that orchestra was dedicated to the memory of Johann Wolfgang von Goethe, offering as program Wagner's "A Faust overture" and Liszt's "A Faust Symphony."

The Boston orchestra will revisit New York next month. Let us hope that Mr. Koussevitzky will not fail to present this program over here. It is appropriate to the season and to the distinguished standing of the organization that he heads.

THIS CLIPPING FROM
N. Y. EVE. POST
25 1932

Liszt's "Faust" Symphony will be revived in honor of Goethe at the closing concert of the Boston Symphony Orchestra in New York this season in Carnegie Hall, April 9.

THIS CLIPPING FROM
NEW YORK JOURNA
MAR 26 1932

A member of the Boston Symphony Orchestra, reminiscing the other day, recalled how his temperament saved him a million dollars....It was during the hectic days of 1929, when he had made enormous paper profits, especially in Nash...One day he got into a row with one of the partners of the house in which he had his account because he called Chicago. Annoyed, he ordered his account sold out. And the big thing is that he hasn't gone back into the market since...Funny about Telephone. Those bullish on it say the stock is worth $125 a share. The bears come back and say $95 is plenty...Well, the stock is nearly half way between these figures, which seems like a fair compromise.

THIS CLIPPING FROM
TORONTO, CAN.
GLOBE
MAR 26 1932

Bach's B-Minor Mass will be give in Boston tomorrow by the Bosto Symphony Orchestra, the Harvar Glee Club, and the Radcliffe Chora Society, under Koussevitzky. Ther will be two sessions, beginning at 4.3 and 8.30, with a dinner interval be tween.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION
MAR [illegible] 1932

Illustrious Half Century

Boston Symphony Orchestra Founded by Maj. Higginson in 1881.

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Maj. Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world.

He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty.

In his 84th year, the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which as indefinable as the genius which directs them.

The full chronology of the conductors follows: George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924; Serve Koussevitzky, 1924.

THIS CLIPPING FROM
N. Y. Herald-Tribune
MAR 27 1932

Harvard Singers Plan Trip

Glee Club to Appear in New York Next Week During Vacation Tour

Special to the Herald Tribune

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Boston Wares On New York Counters

Dr. Koussevitzky, Toch's Suite, And the Boston Orchestra, Harvard's Glee Club

THERE was only one novel number on the program that Dr. Koussevitzky and the Symphony Orchestra proffered to the Manhattanese last Thursday evening—Toch's "Bunte Suite," heard a fortnight before at Symphony Hall. About it Mr. Henderson wrote amusing paragraphs in The Sun: "Some suites are neither diversified nor agreeable. Toch's proved to be all that its name implied. There were capers and meditations, antics and reflections. Such are the uses of diversity. One must expect a 'Bunte Suite' to be sprung full grown from a high-brow. This one is a sample of modernist music arrayed on the side of good humor, spiced with a passing sprinkle of sentiment, and published in idiom which does not shun vulgarity.

"The first movement is entitled march tempo and is just a hustling piece of street-parade music dressed up in theatrical instrumentation. It is well made and goes to its little point with directness. Then comes an adagio expressivo, a thing of which no true modernist should be guilty. Yet here is a movement replete with delicate sentiment made known in ingenious musical phraseology. It is excellently conceived and successfully built. The marionette dance which follows is another outbreak of slatternly gayety, the sort of thing one might expect from marionettes born and brought up in the slums and bent on kicking up their heels in polite society. The 'Galante Passacaglia' is another demonstration of Toch's command of the materials of modernist art. It is delightful in melodic eccentricity, in harmonic surprise and clearness of outline.

"The finale is called 'Carousel,' and it is riotous, jolly and—like the marionette dance—something that did not originate among those present. It is just the outbreak of a holiday crowd riding the hobby-horses of tradition. The Bostonians performed this music with gusto and with a technical skill quite compelling. The audience swallowed the suite with avidity and applauded it long and loudly. Toch had another public success similar to that of his Piano-Concerto."

Merit Renewed

The other items on the conductor's program were Debussy's "Afternoon of A Faun"; Strauss's "Till Eulenspiegel"; Chaikovsky's Fifth Symphony. About the performance of all three The Times wrote warmly — of Debussy's piece: "Whether the performance was only equal to an earlier one given here by Mr. Koussevitzky and his men or wheher the mystery of the music itself was responsible for its new revelation, it is enough to say that no conductor or orchestra that we remember has accomplished as much with Debussy's score."

Again of the pieces from Strauss and Chaikovsky: "It is enough to record the event under consideration, and the enthusiasm of the audience, and the demonstration, again, from a different point of view than those of Toch and Debussy, of superlative qualities in leader and orchestra. Chaikovsky's symphony, of which Mr. Koussevitzky always gives an inspiring reading, opened still another perspective. The audience applauded, yelled, cheered."

Dr. Davison's Young Men

At Town Hall, last Wednesday evening, the Harvard Glee Club, "in unusual numbers," gave its annual concert in New York. Almost all the assembled pieces were those sung by the choir at its concert in Symphony Hall last December—from Beethoven, Bach and Brahms; Palestrina, Byrd and Morley; Fauré, Sullivan and English folk-song. The audience, in contrast, was "large and brilliant," such as the club has learned to expect in New York and to renounce in Boston. Writing of "the high musical quality" of the concert, H. H. in The Times said a true word about Dr. Davison's work and its influence:

"This musical quality and dignity must also have emphasized to those listeners who remembered the beginning of his régime, the magnitude of Dr. Davison's achievement, if they recalled how radical was his departure from the precedents of college singing; how strange to undergraduate lips such names as Palestrina and Lasso; and what astonished wonder (by no means entirely sympathetic at first) attended the introduction of sixteenth-century polyphony to a group of young men and alumni blithely content with far simpler matters. All that is now a tale that is told; the Harvard Glee Club has taken its place among the fine male choruses of the world. But the improvement of undergraduate programs everywere in the last decade is probably due more to Dr. Davison's work than to any other single factor."

The Herald-Tribune printed this paragraph of detailed comment: "The performance was musicianly and expressive, marked by nicety of shading and instant responsiveness to Dr. Davison's interpretive intentions in tempo and dynamics. The tone-quality was smooth and well blended, of commendable warmth and richness; while not of an unlimited variety of color. The chorus from Beethoven had clear outline and detail, although a more vigorous and outspoken pronouncement of this hymn of praise would have been in order. But there was no lack of gusto in the singing of the selections from 'The Mikado.' In the number from Palestrina the club again showed its skill in singing polyphonic music, and the item from Brahms was one of the most laudably performed numbers on the program from the interpretive point of view."

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
MAR 23 1932

Copland's Music Awarded Palm as Best of the Week

Boston Symphony's 59th Anniversary Offerings Enthrall; Italians Ban Atonality.

By W. J. HENDERSON

THERE have been many observances of anniversaries, but music has enjoyed none of such prolonged delight as that of the 50th year of the Boston Symphony orchestra. The date [illegible] semi-centennial fell in 1931; we are still listening to the compositions prepared for the festival. Three of them have fallen upon our ears within a week. These were Aaron Copland's "Symphonic Ode," Paul Hindemith's "Concert Music" for strings and brass, both presented by the Boston musicians, and Ottorino Respighi's "Metamorphosen," performed by the Philadelphia orchestra.

All three of the compositions proved to be well worth hearing, but it can hardly be doubted that the palm must be awarded to Mr. Copland. The music of the gifted German was perhaps more disputable in its proclamation, while the Italian master's score gave the impression of hard work and a grand marshaling of methods with a modicum of spontaneity. However, it may sound better the next time we hear it.

Glad news comes from Italy by way of Mr. Respighi, who has arrived to superintend the production of his mystery, "Maria Egiziaca." Mr. Respighi has said that atonality is dead among Italian composers and that they are returning to old ways. Now there ought not to be any solid objection to atonality, which is a term made to signify the freedom of music from the domination of a ruling tonality. There can be no reasonable ground for declaring that a composer must not rove around from key to key with complete disregard of the classic relationships. The cold truth is that not more than one lay hearer in a thousand will know that he is doing it. Beginning a composition in one key and ending in another is not new, nor is it imperative.

But when the musician introduces his principal theme and we find that it lacks all melodic unity because it does not stay in any one key for more than half a measure, we find our ears unequal to the task of following it. Perhaps it is that kind of atonality that Mr. Respighi means. At any rate, we may be sure that, if it is shunned, Ialian music will recover its native idiom, which it has striven to set aside in favor of northern brain products.

* * *

SOME interesting conversations followed the productions of the Copland and Hindemith works. One gentleman, who contemplates with regret, indeed, one might say even views with alarm, the propaganda for modernistic music, voiced his sorrow that such music was performed at all. He hoped that its day was nearly over, and he will without doubt rejoice greatly when he reads what Respighi has said about the death of atonality in Italy.

Another gentleman unhesitatingly condemned the Hindemith composition as commonplace and vulgar. That commentator was a determined modernist, and, although he went into no details, one suspected that his objection to the "Concert Music" was derived from its liberal employment of old tonalities and key relationships and its introduction of such time-worn devices as a fugue. You see, it would take an almost superhuman ingenuity to write a fugue in atonal music; in canonic composition the rule of the key is tyrannical.

This traveler along the musical highways found the Hindemith composition interesting and in moments even beautiful. Possibly the modernist who condemned it was offended by the composer's proclamation of a sustained lyric melody of the sort originated by the early fathers who dwelt in the country of the olive and the grape.

* * *

THE WRITER of these rambling reflections came out of the glare of new ideas with the suspicion that the New York composer had the best of the argument. Perhaps Mr. Copland's music lacked the technical expertness and professional routine of the other music, but it had much more of the adventurous spirit of the voyager into new territory and of the irresponsibility of unbridled enthusiasms. Or shall we descend to the speech of the byways and assert that Mr. Copland recklessly said what chanced to come into his mind and did not give a continental whether it was high art or not?

The score had juice in it, sometimes bitter, sometimes sweet, but at any rate, liquid. One gets a bit impatient with the sawdust stuff that comes out of the mills of the present gods of music. The worthlessness of the bulk of this music is the result of the inability of most of the modernists to perceive that they are impoverishing their own art by refusing to mingle the old materials with the new. They labor under the delusion that they can create an entirely new art. This is something that has not yet been done in any of the fields in which man has sought for expression of his ideals of beauty.

THIS CLIPPING FROM
LOS ANGELES, CAL.
EXAMINER
MAR 23 1932

Words and Music

By Deems Taylor

THE Boston Symphony Orchestra ~~celebrated its~~ fiftieth anniversary two years ago with a composition shower. From all over the world came works from eminent composers, written in honor of the Bostonians' birthday party. So many were there, in fact, that Koussevitzky and his men must have been sitting up nights ever since, trying to get them all played off. Only a week or so ago did the band complete the list with a *Symphonic Ode* by Aaron Copland.

At least Koussevitzky is not selfish. He lets other conductors play with his birthday presents. Recently in New York, for instance, Molinari and the Philadelphia Orchestra presented a work by Ottorino Respighi that had been custom-made for the Back Bay Semicentennial.

It is called *Metamorphoseon modi XII*—a super-elegant way of saying "theme with twelve variations." The main theme, started almost without preliminaries and curiously akin to the Shepherd's tune at the opening of the last act of *Tristan*, pursues a stormy and adventurous career that taxes the resources of an augmented modern orchestra, including a pipe organ.

* * *

THE trouble with variations is that they are, unless disguised, too small a form for the use to which they are usually put. Played on a piano, or by a chamber ensemble, a set of variations may be absorbingly interesting; the comparative monotony of tone color is relieved by the variety of shapes in which the main theme appears. But when a set of ten, twelve, or fourteen variations is assigned to a symphony orchestra, the constant shifting of color, as well as the permutations and transmutations of the material, is too much. The variations have got to be short, unless the piece is to last all night; and the result is an inevitable impression of scrappiness. The composer is made to sound short-breathed and tentative.

One has the impression of hearing a salesman offering samples of his wares: "Now here's something you might like; simple, but good (24 bars; full stop). Or perhaps you'd like something a trifle more elaborate (32 bars; full stop). No? Well, try this one (28 bars; full stop); or this (16 bars; full stop)"—and so on. No sooner has the musical thought begun to develop than it is cut off, in the bloom of its youth, to make room for another idea.

* * *

STRAUSS solves the problem most successfully in *Don Quixote*, where he avoids jerkiness by leaving out the full stops—a simple device, but an effective one. His variations take their place as parts of what is virtually a continuous and carefully structured development of a single theme.

Respighi tries another plan. His first two variations are enough alike, in mood and development, to correspond roughly to the first movement of a symphony. The next two form, approximately, a slow movement, and the fifth and sixth are equivalent to a scherzo. After that, however, he lets nature take its course, sometimes running one variation into another so that it is hard to tell when one leaves off and the other begins. Except to those in whose veins runs a strain of detective blood this is, of course, of no consequence.

Even so, the *Metamorphoseon* lack something of the cohesiveness that one instinctively expects in a major work for grand orchestra. Which did not prevent my enjoying them exceedingly, and looking forward to hearing them again.

* * *

RESPIGHI was present to hear his piece played, acknowledging the applause it occasioned by bowing from his place in a first tier box on the right (thereby causing numerous persons in the dress circle and balcony seats on the right to come perilously near to breaking their necks). He had to bow three times. I suspect New York of liking him as well as his music.

THIS CLIPPING FROM
N. Y. World-Telegram
MAR 23 1932

Celebrants of Centenary Neglect Goethe in Music

"Faust Symphony," by Liszt, Among Greatest of Compositions Evoked by Poet's Work Unaccountably Neglected at Present.

By PITTS SANBORN.

WHILE the centenary of Goethe's death is being observed in various ways, commemorative music has been mainly silent, except for the performance by the Philharmonic-Symphony last autumn of the incidental music composed by Beethoven for Goethe's tragedy "Egmont." And yet Goethe inspired several composers to write works which clamor to be heard, especially at such a season.

One that has been persistently neglected by local orchestras for years and is unaccountably neglected today is the "Faust Symphony" of Liszt. To call this symphony the greatest composition that Goethe's "Faust" has begotten might be open to debate.

Vocal Ending Awkward.

Still, that it stands in the front rank of such works few would question. Moreover, it is so far from being hackneyed that a worthy performance would be welcome from any point of view.

Liszt called the work "A Faust Symphony in Three Character Pictures (after Goethe)." The "character pictures" are, respectively, entitled "Faust," "Gretchen" and "Mephistopheles." The symphony ends with an "andante mistico" for male chorus and tenor solo. Gretchen has become Faust's redeemer.

It is perhaps this vocal ending which is a stumbling block to more frequent performances of the symphony. However, it is sometimes omitted. Indeed, it did not exist in the original version as completed by Listz in 1854. He added it when he revised the score in 1857.

More Mindful in Boston.

The Boston Symphony Orchestra in Boston has been more mindful of the peculiar demands of Goethe's "Faust" than any of our local purveyors of music. Last week's concert by that orchestra was dedicated to the memory of Johann Wolfgang von Goethe, offering as program Wagner's "A Faust overture" and Liszt's "A Faust Symphony."

The Boston orchestra will revisit New York next month. Let us hope that Mr. Koussevitzky will not fail to present this program over here. It is appropriate to the season and to the distinguished standing of the organization that he heads.

THIS CLIPPING FROM
N. Y. EVE. POST
MAR 25 1932

Liszt's "Faust" Symphony will be revived in honor of Goethe at the closing concert of the Boston Symphony Orchestra in New York this season in Carnegie Hall, April 9.

THIS CLIPPING FROM
NEW YORK JOURNA
MAR 26 1932

A member of the Boston Symphony Orchestra, reminiscing the other day, recalled how his temperament saved him a million dollars....It was during the hectic days of 1929, when he had made enormous paper profits, especially in Nash...One day he got into a row with one of the partners of the house in which he had his account because he called Chicago. Annoyed, he ordered his account sold out. And the big thing is that he hasn't gone back into the market since...Funny about Telephone. Those bullish on it say the stock is worth $125 a share. The bears come back and say $95 is plenty...Well, the stock is nearly half way between these figures, which seems like a fair compromise.

THIS CLIPPING FROM
TORONTO, CAN.
GLOBE
MAR 26 1932

Bach's B-Minor Mass will be give in Boston tomorrow by the Bosto Symphony Orchestra, the Harvar Glee Club, and the Radcliffe Chora Society, under Koussevitzky. Ther will be two sessions, beginning at 4.3 and 8.30, with a dinner interval between.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION
MAR 25 1932

Illustrious Half Century

Boston Symphony Orchestra Founded by Maj. Higginson in 1881.

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Maj. Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world.

He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty.

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THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

MAR 26 1932

Musical Notes

WAGNER-LISZT FAUST SYMPHONIES

To mark the centennial of Goethe, Dr. Koussevitsky ordained for recent Boston Symphony concerts a program which consisted of Wagner's "Faust-Overture" and Liszt's "Faust" Symphony.

Wagner's Overture is of interest chiefly for its forecasts of the later master of music-drama. Liszt's symphony is of interest for the same reason; but also for others. It would be difficult to overestimate the extent or the importance of Wagner's debt to Liszt. This debt included not only moral and material assistance, the influence of a great name in getting works performed and in spreading the Wagnerian gospel; it included also actual musical material and methods. In the "Faust" Symphony you may discover motifs of the "Ring" and even of "Parsifal." The generosity of Liszt was paralleled only by the ingratitude of Wagner.

It is true that Wagner did more with the material. But this "Faust" Symphony is surely the strongest evidence that can be adduced in support of the contention that Liszt is among the great composers not only historically, as a sort of artistic "angel" to Wagner, but actually by virtue of his own output.

You may prefer Wagner's characterization of Faust to Liszt's, if only because it is so much shorter; you may grow restive under the bombast of the first movement of the symphony and the garrulousness of this and of the third. But you can hardly deny that Liszt has succeeded, with the simplest means, in establishing a mood in those preluding measures of the "Faust" section; that Mephistopheles's mocking is cleverer and more amusing than that of Strauss's critics; that there is dramatic value in the return of the Gretchen idea in the third movement, and that the concluding measures of the symphony are impressive, or, above all, that the tender love music of the second movement stands isolated and unapproached.

Is not Liszt's career a tragedy? He was so much more than a virtuoso of the piano; though his showmanship in this field perhaps contains the key to a weakness in his character. One of the most gifted originative artists in the history of music, he failed to bring his possibilities to full realization. Partly, perhaps, because of his generosity; he was always busy doing things for other people. But more, we feel, because he lacked two qualities—sincerity and taste. He could not resist the temptation to show off, to astonish, to take the easy way. This easy way led him astray from the path of his highest achievement.

Dr. Koussevitzky and the orchestra did themselves honor in thus doing honor to Goethe. It was keenness for the task, no doubt, that betrayed them here and there into raggedness. For on the whole, it would be difficult to imagine a more eloquent or virtuosic proclamation of Goethe's greatness. In the "Faust" Symphony, devoted and efficient assistance was rendered by a chorus from the Harvard Glee club, Dr. A. T. Davison, conductor, and by Rulon Y. Robison, tenor. The success was conspicuous.

THI' CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAR 26 1932

SYMPHONY ORCHESTRA WILL CLOSE ITS SEASON IN A BLAZE OF GLORY

The Springfield Symphony orchestra will celebrate the successful conclusion of its tenth season by presenting the Boston Symphony orchestra in the Auditorium, Wednesday evening, April 6, in what promises to be the greatest symphony concert ever given in Springfield. The program has been made up by Dr Koussivitzky in accordance with the expressed wishes of his Springfield admirers and they are delighted with it, for it includes two modern works which are considered among the most brilliant interpretations of the Boston Symphony orchestra under Dr Koussevitzky, as well as what is generally regarded as the greatest symphony ever written, Beethoven's magnificent "Eroica."

The return of the Boston Symphony orchestra to the Auditorium, April 6, marks its first appearance in an evening concert in Springfield since 1917. It is especially appropriate that the great Boston orchestra should be brought to Springfield at this time, for it celebrated the 50th anniversary of its founding a year ago and is now at the very hight of its long and brilliant career. Under Dr Koussevitzky, the orchestra has attained a new degree of artistic perfection and even the New York critics now concede it to be the world's greatest symphony orchestra.

The appearance of the Boston Symphony orchestra under the auspices of the Springfield Symphony orchestra as a part of its regular series, together with the large capacity of the Auditorium, make possible a popular scaling of prices which will enable every lover of orchestral music to enjoy this superb orchestra at its very best. The sale of single tickets will open at Steinert's music store Monday and there are good seats left at all prices. The management reports an excellent advance sale, with orders already received from Mount Holyoke, Smith and Amherst colleges, as well as from individuals in Holyoke, Northampton, Pittsfield and Hartford, assuring one of the largest audiences of the season. The program:—

Suite: Saraband; gigue; badinerie....Corelli
Eight miniatures, "After a Russian Illustrated Alphabet"..........N. Tcherepnin
1. "Arab Boy" 5. "Mama"
2. "Egypt" 6. "General"
3. "Baba-jaga" 7. "The Forest"
4. "Stars" 8. "The Tsarina"
Ballet, "Daphnis et Chloe," second suite, Ravel
Lever du jour; pantomime; danse generale

Symphony No 3, in E-flat major, "Eroica," opus 55..................Beethoven
Allegro con brio
Marcia funebre; adagio assai
Scherzo; allegro vivace; trio
Finale; allegro molto

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 27 1932

TICKET SALE TOMORROW
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THIS CLIPPING FROM
N. Y. TIMES

MAR 27 1932

Liszt's "Faust" symphony will be played by the Boston Symphony Orchestra under Serge Koussevitzky at its closing concert of the New York series on Saturday afternoon, April 9. Today the orchestra is scheduled to perform Bach's B minor Mass in Boston, assisted by the choruses from Harvard and Radcliffe. An all-Haydn program will be given Friday and Saturday.

THIS CLIPPING FROM
N. Y. Herald-Tribune

MAR 27 1932

The Boston Symphony Orchestra, commemorating the centenary of Goethe's death, will give Liszt's "Faust" symphony in Carnegie Hall in its last New York concert of the season, Saturday afternoon, April 9. The Harvard Glee Club, which sang the closing chorus of this work with this orchestra in Boston, will also take part in the New York concert.

Today in Boston, Serge Koussevitsky is conducting the Boston Symphony in Bach's B minor Mass, with the Harvard and Radcliffe choruses. Ernest Toch was soloist in his first piano concerto last week, when the program also included his "Bunte Suite." Next week, Dr. Koussevitsky will give an all-Haydn program including his first published symphony, in D, written when Haydn was twenty-three years old.

SPRINGFIELD, MASS.
EVE. UNION

MAR 29 1932

The coming of the Boston Symphony Orchestra to Springfield April 6th makes doubly interesting the volume, "The Boston Symphony Orchestra, 1881-1931" by M. A. DeWolfe Howe. The earlier edition of this book was published in 1914, when the bitter feeling aroused by the World War nearly wiped out the Boston Symphony Orchestra with its large quota of German and Austrian players. After the war came two French conductors, and in 1924 Serge Koussevitzky, the famous Russian conductor, became the leader. Under his able baton the orchestra has become known throughout the world for its brilliant technique and artistic interpretations. Koussevitzky freed the orchestra from the tradition of having soloists with each concert, soloists only being engaged when concertos are played or the score calls for a vocal part. "If there is a single trait which will encompass everything notable Dr. Koussevitzky has done, it is his tireless capacity for enthusiasm. Assimilating the music of youth and its point of view, he believes in it, for the time at least, with all his being. And he carries the same eager attitude toward that music which the world has heard too often. He can always restudy, freshly conceive, keep its emotions 'first-hand.' [Lib. No. 780.21 H83.

THIS CLIPPING FROM
N. Y. TIMES

MAR 27 1932

The new piano concerto of Serge Prokofieff will be introduced next season by the Boston Symphony under Serge Koussevitzky, with the composer at the piano. They are scheduled for New York appearance early in January, 1933.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

MAR 29 1932

SYMPHONY TALK

A. H. Turner to Explain Two Numbers to Be Heard at Concert.

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SPRINGFIELD, MASS.
EVE. UNION

MA 9 1932

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THIS CLIPPING FROM
N. Y. TIMES

MAR 31 1932

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N. Y. Herald-Tribune

R 27 1932

LISZT AND GOETHE

By LAWRENCE GILMAN

FUTURE commentators upon the esthetic and cultural history of New York in the first half of the twentieth century may be puzzled to account for the fact that while the rest of the civilized world was observing the centenary of the death of the incomparable poet, thinker, and philosopher whose genius so richly fertilized the art of tones, the choral and symphonic organizations of America's musical capital paid no more attention to the great occasion than if Goethe—without whom, as I remarked last week, music would have worn a different face—had been the excellent Lydia Huntley Sigourney, author of "Letters to Young Ladies."

As so often happens in the musical world of the Eastern United States, we in New York shall have, in this instance, to depend upon the benefactions of another community. It now appears that the Boston Symphony Orchestra purposes to bring to Carnegie Hall at its next week's pair of concerts (April 7-9) the evidently remarkable exhibition of the "Faust" Symphony of Liszt which Mr. Koussevitzky lately achieved in Boston, in fit and happy commemoration of the Goethe anniversary—a performance of the great work which moved Mr. Parker of the "Transcript" to note the eloquent projection of those transfigured final measures in which, as he justly remarked, "Liszt fulfills Goethe." Our own musical organizations having one and all ignored the shining opportunity to pay adequate musical tribute to the genius who deeply influenced the imaginations of Beethoven, Schubert, Schumann, Berlioz, Wagner, Liszt, Boito, Mahler (and how many other tone-poets?), one must hope that a New York repetition of the Bostonians' performance will occur as promised.

* * *

The "Faust Symphony"

SINCE it is a number of years since the complete "Faust Symphony" of Liszt was heard in New York, it may assist our responsiveness to the hoped-for performance of next week if we recall just what it is that Liszt has sought to do in his treatment of certain aspects of Goethe's poem. Something was said here last week by way of general comment upon Goethe's drama and its reaction upon various composers. Let us now consider its reaction upon Liszt in particular.

Liszt described his symphony as "Three Character Pictures After Goethe: I, Faust; II, Gretchen; III Mephistopheles," with a final chorus for men's voices and solo tenor singing the chorus mysticus which ends the drama. He worked upon his score during the period in which Wagner composed the music of his "Rheingold"—1853-'54. But Liszt revised and amplified the symphony in 1857, adding the final chorus. The score was published in 1861. Liszt had already composed or sketched most of his symphonic poems and his "Dante" Symphony (begun in 1847-'48, completed in 1855). But the "Faust" Symphony, according to Lina Ramann, Liszt's voluminous biographer, has a longer background than these dates would indicate. She says that Liszt conceived the idea of the "Faust" Symphony in the '40s, inspired by the "Damnation of Faust" of Berlioz (to whom the score is dedicated); but Liszt does not appear to have put any of the symphony on paper until a decade later.

Mr. Huneker in his book on Liszt declares roundly that the work "is not a symphony"; though he inserts a parenthetical "query: What is the symphonic archetype?" and hastens on without answering his own question. The "Faust" Symphony he calls "a congeries of symphonic moods, structurally united by emotional intimacy and occasional thematic concourse." Mr. Apthorp, long before, had perhaps more happily termed it "a concatenation of three symphonic poems, rather than a symphony, properly so called." . . "It hardly comes within the domain of program music proper," he added, "for the composer has published no explanatory program nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are, nevertheless, some symphonic characteristics discoverable in the first movement."

* * *

The Plan of the Work

THE general plan of the symphony—its dramatic and musico-poetic framework—may be described as an attempt to develop a philosophical o poetical idea by giving musical delineation to what the composer conceive to be the fundamental moods of the three principal characters in Goethe tragedy, in themselves and their relationship to one another. This purpose suggested in the title. The names of the three characters (Faust, Gretche and Mephistopheles) are put as superscriptions over the three movement which make up the symphony. Briefly stated, the plan is as follows: By mean of musical treatment given to four motives, or themes, in the first movement the idea of Faust is presented—a type of humanity harassed with doubt, rage despair, loneliness (the first theme, Lento); his strivings and hopes (secon theme, Allegro agitato); his ideals and longings (third theme, Andante); hi pride and energy (fourth theme, Grandioso).

The subject of the second movement is Goethe's heroine. There is brief prelude for flutes and clarinets, which introduces a melody obviousl designed to give expression to the gentle grace of Gretchen's characte (Andante); then a motive borrowed from the beginning of the first them of the first movement suggests the entrance of Faust into Gretchen's mind it is followed by the second extended melody, which delineates the feelin of love after it has taken complete possession of her imagination. Th gives way in turn to the third theme of the first movement, in which th composer had given voice to the longings of Faust, and which, in its develop ment, shows the clarifying influence of association with the Gretchen musi

In the third movement, Mephistopheles appears in his character as th spirit of negation ("der Geist der stets verneint"). The music consists mimicries and parodies of the themes of the first movement, especially th third (Faust's ideals and longings), "which," remarked Mr. Krehbiel, " made the special subject of the Evil One's sport, because it enables him get nearest to Gretchen, whose goodness protects her from his wiles." I these means Liszt develops a conflict which finds its solution in the epilogu sung by the male chorus and solo tenor. The text is the famous *Chor mysticus* which ends Goethe's tragedy: "Alles Vergänliche ist nur e Gleichniss," etc.

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A Rare Finale

FOR many students of Liszt's Symphony, this setting of the close Goethe's drama is the most remarkable and engrossing thing in the sc What, one might have conjectured, could this singular and enigma finale, with its unplumbed depths of philosophie wisdom and its supersens ecstasies, mean to Liszt?—to Liszt the showman, the virtuoso, the sen tionalist, crossed with that other Liszt who was poet and pathbreaker; to Li the playactor and the penitent, the charlatan and the saint.

One had thought, it may be, of Liszt the tinseled Titan, the darling of footlights, the boudoir god, the fashionable male modiste of tones; but a one had remembered Liszt the prophet of musical tomorrows, Liszt the gener and kindly human being; and one had doubtless speculated upon the mu that such a flawed, unintegrated spirit would press from that incompara Epilogue in which the transfigured apparitions of the poet's vision "are m to pass before us as in a glass, and the divine wisdom is unfolded in a div ascent." For in this unique scene, Goethe, as he himself remarked of Fili Neri, received the gift of ecstasy, that standing outside oneself in freedo and became the Pater Ecstaticus of his own enraptured vision.

* * *

Liszt's Chorus Mysticus

IT WOULD be idle to pretend that Liszt has given us in his setting of Goeth Chorus Mysticus an equivalent, or anything like it, of the spiritual imaginative values of the poem. Liszt, after all, despite his authentic geni was no Beethoven, no Wagner, no Brahms. Yet Liszt, the everlasting anom among creative artists, has disclosed himself here, for a few extraordin pages, as a mystical seer, a visionary, a master of lofty and tender beau There are luminous, revelatory moments in these last hundred measures Liszt's score—music in which the imagination of the tone-poet, like that the dramatic poet himself, suggests—in Goethe's own words—"a hovering the spirit above the earth."

Those successive changes of key, at the beginning of the *Chorus Mystic* from C major and E minor, to A flat major and thence, exquisitely, to B na with the solo voice, in a transformed version of the Gretchen theme, rep its celebrated affirmation through ascending intervals to a rapturous h the orchestra's enveloping beauty and mystery and solemnity, which (as Li himself is said to have remarked), are "like the slow moving and disperse majestic clouds": these things are rare achievements of the creative w Here, for once, Liszt's music reflects the radiance and the exaltation of Goeth thought, and speaks to us of light and serenity and liberation.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

MAR 26 1932

News

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAR 26 1932

SYMPHONY ORCHESTRA WILL CLOSE ITS SEASON IN A BLAZE OF GLORY

The Springfield Symphony orchestra will celebrate the successful conclusion of its tenth season by presenting the Boston Symphony orchestra in the Auditorium, Wednesday evening, April 6, in what promises to be the greatest symphony concert ever given in Springfield. The program has been made up by Dr Koussivitzky in accordance with the expressed wishes of his Springfield admirers and they are delighted with it, for it includes two modern works which are considered among the most brilliant interpretations of the Boston Symphony orchestra under Dr Koussevitzky, as well as what is generally regarded as the greatest symphony ever written, Beethoven's magnificent "Eroica."

The return of the Boston Symphony orchestra to the Auditorium, April 6, marks its first appearance in an evening concert in Springfield since 1917. It is especially appropriate that the great Boston orchestra should be brought to Springfield at this time, for it celebrated the 50th anniversary of its founding a year ago and is now at the very hight of its long and brilliant career. Under Dr Koussevitzky, the orchestra has attained a new degree of artistic perfection and even the New York critics now concede it to be the world's greatest symphony orchestra.

The appearance of the Boston Symphony orchestra under the auspices of the Springfield Symphony orchestra as a part of its regular series, together with the large capacity of the Auditorium, make possible a popular scaling of prices which will enable every lover of orchestral music to enjoy this superb orchestra at its very best. The sale of single tickets will open at Steinert's music store Monday and there are good seats left at all prices. The management reports an excellent advance sale, with orders already received from Mount Holyoke, Smith and Amherst colleges, as well as from individuals in Holyoke, Northampton, Pittsfield and Hartford, assuring one of the largest audiences of the season. The program:—

Suite: Saraband; gigue; badinerie....Corelli
Eight miniatures, "After a Russian Illustrated Alphabet"............N. Tcherepnin

1.	"Arab Boy"	5.	"Mama"
2.	"Egypt"	6.	"General"
3.	"Baba-jaga"	7.	"The Forest"
4.	"Stars"	8.	"The Tsarina"

Ballet, "Daphnis et Chloe," second suite, Ravel
Lever du jour; pantomime; danse generale

Symphony No 3, in E-flat major, "Eroica," opus 55............................Beethoven
Allegro con brio
Marcia funebre; adagio assai
Scherzo; allegro vivace; trio
Finale; allegro molto

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 27 1932

TICKET SALE TOMORROW FOR SYMPHONY CONCERT

Boston Orchestra to Give Program of Merit at Auditorium April 6

Tickets for the Boston Symphony orchestra concert at the Auditorium on Wednesday night, April 6, will go on sale at Steinert's music store tomorrow. The concert, which is being given under the auspices of the Springfield Symphony orchestra, is attracting wide attention, since that organization has not appeared in this city in several years. The program, which will include one of the greatest of all symphonies, Beethoven's "Eroica," is of outstanding quality.

A brief history of the orchestra, whose leader is now Dr Serge Koussevitzky, is as follows:—

In 1881, the late Maj Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world.

He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees.

After two French conductors, Henri Rabaud and Pierre Monteux, Dr Serge Koussevitsky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows:—

George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924; Serge Koussevitzky, 1924- —.

159-60

THIS CLIPPING FROM
N. Y. TIMES

MAR 27 1932

Liszt's "Faust" symphony will be played by the Boston Symphony Orchestra under Serge Koussevitzky at its closing concert of the New York series on Saturday afternoon, April 9. Today the orchestra is scheduled to perform Bach's B minor Mass in Boston, assisted by the choruses from Harvard and Radcliffe. An all-Haydn program will be given Friday and Saturday.

THIS CLIPPING FROM
N. Y. Herald-Tribune

MAR 27 1932

The Boston Symphony Orchestra, commemorating the centenary of Goethe's death, will give Liszt's "Faust" symphony in Carnegie Hall in its last New York concert of the season, Saturday afternoon, April 9. The Harvard Glee Club, which sang the closing chorus of this work with this orchestra in Boston, will also take part in the New York concert.

Today in Boston, Serge Koussevitsky is conducting the Boston Symphony in Bach's B minor Mass, with the Harvard and Radcliffe choruses. Ernest Toch was soloist in his first piano concerto last week, when the program also included his "Bunte Suite." Next week, Dr. Koussevitsky will give an all-Haydn program including his first published symphony, in D, written when Haydn was twenty-three years old.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAR 29 1932

The coming of the Boston Symphony Orchestra to Springfield April 6th makes doubly interesting the volume, "The Boston Symphony Orchestra, 1881-1931" by M. A. DeWolfe Howe. The earlier edition of this book was published in 1914, when the bitter feeling aroused by the World War nearly wiped out the Boston Symphony Orchestra with its large quota of German and Austrian players. After the war came two French conductors, and in 1924 Serge Koussevitzky, the famous Russian conductor, became the leader. Under his able baton the orchestra has become known throughout the world for its brilliant technique and artistic interpretations. Koussevitzky freed the orchestra from the tradition of having soloists with each concert, soloists only being engaged when concertos are played or the score calls for a vocal part. "If there is a single trait which will encompass everything notable Dr. Koussevitzky has done, it is his tireless capacity for enthusiasm. Assimilating the music of youth and its point of view, he believes in it, for the time at least, with all his being. And he carries the same eager attitude toward that music which the world has heard too often. He can always restudy, freshly conceive, keep its emotions 'first-hand.' [Lib. No. 780.21 H83.

THIS CLIPPING FROM
N. Y. TIMES

MAR 27 1932

The new piano concerto of Serge Prokofieff will be introduced next season by the Boston Symphony under Serge Koussevitzky, with the composer at the piano. They are scheduled for New York appearance early in January, 1933.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 1 - 1932

VARIATIONS

By WILLARD M. CLARK

When the Boston Symphony Orchestra plays ~~here Wednesday~~ night as the climax of the 10th anniversary year of the Springfield Symphony Orchestra, one of the most colorful figures in the world of music, Serge Kousseyitzky, will conduct.

Little has been written of Koussevitzky from a biographical standpoint, but Arthur Lourie's biography, written in Russia and admirably translated by S. W. Pring, reveals many interesting events in the exceptionally romantic life of this great conductor.

Serge Alexandrovitch Koussevitzky was born in June, 1874, in the village of Vyshny Volochek, a poor little town now hardly discoverable on the map, situated in the Tver Government, which forms a part of Central Russia. The boy was born in a poor family, but a musical one. The father gave lessons on the violin and the mother played the piano. His mother died when he was three years old and his father's music was the original source from which the young Koussevitzky satisfied his longing, a longing for music expressed early in life. This passionate yearning for musical sounds was so strong that he soon learned to play every instrument, his teachers at that time being the strolling musicians wandering from one village to another. Sometimes Serge followed them for days at a time. To this period of his childhood belong the earliest attempts at musical composition. A typically provincial theater opened in his town and music was required for the entr'actes and the boy arranged it, welcoming the chance of testing his powers and displaying the "knowledge" he had acquired.

* * *

However small the Russian village, there is always some form of culture, and young Serge came under the influence of a cultured woman, wife of an engineer named Ropenberg. She was a fine pianist and introduced him to Bach, Mozart and Beethoven, playing their compositions for him. She gave him lessons in piano and soon he was playing duets with her. Still later, he became conductor of the little orchestra of the theater.

Very soon the confines of the little village became too narrow for him and he felt that he must get away to the big city, Moscow, and in face of parental objection to a career of music he ran away.

Of Koussevitzky's student years, Lourie has written in detail. We find the young man refused admission at the Moscow Conservatory and also at the Philharmonic School, but at the latter place he made so urgent a plea for an examination that it was given and he easily passed all the requirements. Only three scholarships were available at the school when he arrived, namely the horn, the trombone and the double-bass. He chose the double-bass, an instrument in which no one was interested, and which occupied the lowliest place in the orchestra. He, however, seemed even then to feel that this instrument held new and hitherto unexploited possibilities of development. Thus by a strange series of circumstances he became a double-bass player, a specialty that had never entered his mind, but which he was destined ultimately to raise to a level entirely unknown at this time, a pitch of perfection lost by this instrument since the days of the two remarkable virtuosi of the 19th Century, Dragonetti and Bottesini. During his career as a double-bass player Koussevitzky toured Europe and soon became head of the department in the Philharmonic School. In his 17th year he was admitted to the orchestra of the Imperial Theater without a contest becoming in one year leader of the double-basses. He made it a condition that he should have the right to the title of soloist, which in those days did not exist for the orchestral double-bass. In 1894 he completed his studies and graduated from the school. More than a bit of mischief and humor lurked in the boy. Once, after he had been appointed first double-bass in the imperial orchestra, he heard that a competition in St. Petersburg to fill the place of first double-bass player in the Imperial Opera was to be held. To test his ability and also as a joke he entered the competition. His appearance caused a furore and several competitors refused to play. The members of the committee never suspected such quality of tone or technique could be possible and Koussevitzky won unanimously. Great was the consternation when he told them of his contract with the Moscow Theater. Two of the competitors followed him to Moscow for study. As he continued to play publicly he realized that the literature for the double-bass was very meager. Thus it was necessary to arrange or write his own literature for the instrument and today there are a number of fine transcriptions which have come from his pen.

* * *

In 1905 he married Natalya Ushkova and Lourie pays high tribute to the wife as "ideal helper and friend who made it possible for him to realize everything for which he had consciously or unconsciously striven and which would have come to naught unless conditions so favorable for it had been created." Simultaneously with his marriage, Koussevitsky brought his career as a virtuoso of the double-bass to a close and began the realization of his project of becoming a conductor. He had exhausted the possibilities of the double-bass and could go no further. To take up another instrument would have been absurd and he did not feel that composition was his vocation.

In 1906 Koussevitzky settled in Berlin and his first conducting began with the Berlin Hochschule Orchestra, which Joachim permitted to be placed at his disposal. To all intents and purposes the professional school of conducting was created at that time and Berlin and Leipzig were the headquarters. The predominant position in the existing surroundings was occupied by Nikisch's class at Leipzig. Mr. Lourie denies the prevalent opinion that Koussevitzky was a pupil in this class. He states that Koussevitzky worked independently, studying the technique of conducting exclusively from living examples, Nikisch, Mahler, Weingartner and others.

Having learnt to score by heart, he made some pianist play it in accordance with the plan which he himself intended to adopt in conducting this composition. While the pianist was playing, Koussevitzky conducted, and he had the work repeated until he mastered the technique of the gesture necessary in the given instance. After gaining complete control of his gestures he turned to the orchestra. This system of studying a score he has continued to the present day.

* * *

He made his debut as a conductor in Berlin with the Philharmonic Orchestra on Jan. 23, 1908. In subsequent seasons he conducted in London, Paris and Vienna. His visits to Berlin and London became annual.

From the very first he insisted on the inclusion of new music on his programs and it was often only by most insistent effort that he gained the cooperation of the older orchestra members. It was about this time that he conceived the idea of starting a venture of his own for the publication of music. In 1908 he paid a visit to Scriabin, the most brilliant name in Russia at this period. He offered Scriabin an interest in the new business and his mission was successful. Thus began an acquaintance which had such significance in the lives of both.

In 1909 the Koussevitzkys arrived again in Moscow. He became one of the most striking figures in the city's musical life. He had left Moscow a star performer on the double-bass. On his return he demanded to be treated from an entirely different standpoint. He adopted the role of an advanced "Westerner," a cultivated European. His new venture the Russian Music Publishing House opened up new prospects for the young musician and met with sympathetic reception.

* * *

He announced his first cycle of symphony concerts during the Moscow season of 1909-10. Known as the Sergi Koussevitzky Symphonic Concerts, they became exceptionally popular. For these he used the orchestra of the Imperial Theater. He also gave a cycle of concerts in St. Petersburg. In 1910 he organized his own orchestra consisting of 85 players. They were engaged for a year and not allowed to play anywhere else. In 1911 he gave the first cycle of Beethoven concerts given in Russia. He toured Russia and instituted Sunday concerts for the first time. A Tschaikowsky festival in 1912 was followed by a Bach festival the following year and each season he shared his conductor's stand with famous European conductors. Especially did he welcome the appearance of Debussy who accepted his invitation to conduct programs of his own works.

In the spring of 1910 Koussevitzky took his entire orchestra and famous soloists down the Volga. This tour was repeated in 1912-14. On each occasion they gave concerts at all the big towns on both banks of the river. The seasons of 1914-15 were carried on under war conditions. In 1916 more than half his players had been called to service and the revolution in 1917 radically changed all his plans. In 1921 he returned with his wife to Paris. He played a number of double-bass concerts in the capitol and also in Rome and other centers. His first series of Paris concerts was given in 1921 in Salle Gaveau where he gave programs of Russian works. These concerts proved extremely popular for several seasons and in addition Koussevitzky also conducted opera, a field new to him. He had three seasons of opera in Spain and later was invited to the Paris Opera to conduct the first performance in French of Boris Godunov. Later he staged Moussorgsky's "Khovanshchina" at the Opera. In 1924 he was made a member of the French Legion of Honor at the request of French artists and in 1930 he was promoted to Officer of the Legion, a distinction rarely awarded foreign artists.

It was in 1924 that Koussevitzky was invited to take charge of the Boston Symphony Orchestra. He arrived in Boston in the autumn of that year. What he has since accomplished is known to every musical person and under his leadership the Boston Symphony Orchestra has regained its place as premier orchestra in this country and one of the great orchestras of the world.

* * *

The Boston Symphony Orchestra with its 110 members comprises one of the most distinguished group of musicians in the world. This orchestra, which Olin Downes calls "a superb ensemble of virtuosi," has been selected by Dr. Koussevitzky during the last 10 years from the best orchestra players in this country and Europe. Many of these musicians have been brought from abroad to fill particular places in the orchestra.

As now organized the Boston Symphony Orchestra is one great personality directing a well-nigh perfect machine devoid of personalities. Within this great organization are many musical personalities which when dissociated from the orchestra are recognized as leaders in their profession.

Richard Burgin, the concert-master, was brought from Europe by Dr. Koussevitzky to fill the first chair in this organization and he is today recognized not only as one of the greatest concert-masters of the present generation but as a violinist of extraordinary ability. Another concert artist who sinks his personality in the orchestra is Jean Bedetti, one of the greatest cellists in this country and a popular soloist on the concert stage. He has for 10 years or more occupied the first chair in the cello section in this great organization. Among the other virtuosi in Dr. Koussevitzky's orchestra in the brilliant flutest, G. Laurent, one of the world's foremost players of the flute. Both Mr. Bedetti and Mr. Laurent have appeared as soloist with the Boston Symphony Orchestra.

Olin Downes wrote as follows of the orchestra after a New York concert:

"The unsurpassed and seldom equaled Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave an extremely brilliant concert last night in Carnegie Hall. Not often has the writer heard as fine a performance from this orchestra, at any time in its career. The Boston Symphony Orchestra is now a superb ensemble of virtuosi. For its string section alone it would be pre-eminent, but its brass and wind choirs are now of almost equal quality and balance. Not only this: Mr. Koussevitzky has sensitized the orchestra until it is a model of flexibility and fineness of texture.

"Last night this magnificent instrument glowed with beauty and color; the sheer tonal qualities of the playing would have bestowed significance upon the music. The audience deeply impressed by the performance, applauded and cheered."

* * *

The annual concert by members of the Junior Extension of the Tuesday Morning Music Club will be held in Central High School on April 8. Some of the most talented young musicians will be heard in the following varied and interesting program:

Concerto in D minor, Mozart
Allegro (Beethoven Cadenza)
Gladys Kiefer, Ann Richter.
Concerto in D, Seitz
Andante con mote,
Allegretto,
Earl Lange.
Scherzo in B minor, Chopin
Bella Pollak.
Aria, "Un bel di vedremo" (Madame Butterfly), Puccini
Gladys V. Kuchta.
Polonaise in A flat, Op. 53, Chopin
Prescott Barrows.
Intermission.
Trio in D minor, Mendelssohn
Parnassus Trio.
Andante in F major, Cadman
"Northern Lights," Torjussen
"The King's Jester," Adams
Emelie Matera.
"Der Sohn der Haide" (Pusztak fia), Kela Bela
Donald Radding.
"Hear Me, Ye Winds and Waves," Handel
"A Brown Bird Singing," Wood
"Roadways," Densmore
Russell Moffatt.
Rhapsody, "Espana," Chabrier
Prescott Barrows, Gladys Kiefer, George Hart, Genevieve Schultz.

At the piano: Marion Boron, Beatrice Lange, Dorothy Kraemer.

The Parnassus Trio: Flora Cross, Earl and Beatrice Lange.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

APR 3 - 1932

Koussevitzky to Conduct Orchestra Concert Here

Russian Director Selects Program of Classic and Modern Composers For Wednesday Night Event Sponsored By Springfield Symphony—A Brief Sketch of the Conductor

THE Boston Symphony orchestra, under the direction of Dr Serge Koussevitzky, will give at the Auditorium Wednesday night, a program devoted to the works of both classic and modern composers. The concert, which is included in the series offered this season by the Springfield Symphony orchestra, has attracted wide interest. Secretary Edward H. Marsh has reported that many persons from out-of-town communities, including South Hadley and Northampton, have ordered tickets for the event. There has also been an unusually large local sale at Steinert's music store, according to Mr Marsh.

The program is as follows:—

Suite .... Corelli
Sarabande
Gigue
Badinerie
Eight miniatures, "After a Russian Illustrated Alphabet" .... Tcherepnin
Arab-boy, Egypt, Baba-jaja, Stars, Mama, General, The Forest, The Tsarina.
"Daphnis et Chloe," ballet, second suite .... Ravel
"Lever du Jour"
Pantomime
Danse General
Symphony No 3, "Eroica" ...... Beethoven
Allegro con brio
Marcia funebre; adagio assai
Scherzo; allegro vivace; trio
Finale; allegro molto.

A brief sketch of Dr Koussevitzky, which appeared in Howe's "History of the Boston Symphony Orchestra," is as follows:—

"The announcement of the engagement of Serge Koussevitzky a full year ahead of his coming deprived people of the "rumor" pastime, but left them another—speculation about the new conductor. To America, Koussevitzky was a rather legendary figure, spoken of as having suddenly come to the fore in the concerts of London and Paris. There were reports of his friendliness toward new music and his freedom with old; of his ability to excite an audience by goading an orchestra to a sort of furious eloquence.

"This western European reputation was not of long standing, for until after the war he had found his own vast land sufficient for his activities. Tver, a remote northern province of Russia, had given him birth, on July 26, 1874, and the inevitable Petrograd conservatory had been his mecca as a lad.

"There, every pupil was required to study some instrument, for the orchestral class. He chose the double bass. The young man withdrew into a corner with his monster, and emerged discoursing delicate tones such as neither students nor teachers bring forth from double basses. Before very long, he was going about with his instrument, astonishing everyone as he drew his solid bow fistwise across the strings, with the subtlety of a great 'cellist.

"The day that he performed his concerto at the Leipzig Gewandhaus under Nikisch was one of those sweet moments of a first general recognition. Koussevitzky remains faithful to his first love, keeping his Guarnerius always near at hand in his Paris or Boston home.

"Koussevitzky, the double-bass virtuoso, has a place in this narrative only in so far as Koussevitzky, the conductor, is thereby revealed. It must have been with something of the same sudden, inexplicable genius that he mastered the orchestra. Other conductors have progressed from a solo instrument to an orchestra, but always by the longer staircase to Parnassus. Again, the boy who chooses this extraordinary instrument, while another prodigy follows the ready-cut career of a violin virtuoso, has become the conductor who shuns routine and welcomes the unusual in his repertory. Still again, the Koussevitzky who coaxes such melodious eloquence from an intractable double bass is the leader who can "play upon" a string section, overpersuade what resistance of indifference there may be in 60 men assembled, and bring forth a songfulness which is the standing wonder of the Boston Symphony strings."

CONTRABASSISTE-CONDUCTOR

Dr Serge Koussevitzky, Who Will Direct Boston Symphony Orchestra in Concert at the Auditorium Wednesday Night

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THIS CLIPPING FROM
BROOKLYN TIMES-STANDARD UNION

APR 3 - 1932

Boston Symphony's Last Concert of This Season

The Boston Symphony Orchestra will present the last concert of the season at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences on Friday evening.

Patrons and patronesses are:

Adrian Van Sinderen, chairman.

Frank L. Babbott
Mrs. Edward C. Blum
Frederick E. Crane
Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
H. F. Gunnison
Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
R. Huntington Woodman

Other members of the Committee are:

Dr. Joseph Dana Allen
Juan A. Almirall
Dr. Frank L. Babbott, jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Justice James C. Cropsey
Justice Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Beorge V. McLaughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Eugene A. Widmann
Dr. Ralph C. Williams
Surragate George A. Wingate
Cornelius D. Wood
Mrs. W. H. Ziegler

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BROOKLYN, N. Y.
CITIZEN

APR 4 - 1932

Boston Symphony to Close Season Here Friday Evening

The Boston Symphony Orchestra will present the last concert of the season at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences, on Friday evening.

Patrons and patronesses for the concert are: Adrian Van Sinderen, chairman; Frank L. Babbott, Mrs. Edward C. Blum, Judge Frederick E. Crane, Walter H. Crittenden, Mrs. H. Edward Dreier, Mrs. William H. Good, Herbert F. Gunnison, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith, R. Huntington Woodman.

Other patronesses are: Dr. Joseph Dana Allen, Juan A. Almirall, Dr. Frank L. Babbott, Jr., Dr. Nathan T. Beers, Dr. W. B. Brinsmade, Mrs. Charles R. Buckley, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, D.D., William M. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, Mrs. I. Sherwood Coffin. Mrs. Frederick L. Cranford, Judge James C. Cropsey, Judge Norman S. Dike, Rev. Samuel M. Dorrance, Mrs. Guy DuVal, S. Ramond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, William Peter Hamilton, Walter Hammitt, George Hewlett, Miss Amelia B. Hollenback. Dr. Alexander C. Howe, William T. Hunter, Darwin R. James, Dr. William A. Jewett, James H. Jourdan, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leech, Miss Hilda Loines, Mrs. Charles J. McDermott, George V. McDermott, George V. McLaughlin, Mrs. William W. Marshall, W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, Mrs. George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E. Potts, Mrs. George H. Prentiss, Mrs. Benjamin Prince, Mrs. Clinton L. Rossiter, Jr., H. Stavely Sammond, Mrs. Henry Spelman, Porter Steele, Mrs. Herman Stutzer, Miss Marion J. Terry, William Armour Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Walter F. Wells, Mrs. J. B. Whitney, Eugene A. Widmann, Dr. Ralph C. Williams, Judge George A. Wingate, Cornelius D. Wood, Mrs. W. H. Ziegler.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

APR 5 -193

GALA NIGHT PLANNED AT SYMPHONY CONCERT

Largest Audience of Season Will Greet Return of Boston Organization

When the Boston Symphony orchestra returns to the Auditorium tomorrow, (Wednesday) evening under the auspices of the Springfield Symphony orchestra in celebration of the successful conclusion of its 10th season, it will be greeted by the largest audience of the season and the directors plan to make it a gala night. Many orchestra subscribers are giving small dinner parties before the concert which wil add colorful gayety to the audience. The concert is attracting music lovers from all the nearby towns and cities. Smith, Mount Holyoke and Amherst colleges will all be represented by delegates of students or faculty, and numerous orders have been received from Holyoke, Northampton, Easthampton, Shelburne Falls, Palmer, Monson, Ware, Westfield, Pittsfield, Lenox and Boston.

The program chosen by Dr Koussevitzky to meet the expressed wishes of the local orchestra seems to have pleased everyone and the directors believe it will prove one of the greatest symphony concerts ever given in Springfield.

The program is as follows:—

Corelli ....Suite
Saraband-Gigue-Badinerie
N. Tcherepnin, Eight Miniatures, "After a Russian Illustrated Alphabet"
Arab Boy
Egypt
Bada-jaga
Stars
"Mama"
General
The Forest
The Tsarina
Ravel, "Daphnis et Chloe," Ballet: Second Suite.
Lever du Jour-Pantomime, Danse General
Beethoven, Symphony No 3 in E-flat major, "Eroica," Op. 55
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivaca; Trio
Finale: Allegro molto.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

PR 5 -1932

Boston Symphony Concert Tomorrow

Noted Organization to Play Splendid Program for Music Lovers.

The 10th season of the Springfield Symphony Orchestra will come to a brilliant close in the Auditorium tomorrow evening when the Boston Symphony Orchestra returns to Springfield after a long absence. The famous Boston orchestra has not given an evening concert in Springfield since 1917, when it appeared in the Ellis Concert series, under the direction of C. A. Ellis, then manager of the orchestra. Music lovers from all over Western Massachusetts and Connecticut are being attracted by this unusual event and orders have already been received from Smith, Mt. Holyoke and Amherst Colleges as well as Holyoke, Northampton, Easthampton, Shelburne Falls, Palmer, Monson, Ware, Thompsonville, Willimantic, Westfield, Pittsfield, Lenox and Boston.

Dr. Koussevitzky will bring his entire orchestra of 110 men and the pro-

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 5 -1932

DR. CHAPMAN TO CONDUCT HIS SERIES OF LECTURES

Critic to Discuss Program for Coming Symphony Concert.

Next Sunday afternoon at 4 o'clock the last in the series of lectures by Dr. W. Louis Chapman on the programs of the Boston Symphony Orchestra will be given, April 12 being the final concert of the season.

Throughout the winter these lectures have attracted large and appreciative audiences among students, musicians and music lovers.

Dr. Chapman will speak Sunday on the program arranged by Dr. Serge Koussevitsky for next Tuesday's concert, illustrating his talk at the piano and with other instruments. He will speak on the particular works to be played by the orchestra, taking up the lives of the four composers (Beethoven, Debussy, Strauss and Tchaikovsky) who are represented on the program.

The lectures are given in the Boys' and Girls' room of the Providence Public Library, and are free to the public. They are sponsored by the Monday Morning Musical Club.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

APR 6 -1932

PROGRAM FOR CONCERT BY BOSTON SYMPHONY ORCHESTRA THIS EVENING

The Boston Symphony orchestra returns to Springfield in the Auditorium tonight, under the direction of one of the most colorful personalities in the world of music. Dr Serge Koussevitzky is known as the virtuoso of the double bass and one of the few musicians in the world who has played on this unwieldly instrument as a concert soloist. Serge Koussevitzky was born in Tver, Russia, not far from Moscow, and when a mere lad made up his mind that he wanted to attend the Conservatory at Moscow. He realized his ambition and while still a boy he began the serious study of music. In the conservatory each student was obliged to choose some instrument and to the astonishment of his teachers Koussevitzky chose the double bass. He retired to some out-of-the-way corner and there worked with a determination which has characterized his whole life since then. When he emerged to play for the first time before a small group Koussevitzky had not only mastered his intrument but drew forth from its depths tones of marvelous beauty.

Soon after graduating from the conservatory young Koussevitzky performed his own concerto in the Leipsic Gewandhaus, under Nikisch whom he was destined to succeed many years later as conductor of the Boston Symphony orchestra. Koussevitzky remained true to his first love and kept his Gunarerius always near him and later when he became an established favorite in Paris he was frequently heard as the virtuoso of the double bass.

Dr Koussevitzky organized his own orchestra in Petrograd and took it to Moscow where he gave classical choral concerts. In the summer he put his orchestra on a boat and voyaged 2000 miles up the Volga giving concerts in village after village in the heart of rural Russia. From 1912 to 1920 Dr Koussevitzky was the director of a subsidized orchestra. Not in sympathy with the Communistic movement Koussevitzky went to Paris where, as the director of his own orchestra, he established the concerts Koussevitzky and became a reigning favorite. In 1924 he was invited to go to London as guest conductor of the London Symphony orchestra where he performed the Beethoven 9th Symphony which added greatly to his fame. It was this great concert that brought him to the attention of America, and soon after he was engaged as director of the Boston Symphony orchestra He is now completing his eighth season as conductor of this great orchestra and he has brought it to a degree of perfection attained by few, if any, orchestras in the world.

Dr Koussevitzky has made up the program to be rendered this evening especially to please his Springfield admirers and it promises to be the greatest symphony concert ever given in Springfield. The concert is scheduled to begin at 8.15 and as Dr Kousevitzky is always desirous to start his concert promptly, concert-goers are urged to be in their places promptly.

The program is as follows:—

Suite ....Corelli
Saraband: gigue: badinerie
Eight miniatures, "After a Russian Illustrated Alphabet"...........N. Tcherepnin
1. "Arab Boy"
2. "Egypt"
3. "Baba-jaga"
4. "Stars"
5. "Mama"
6. "General"
7. "The Forest"
8. "The Tsarina"
Ballet, "Daphnis et Chloe," second suite, Ravel
Lever du jour: pantomime; danse generale
Symphony No 3, in E-flat major, "Eroica," opus 55 ....Beethoven
Allegro con brio
Marcia funebre; adagio assai
Scherzo; allegro vivacte; trio
Finale; allegro molto

THIS CLIPPING FROM
N. Y. Herald-Tribune

APR 6 -1932

MUSIC NOTES

Guild of Amateurs to Meet

The Guild of Musical Amateurs will hold its last meeting of the season today at 3:30 at the home of Mrs. Charles E. Mitchell, at 934 Fifth Avenue. Harold Bauer, president and artistic adviser of the guild, will attend. During its first season the amateur musicians in the guild have played works for stringed instruments and piano by Mozart, Bach and Brahms, music for two pianos by Bach, Arensky, Gluck, Mendelssohn and Chabrier, and vocal numbers by Franck, Lalo, Brahms, Reger, Ravel and de Falla.

Symphony Program Revised

Serge Koussevitzky has revised the program to be played by the Boston Symphony tomorrow night in Carnegie Hall, omitting Anton von Webern's German Dances, by Schubert. The revised program consists of Ernst Toch's "Bunte Suite," Debussy's "The Afternoon of a Faun," Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

6 -1932

Boston Symphony Palys At Auditorium Tonight

The Boston Symphony orchestra, directed by Dr Serge Koussevitzky, will make its first appearance in this city for several years, tonight at 8.15 at the Auditorium, under the auspices of the Springfield Symphony orchestra. A program of outstanding merit has been selected by the Russian director, and the largest audience of the season is assured.

This concert will conclude the series of five programs offered by the Springfield Symphony this season, the first four having been given by the local organization under the direction of Arthur H. Turner. The appearance of the Boston orchestra was arranged for in celebration of the Springfield group's 10th anniversary year. Tickets are on sale at Steinert's music store today, and may be procured at the Auditorium tonight.

The principal work on tonight's program will be Beethoven's Symphony in E-flat, commonly known as the "Eroica." It is many years since this symphony has been performed in Springfield. It is considered one of the greatest of orchestral works.

Two Composers Represented

Two modern composers also will be represented. The second ballet suite, "Daphnis et Chloe," by Ravel, one of the best known contemporary writers, will be given its first local performance, and a suite by Tcherepnin, a modern Russian composer, also will be played. The concert will open with a suite by Corelli, an old Italian composer.

The complete program follows:—

Suite ....Corelli
Sarabande
Gigue
Badinerie
Eight miniatures, "After a Russian Illustrated Alphabet" ....Tcherepnin
Arab boy, Egypt, Baba-jaga, Stars, Mama, General, The Forest, The Tsarina
"Daphnis et Chloe," ballet, second suite. Ravel
"Lever du Jour"
Pantomime
Danse Generale
Symphony No 3, "Eroica" ....Beethoven
Allegro con brio
Marcia funerbre: adagio assai
Screrzo; allegro vivace; trio
Finale; allegro molto.

THIS CLIPPING FROM
N. Y. EVE. POST

APR 6 -1932

Music News and Gossip

Marcel Grandjany, harp, and Rene Le Roy, flute, gave a most interesting recital of music by Nin, Bach, Widor, Gretchaninoff and Rimsky-Korsakoff last evening in Steinway Hall for an enthusiastic audience, and in the Barbizon, Phyllis Grossman, pianist, was heard.

The German Dances of Schubert-Webern have been replaced by the Prelude to Debussy's "Afternoon of a Faun" at tomorrow night's concert of the Boston Symphony Orchestra in Carnegie Hall.

Sir Thomas Beecham will be unable to conduct the closing concerts of the season of the Philharmonic-Symphony Orchestra, so Hans Lange, assistant conductor, will preside at the concerts of April 21, 22, 23 and 24 in Carnegie Hall.

THIS CLIPPING FROM
N. Y. SUN

PR 6 -1932

CHANGE IN BOSTON SYMPHONY PROGRAM.

Serge Koussevitzky will not perform the German dances of Schubert-Webern, which were announced for the concert by the Boston Symphony Orchestra in Carnegie Hall tomorrow evening. The program as it now stands will be: Toch's "Bunte" Suite, Debussy's "Afternoon of a Faun," Strauss's "Till Eulenspiegel's Merry Pranks" and Tchaikovsky's Symphony No. 5.

THIS CLIPPING FROM
N. Y. TIMES

APR 6 -1932

MUSIC NOTES.

Serge Koussevitzky has amended his program for the Boston Symphony Orchestra's final visit to New York this season. The Shubert-Weber "German Dances," announced for tomorrow evening at Carnegie Hall, will be omitted and the program will comprise Toch's "Bunte" suite, Debussy's "Faun," Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 7 -1932

KOUSSEVITZKY ENDS SEASON OF MUSIC HERE

Large Audience Hears Boston Symphony Orchestra in Final Concert of Series.

By WILLARD M. CLARK.

That Springfield is hungry for fine music was evidenced last night by the large and enthusiastic audience that greeted Serge Koussevitzky and the Boston Symphony Orchestra in the Auditorium, an audience larger than even the most optimistic had dared predict.

It seemed fitting that New England's greatest orchestra should be invited to Springfield to assist at the culmination of the 10th anniversary of the Springfield Symphony Orchestra. Not for 17 years has the Boston orchestra given an evening concert here although it has been heard in Sunday concerts as lately as 1928. The fact remains that during the past half dozen years Springfield music lovers have had little or no opportunity to hear the finest in music and apparently they will be satisfied with nothing but the best.

There is a glamor to a Boston Symphony Orchestra concert. Koussevitzky is one of the greatest conductors of the present day and the fact that the orchestra is a virtuoso organization makes the combination irresistible. The directors of the Springfield Symphony Orchestra had asked for a program embracing a bit of the old and a bit of the new and the result was that the program last night was one of the finest heard for many seasons, culminating in the full magnificence of the "Eroica" symphony by Beethoven. For the new Dr. Koussevitzky chose the second "Daphnis and Chloe" ballet suite by Ravel and added a work entirely new to Springfield, a set of eight miniatures, "After a Russian Illustrated Alphabet," by N. Tcherepnin.

The program opened with an early Italian suite by Corelli. For its string section alone this orchestra would be preeminent and in the Saraband, Gigue and Badinerie tones of purest gold were showered on the ear. There is well nigh perfect balance and equal quality in all sections of the orchestra.

The Tcherepnin "Miniatures" were utterly fascinating, some somber, some lively and some fantastic. For example nothing could have been more realistic than the fierce assault on a cardboard fortress by a battalion of tin soldiers as portrayed in "General." There was more than a bit of the influence of the French school in his portrayal of "The Forest" and an imperial swing and pomposity to the cortege of the "Tsarina."

Striking contrast was manifested in the "Daphnis and Chloe" ballet suite by Ravel, which contains some of the loveliest passages in orchestral music and may well outlast both the "Bolero" and "Valse." Here is a work rich in color and rhythm where polyphonic and harmonic anarchy reign supreme. It was superbly played with a wealth of color and nuance, for Dr. Koussevitzky has a real and sympathetic understanding of modern French music and was one of the first to make it known in Russia.

He also was the first to give the complete cycle of Beethoven Symphonies in Russia and his love for Beethoven was apparent last night in his rendition of one of the greatest of these, the "Symphony No. 3 in E flat major, Eroica, Op. 55." Here is a heroic symphony to celebrate the memory of a great man, what man makes no difference. Within it is little of material triumphs, but grave and profound thoughts and ceremonials impressive in their grandeur, the life and death of a hero.

Though the opening movement is in triple time and taken at rapid tempo, it loses nothing of its inherent drama. The funeral march is a drama in itself, a drama that runs the gamut of emotions until the wind instruments bid a final adieu to their companions in arms. Even in the Scherzo, gay as it is, there are moments of mourning; it is like the kind of play which the warriors of the Iliad celebrated round the tombs of their chiefs. The final movement, with its varied themes, seems to sum up the past, present and future of this unknown hero.

This and more, Dr. Koussevitzky made known last night. It was a magnificent performance and one which will linger long in the memory. Conductor and players received an ovation at the close of the symphony and the 10th anniversary season of the Springfield Symphony Orchestra came to a fitting close.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

R 5 -193

GALA NIGHT PLANNED AT SYMPHONY CONCERT

Largest Audience of Season Will Greet Return of Boston Organization

When the Boston Symphony orchestra returns to the Auditorium tomorrow, (Wednesday) evening under the auspices of the Springfield Symphony orchestra in celebration of the successful conclusion of its 10th season, it will be greeted by the largest audience of the season and the directors plan to make it a gala night. Many orchestra subscribers are giving small dinner parties before the concert which wil add colorful gayety to the audience. The concert is attracting music lovers from all the nearby towns and cities. Smith, Mount Holyoke and Amherst colleges will all be represented by delegates of students or faculty, and numerous orders have been received from Holyoke, Northampton, Easthampton, Shelburne Falls, Palmer, Monson, Ware, Westfield, Pittsfield, Lenox and Boston.

The program chosen by Dr Koussevitzky to meet the expressed wishes of the local orchestra seems to have pleased everyone and the directors believe it will prove one of the greatest symphony concerts ever given in Springfield.

The program is as follows:—

Corelli ....Suite
Saraband-Gigue-Badinerie
N. Tcherepnin, Eight Miniatures, "After a Russian Illustrated Alphabet"
Arab Boy
Egypt
Bada-jaga
Stars
"Mama"
General
The Forest
The Tsarina
Ravel, "Daphnis et Chloe," Ballet: Second Suite.
Lever du Jour-Pantomime, Danse General
Beethoven, Symphony No 3 in E-flat major, "Eroica," Op. 55
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivaca; Trio
Finale: Allegro molto.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

PR 5 -1932

Boston Symphony Concert Tomorrow

Noted Organization to Play Splendid Program for Music Lovers.

The 10th season of the Springfield Symphony Orchestra will come to a brilliant close in the Auditorium tomorrow evening when the Boston Symphony Orchestra returns to Springfield after a long absence. The famous Boston orchestra has not given an evening concert in Springfield since 1917, when it appeared in the Ellis Concert series, under the direction of C. A. Ellis, then manager of the orchestra. Music lovers from all over Western Massachusetts and Connecticut are being attracted by this unusual event and orders have already been received from Smith, Mt. Holyoke and Amherst Colleges as well as Holyoke, Northampton, Easthampton, Shelburne Falls, Palmer, Monson, Ware, Thompsonville, Willimantic, Westfield, Pittsfield, Lenox and Boston.

Dr. Koussevitzky will bring his entire orchestra of 110 men and the pro-

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 5 1932

DR. CHAPMAN TO CONDUCT HIS SERIES OF LECTURES

Critic to Discuss Program for Coming Symphony Concert.

Next Sunday afternoon at 4 o'clock the last in the series of lectures by Dr. W. Louis Chapman on the programs of the Boston Symphony Orchestra will be given, April 12 being the final concert of the season.

Throughout the winter these lectures have attracted large and appreciative audiences among students, musicians and music lovers.

Dr. Chapman will speak Sunday on the program arranged by Dr. Serge Koussevitsky for next Tuesday's concert, illustrating his talk at the piano and with other instruments. He will speak on the particular works to be played by the orchestra, taking up the lives of the four composers (Beethoven, Debussy, Strauss and Tchaikovsky) who are represented on the program.

The lectures are given in the Boys' and Girls' room of the Providence Pubic Library, and are free to the public. They are sponsored by the Monday Morning Musical Club.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

APR 6 -1932

PROGRAM FOR CONCERT BY BOSTON SYMPHONY ORCHESTRA THIS EVENING

The Boston Symphony orchestra returns to Springfield in the Auditorium tonight, under the direction of one of the most colorful personalities in the world of music. Dr Serge Koussevitzky is known as the virtuoso of the double bass and one of the few musicians in the world who has played on this unwieldly instrument as a concert soloist. Serge Koussevitzky was born in Tver, Russia, not far from Moscow, and when a mere lad made up his mind that he wanted to attend the Conservatory at Moscow. He realized his ambition and while still a boy he began the serious study of music. In the conservatory each student was obliged to choose some instrument and to the astonishment of his teachers Koussevitzky chose the double bass. He retired to some out-of-the-way corner and there worked with a determination which has characterized his whole life since then. When he emerged to play for the first time before a small group Koussevitzky had not only mastered his intrument but drew forth from its depths tones of marvelous beauty.

Soon after graduating from the conservatory young Koussevitzky performed his own concerto in the Leipsic Gewandhaus, under Nikisch whom he was destined to succeed many years later as conductor of the Boston Symphony orchestra. Koussevitzky remained true to his first love and kept his Gunarerius always near him and later when he became an established favorite in Paris he was frequently heard as the virtuoso of the double bass.

Dr Koussevitzky organized his own orchestra in Petrograd and took it to Moscow where he gave classical choral concerts. In the summer he put his orchestra on a boat and voyaged 2000 miles up the Volga giving concerts in village after village in the heart of rural Russia. From 1912 to 1920 Dr Koussevitzky was the director of a subsidized orchestra. Not in sympathy with the Communistic movement Koussevitzky went to Paris where, as the director of his own orchestra, he established the concerts Koussevitzky and became a reigning favorite. In 1924 he was invited to go to London as guest conductor of the London Symphony orchestra where he performed the Beethoven 9th Symphony which added greatly to his fame. It was this great concert that brought him to the attention of America, and soon after he was engaged as director of the Boston Symphony orchestra He is now completing his eighth season as conductor of this great orchestra and he has brought it to a degree of perfection attained by few, if any. orchestras in the world.

Dr Koussevitzky has made up the program to be rendered this evening especially to please his Springfield admirers and it promises to be the greatest symphony concert ever given in Springfield. The concert is scheduled to begin at 8.15 and as Dr Koussevitzky is always desirous to start his concert promptly, concert-goers are urged to be in their places promptly.

The program is as follows:—

Suite ....Corelli
Saraband; gigue; badinerie
Eight miniatures, "After a Russian Illustrated Alphabet"............N. Tcherepnin
1. "Arab Boy"
2. "Egypt"
3. "Baba-jaga"
4. "Stars"
5. "Mama"
6. "General"
7. "The Forest"
8. "The Tsarina"
Ballet, "Daphnis et Chloe," second suite, Ravel
Lever du jour; pantomime; danse generale
Symphony No 3, in E-flat major, "Eroica," opus 55 ....Beethoven
Allegro con brio
Marcia funebre; adagio assai
Scherzo; allegro vivace; trio
Finale; allegro molto

THIS CLIPPING FROM
N. Y. Herald-Tribune

APR 6 1932

MUSIC NOTES

Guild of Amateurs to Meet

The Guild of Musical Amateurs will hold its last meeting of the season today at 3:30 at the home of Mrs. Charles E. Mitchell, at 934 Fifth Avenue. Harold Bauer, president and artistic adviser of the guild, will attend. During its first season the amateur musicians in the guild have played works for stringed instruments and piano by Mozart, Bach and Brahms, music for two pianos by Bach, Arensky, Gluck, Mendelssohn and Chabrier, and vocal numbers by Franck, Lalo, Brahms, Reger, Ravel and de Falla.

Symphony Program Revised

Serge Koussevitzky has revised the program to be played by the Boston Symphony tomorrow night in Carnegie Hall, omitting Anton von Webern's German Dances, by Schubert. The revised program consists of Ernst Toch's "Bunte Suite," Debussy's "The Afternoon of a Faun," Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

6 -1932

Boston Symphony Palys At Auditorium Tonight

The Boston Symphony orchestra, directed by Dr Serge Koussevitzky, will make its first appearance in this city for several years, tonight at 8.15 at the Auditorium, under the auspices of the Springfield Symphony orchestra. A program of outstanding merit has been selected by the Russian director, and the largest audience of the season is assured.

This concert will conclude the series of five programs offered by the Springfield Symphony this season, the first four having been given by the local organization under the direction of Arthur H. Turner. The appearance of the Boston orchestra was arranged for in celebration of the Springfield group's 10th anniversary year. Tickets are on sale at Steinert's music store today, and may be procured at the Auditorium tonight.

The principal work on tonight's program will be Beethoven's Symphony in E-flat, commonly known as the "Eroica." It is many years since this symphony has been performed in Springfield. It is considered one of the greatest of orchestral works.

Two Composers Represented

Two modern composers also will be represented. The second ballet suite, "Daphnis et Chloe," by Ravel, one of the best known contemporary writers, will be given its first local performance, and a suite by Tcherepnin, a modern Russian composer, also will be played. The concert will open with a suite by Corelli, an old Italian composer.

The complete program follows:—

Suite ....Corelli
Sarabande
Gigue
Badinerie
Eight miniatures, "After a Russian Illustrated Alphabet" ....Tcherepnin
Arab boy, Egypt, Baba-jaga, Stars, Mama, General, The Forest, The Tsarina
"Daphnis et Chloe," ballet, second suite. Ravel
"Lever du Jour"
Pantomime
Danse Generale
Symphony No 3, "Eroica" ....Beethoven
Allegro con brio
Marcia funerbre; adagio assai
Scerzo; allegro vivace; trio
Finale; allegro molto.

THIS CLIPPING FROM
N. Y. EVE. POST

APR 6 -1932

Music News and Gossip

Marcel Grandjany, harp, and Rene Le Roy, flute, gave a most interesting recital of music by Nin, Bach, Widor, Gretchaninoff and Rimsky-Korsakoff last evening in Steinway Hall for an enthusiastic audience, and in the Barbizon, Phyllis Grossman, pianist, was heard.

The German Dances of Schubert-Webern have been replaced by the Prelude to Debussy's "Afternoon of a Faun" at tomorrow night's concert of the Boston Symphony Orchestra in Carnegie Hall.

Sir Thomas Beecham will be unable to conduct the closing concerts of the season of the Philharmonic-Symphony Orchestra, so Hans Lange, assistant conductor, will preside at the concerts of April 21, 22, 23 and 24 in Carnegie Hall.

THIS CLIPPING FROM
N. Y. SUN

R 6 1932

CHANGE IN BOSTON SYMPHONY PROGRAM.

Serge Koussevitzky will not perform the German dances of Schubert-Webern, which were announced for the concert by the Boston Symphony Orchestra in Carnegie Hall tomorrow evening. The program as it now stands will be: Toch's "Bunte" Suite, Debussy's "Afternoon of a Faun," Strauss's "Till Eulenspiegel's Merry Pranks" and Tchaikovsky's Symphony No. 5.

THIS CLIPPING FROM
N. Y. TIMES

APR 6 1932

MUSIC NOTES.

Serge Koussevitzky has amended his program for the Boston Symphony Orchestra's final visit to New York this season. The Shubert-Weber "German Dances," announced for tomorrow evening at Carnegie Hall, will be omitted and the program will comprise Toch's "Bunte" suite, Debussy's "Faun," Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

R 7 -1932

KOUSSEVITZKY ENDS SEASON OF MUSIC HERE

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By WILLARD M. CLARK.

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Striking contrast was manifested in the "Daphnis and Chloe" ballet suite by Ravel, which contains some of the loveliest passages in orchestral music and may well outlast both the "Bolero" and "Valse." Here is a work rich in color and rhythm where polyphonic and harmonic anarchy reign supreme. It was superbly played with a wealth of color and nuance, for Dr. Koussevitzky has a real and sympathetic understanding of modern French music and was one of the first to make it known in Russia.

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Though the opening movement is in triple time and taken at rapid tempo, it loses nothing of its inherent drama. The funeral march is a drama in itself, a drama that runs the gamut of emotions until the wind instruments bid a final adieu to their companions in arms. Even in the Scherzo, gay as it is, there are moments of mourning; it is like the kind of play which the warriors of the Iliad celebrated round the tombs of their chiefs. The final movement, with its varied themes, seems to sum up the past, present and future of this unknown hero.

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THIS CLIPPING FROM

N. Y. AMERICAN

APR 8 -1932

At th

By GRENA BENNETT

The Boston Symphony Orchestra gave its final evening concert for the season in Carnegie Hall last night. Conductor Serge Koussevitzky, perhaps aiming to increase the interest of the visit, began the program with the "Bunte" suite by Toch, giving that composition its first New York performance.

The suite consists of five movements—March Tempo, a sparkling quickstep; Adagio, expressivo, muted and veiledly shimmering; Marionetten Tanz, brisk and firmly rythmic; Galante Passacaglia, sounding like music in a fog, and Karrusel, spirited and metric.

These descriptions, however, do not take into account the rather harsh and unpleasant ideas of theme and melody that Toch invented. Piercing passages by the piccolo were superimposed on a beautiful and clean-cut rhythmed background by the concerted strings, or the sequence of a pleasing phrase was shattered by the sudden raucous notes of a large brass instrument whose tones seemed placed in a wrong key.

In the brief pauses that separated the sections of the suite one heard sounds of constrained laughter and much murmuring from the audience. The composer had planned to attend this first New York performance of his work, but a concert engagement in Detroit prevented.

A second novelty on the list was Schubert's German Dancer, which, according to a line on the program had its "first performance in America."

Strauss' "Till Eulenspiegel's Merry Franks" and Tschaikovsky's fifth symphony were the later offerings.

THIS CLIPPING FROM

NEW YORK JOURNAL

APR 8 -1932

Modernist's Suite Led by Koussevitzky

By IRVING WEIL.

Serge Koussevitzky, at last night's Carnegie Hall concert of the Boston Orchestra, added his bit to the little festival we have all been havin this season of Ernst Toch's little suites, little overtures and other abbreviated music. He introduced to New York this German modernist's "Bunte" suite, which may be Englished as "Assorted," or "Motley" or "Variegated" suite, as your choice runs. And it proved to be something more of the same.

Mr. Toch here uses a very large orchestra for his usual snippets of result. There are five parts to his suite, with scarcely more than a single flip of an idea apiece and the whole thing is over in fifteen minutes. There is a march, an adagio, a "Dance of Marionettes," a "Gallant Passacaglia" and a finale called "Carousel."

In a collection of pieces like that one expects a certain grace of fancy, a certain humorous touch, an effervescent quality that shall carry the listener along with it. There is no bar to as much sophistication as any modernist may choose, but such knowing approach to the thing must not be apparent, must not become obviously self-conscious.

But Mr. Toch lagged a long way from giving one what one expected. The whole orchestral pother was to little—very little—purpose. All the composer's tiny melodic ideas were without distinction, indeed were thoroughly commonplace, and their atonal treatment didn't disguise their poverty in the least. The instrumentation strove hard to be "different," but was quite unconvincing.

The most pretentious part of the suite was the adagio which is marked to be played "expressively." It seemed, on this very account, to be pretty thoroughly out of character with the other oddments of the piece, a sudden relapse into sentimentalism such as the modernists are supposed to abhor. It sounded, indeed, like very early Schoenberg, of the "Transfigured Night" period, only it had not the remotest tinge of the strength and moving quality of that work.

THIS CLIPPING FROM

N. Y. TIMES

APR 8 -1932

MUSIC IN REVIEW

Koussevitzky and Boston Symphony Orchestra Cheered for Superlative Performances—Novelty by Toch

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the first of its final pair of New York concerts of the present season last night in Carnegie Hall. The event testified again to the surpassing tonal beauty and technical finish of this orchestra, and to Mr. Koussevitzky's special and significant qualities as interpreter.

The program was devoted principally to familiar scores, the one novelty being Ernst Toch's "Bunte Suite," composed for radio performance in Germany as late as 1928 and performed for the first time in 1929. The other works were Debussy's "L'Apres midi d'un Faun," Strauss's "Till Eulenspiegel," and Tschaikovsky's Fifth Symphony.

These are works which Mr. Koussevitzky has played before in New York. Yet the flavor of repetition was wholly absent. For Mr. Koussevitzsky, even as a reverent interpreter, seldom repeats himself, and the performances were of such beauty and spirit that they destroyed precedent and created new memories.

Mr. Toch's suite has its witty pages; it is singularly dexterous and clever. The suite is "Bunte"—many or variously colored. The movements are short and strongly contrasted. The peppery harmonic and polytonal combinations, the clear and scintillating instrumentation, which has its special sonorities, stamp the pieces as dating from the 1920s. But we do not find in this suite qualities as distinguished or impressive as those, for instance, of Toch's piano concerto, which Mr. Koussevitzky and Jesus Sanroma introduced in this city. The suite is of a certain school, manner, type. It has the modern tang, the contemporaneous "kick." Or is it entirely contemporaneous? Is not contemporaneous European musical thought turning a little from this highly organized style of Toch, with its inclusion of negroid rhythms as one of its now not novel elements, and has not Toch written more vitally and with more originality in other pages?

Of course, a work in lighter vein need not be taken too seriously. Mr. Toch might say that he did not intend to create an epoch or relieve himself of a grand masterpiece when he composed, for purposes of entertainment rather than instruction, this short and lively suite. For all that, with exception of pages of the slow movement and "Galante Passacaglia" and "Karrusel," this appears as lively and ingenious but not very individual music. A number of Mr. Toch's German and Austrian contemporaries have done likewise, and they, too, are showing signs of turning in other directions.

The suite, if you will, was a cocktail well calculated to open the repast. There, however, its usefulness stopped. If one did not know Mr. Koussevitzky's interest in new music and enthusiasm in aiding and abetting modern composers, one would ask whether the conductor had not his tongue in his cheek when he followed the suite with the incomparable and antique reverie of Debussy, This music Mr. Koussevitzky and his players re-created as if it were a dream not recorded on music paper or sounded by actual instruments. Its mysterious and glamorous beauty left, as of yore, a sense of sheer wonder and melancholy at its departure.

If one remarks upon these qualities of Debussy's music, the same words may imply something of the nature of the vaporous and exquisite performance. Whether the performance last night was only equal to an earlier one given here by Mr. Koussevitzky and his men or whether the mystery of the music itself was responsible for its new revelation, it is enough to say that no conductor or orchestra that we remember has accomplished as much with Debussy's score.

There was, of course, the strongest imaginable contrast between this lotus dream and "Till Eulenspiegel," the inspired masterpiece of Strauss, which is all of folklore, racial genius, humor, poetry and revolt, sublimated in the mind of an individual master. There is no need to speak of the combination of Mozart and Rabelais in the music, or of Strauss's endless resource and reckless mastery in the manipulation of his ideas. The performance was another triumph for leader and orchestra. It may be that a memory of the Richard Strauss of more than twenty-five years ago, conducting "Eulenspiegel" in this country, is accurate in recording a reading more fiery and reckless, more robust in the earlier pages, and in many of these pages more—let us say—shocking, than the virtuoso performance of last night. It is enough to record the event under consideration, and the enthusiasm of the audience, and the demonstration, again, from a different point of view than those of Toch and Debussy, of superlative qualities of leader and orchestra. Tchaikovsky's symphony, of which Mr. Koussevitzky always gives an inspiring reading, was still another perspective. The audience applauded, yelled, cheered. The concert tomorrow afternoon, the last that the Boston Symphony will give this season in New York, has a special feature in Liszt's crowning orchestral work, the "Faust" symphony.

THIS CLIPPING FROM

N. Y. Herald-Tribune

APR 8 -1932

Boston Symphony Presents 'Diversified' Novelty at Closing Evening Concert

Program Changes Made

Debussy, Tchaikovsky and Strauss Works Are Heard

By Francis D. Perkins

The Boston Symphony Orchestra gave the fifth and last concert of its evening series in Carnegie Hall yesterday, when Serge Koussevitzky began his program with the first New York performance of Ernst Toch's "Bunte Suite," Op. 48. According to Dr. Koussevitzky's original programmatic plan, as set forth in the program notes, a quasi-novelty, Anton von Webern's orchestra transcription of German Dances by Schubert was to have followed the Toch novelty, but the conductor substituted Debussy's "L'Apres-midi d'un Faune" and continued with other well known numbers, Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

Toch on Visit Here

Mr. Toch, who is paying his first visit to this country, made his first public appearance here last Sunday as a pianist in a concert of the League of Composers. His orchestral music is not unknown to New York concertgoers; the Boston Symphony introduced his piano concerto, Op. 38, to us three years ago; his "Little Theater Suite" and overture to "The Fan" were layed here last November by the Philharmonic-Symphony and Philadelphia Orchestras, respectively, under Erich Kleiber and Fritz Reiner. The suite heard last night, whose title can be translated, according to Mr. Hale, as "variously colored" or "diversified," is in five sections; it was composed for radio performance in 1928, and first played in Frankfort the following year.

Mr. Toch is among the more conservative of the German and Austrian composers who can be considered as modernists, and the suite heard last night, as well as the two works played here last fall, have certain characteristics which figure in the music of other contemporary Teutonic writers; effectiveness in scoring, discreet use of latter-day harmonies, considerable motion and vivacity and an avoidance of emotional depths. The "Bunte" suite is skillfully orchestrated; it combines tunefulness with polytonality, although its musical ideas, with some exceptions, are not marked by distinction or memorability. The use of these ideas is adroit, but it seems music aimed to divert rather than to impress or to make any pronounced emotional appeal to its hearers.

Shows Strauss Influence

While Mr. Toch has been quoted as admiring Schönberg the most among contemporary composers, the "Bunte" suite (which was not ill described by its title) showed a Straussian influence in one or two of its themes, especially in the opening march, which recalled a theme from "Heldenleben," and hints of Stravinsky were not altogether absent. The work was notably well played by Dr. Koussevitzky's excellent orchestra, and well received.

The interpretations of the Debussy prelude and the Strauss tonepoem followed orthodox lines; that of the Tchaikovsky symphony was more individual, vivid and eloquent, while sometimes impressing as mannered. Adopting tempos slower, as a rule, than those taken by his colleagues, Dr. Koussevitzky read the symphony with much rubato, dwelling over particular phrases, emphasizing the most orotund and tuneful passages, and, in ways sometimes debatable, giving the work its full due of frank, romantic emotionalism. The close was brilliant, and bravos sounded from the gallery.

The Boston Symphony closes its season here tomorrow afternoon, when Beethoven's "Egmont" overture and Liszt's "Faust" symphony will be played in observance of the Goethe centennial. In the symphony, the Harvard Glee Club will be the assisting chorus.

THIS CLIPPING FROM

SPRINGFIELD, MASS.
EVE. UNION

APR 8 -1932

Around and About

By QUIPPE QUI.

There was more dress at the Boston Symphony concert Wednesday evening than one has seen in this city for some time. It did not look like depression. It looked much like gaiety, and that the public is willing to buy and wear "glad rags," if there is only a place to wear them. There has been such a dearth of high-class entertainments in this city of late years that an evening gown seemed almost an elephant on one's hands. But Wednesday's display showed that the women still have them and will wear them if the occasion presents.

THIS CLIPPING FROM

BROOKYLN, N. Y.
EAGLE

APR 8 -1932

Music of the Day

By EDWARD CUSHING

Mr. Koussewitsky and the Boston Orchestra Play a Toch Suite and Music by Debussy, Strauss, Tschaikowsky

The Boston Symphony Orchestra and Mr. Koussewitsky played to their Thursday audience for the last time this season at Carnegie Hall last night, and much of what they played was what the audience, had it been offered the opportunity, would doubtless have asked to hear. There was to begin with a suite by the German modernist Ernst Toch, but this was short and quickly dispatched; the balance of the program was given over to Debussy's "Afternoon of a Faun," Strauss's "Till Eulenspiegel" and the Fifth Symphony of Tschaikowsky.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At Carnegie Hall last night.

THE PROGRAM

Toch	Bunte Suite (First time in New York)
Debussy	"Afternoon of a Faun"
Strauss	"Till Eulenspiegel"
Tschaikowsky	E minor Symphony

Toch's suite, because it was the evening's novelty and led off the program, must be the first of these things to receive attention. It was written four years ago and specifically for the radio. About that time the young German composers—young French and Italian and English and Russian and American composers too, for that matter—were warming to the idea that just music was not suitable for broadcasting or recording. The radio and the phonograph were modern musical instruments, and it followed that special music would have to or should be written for them. There were obvious weak points along this line of reasoning, and the discovery of them is probably responsible for the fact that we hear less today of "Gebrauchsmusik" than we did a few years ago. Toch's Bunte Suite was a product of the theory.

Last evening's audience, had it thought back to the origins of the suite, might have been puzzled to account for its quite orthodox character. (Orthodox, that is, in the modernist's sense.) Why this suite particularly should be suitable for broadcasting and countless other suites, overtures, sinfoniettas, divertimentos, etc., not be equally fitted to the same purpose was not clear from the performance. Toch's music seemed very similar in spirit and technique to any amount of music produced, not necessarily for the radio, by any number of young or middling-young composers of today. It is a cheerful score, not particularly distinguished in any way except by the cleverness which is to be expected in products of this sort. Thematically, it contains no particularly striking ideas beyond one from "Ein Heldenleben" and another from "Don Quixote"; harmonically, it is quite unadventurous; the instrumentation is diversified. It pleased the audience, as there was every reason why it should.

Toch is known here only for his Piano Concerto, introduced to us some years ago by Mr. Koussewitsky. The suite could easily be the work of another man entirely; there is in it none of the savage power, the bitterness of thought and astringency of style that were characteristic of the concerto. Its five movements—a march, adagio, marionette dance, passacaglia and caroussel—are light, brittle, diverting, nothing more. The composer, since he is in New York, doubtless was present for last evening's brilliant performance of his music, but the applause of the audience did not persuade him to disclose himself.

Mr. Koussewitsky next delivered himself of an exquisitely phrased and modulated reading of "The Afternoon of a Faun." No one here can play this music as he plays it—until he plays it again we shall hear nothing to compare with his treatment of the rapturous D-flat theme that blossoms from the woods and strings midway through the poem, voicing both longing and appeasement. Strauss' "Till" was also finely done, with zest and an ironic spirit that only Koussewitsky commands. One was disappointed only by the lack of breadth toward the end of the rondo, in the section descriptive of Till's trial and condemnation. The trombone proclamations over the rolling drums were hurried, and the pauses between Mr. Koussewitsky gave no value. This, however, was a detail, only one of many, the rest of which invariably satisfied. . . . With Mr. Koussewitsky's version of Tschaikowsky's Fifth one has not the disposition, just now, to find fault.

* * *

APRIL 8 →

DAILY MIRROR

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B.

Recital by Harpist

Virginia Morgan, who gives a harp recital of French music at Steinway Hall next Wednesday evening, under the patronage of Gov. and Mrs. Franklin D. Roosevelt and the Consul General of France.

THIS CLIPPING FROM

N. Y. World-Telegram

APR 8 -1932

Ernst Toch's 'Bunte Suite' Reaches New York Ears

Austrian Modernist's Work Leads Boston Symphony Orchestra's Concert—Composition Skilfully Constituted but Banal in Its Analysis.

By PITTS SANBORN.

INASMUCH as Ernst Toch, the Austrian modernist, is now over here, it is altogether fitting that his works should be heard in the land. Last evening, in Carnegie Hall, Mr. Koussevitzky led off the concert of the Boston Symphony Orchestra with his "Bunte Suite," op. 48 (a first time in New York), thereby providing a valuable comparison with the next two numbers, Debussy's "Afternoon of a Faun" and Richard Strauss' "Till Eulenspiegel."

This suite, which, by the way, was composed for radio in 1928, had its first performance anywhere at Frankfort-on-the-Main in 1929. It is scored for a large orchestra, including a number of pulsatiles, among them a "ratchet rattle," and it consists of five movements, none being long.

"Bunte" in this place might well be rendered by "diversified." The first movement is an animated march. Then sentiment is allowed to enter in an "Adagio expressivo." A "Dance of Marionettes" suggests the old-time German band. A "Galante Passacaglia" follows, and the concluding section, "Karrusel," though it be a merry-go-round, hints at Honneger's well known locomotive, "Pacific 231."

Of Formulistic Modernism.

The entire suite is clever, skilfully made, smart, but it also sounded singularly banal yesterday in spite of a masterly performance. It sounded banal because though written only four years ago and by a modernist whose idol is Arnold Schoenberg, it yet is formulistic, conventional, for the modernists have worked out formulae that are fast becoming as recognizable and as tiresome as any to be found in the ancients.

On the other hand, Debussy's "Faun" and Strauss' "Till," which were the very latest cry of modernism back in the eighteen-nineties, and by some affrighted souls deemed decidedly alarming, are established a generation later as young classics. Will the "Bunte Suite" be held a classic thirty years hence? Will it even be remembered, except by students and chroniclers, three years hence?

Stirs Audience to Cheers.

It seems impossible that either the "Faun" or "Till" can ever have been more beautifully played than was the case last night. Mr. Koussevitzky read them in peculiarly sympathetic vein, and the superb orchestra gave him all that he asked of it. Especially noteworthy was Mr. Laurent's treatment of the flute solos in the "Faun."

To complete the program, Mr. Koussevitzky had recourse to Tschaikowsky, a composer who is no longer so cruelly overdriven here as once was the case. The fifth symphony was the choice, and the performance accorded it stirred the huge audience to cheers.

Enthusiasm, however, was the order of the evening. Debussy, Strauss and Toch were also received with long and loud applause.

THIS CLIPPING FROM

N. Y. AMERICAN

APR 8 -1932

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At th

By GRENA BENNETT

The Boston Symphony Orchestra gave its final evening concert for the season in Carnegie Hall last night. Conductor Serge Koussevitzky, perhaps aiming to increase the interest of the visit, began the program with the "Bunte" suite by Toch, giving that composition its first New York performance.

The suite consists of five movements—March Tempo, a sparkling quickstep; Adagio, expressivo, muted and veiledly shimmering; Marionetten Tanz, brisk and firmly rythmic; Galante Passacaglia, sounding like music in a fog, and Karrusel, spirited and metric.

These descriptions, however, do not take into account the rather harsh and unpleasant ideas of theme and melody that Toch invented. Piercing passages by the piccolo were superimposed on a beautiful and clean-cut rhythmed background by the concerted strings, or the sequence of a pleasing phrase was shattered by the sudden raucous notes of a large brass instrument whose tones seemed placed in a wrong key.

In the brief pauses that separated the sections of the suite one heard sounds of constrained laughter and much murmuring from the audience. The composer had planned to attend this first New York performance of his work, but a concert engagement in Detroit prevented.

A second novelty on the list was Schubert's German Dancer, which, according to a line on the program had its "first performance in America."

Strauss' "Till Eulenspiegel's Merry Franks" and Tschaikovsky's fifth symphony were the later offerings.

THIS CLIPPING FROM

NEW YORK JOURNAL

APR 8 -1932

Modernist's Suite Led by Koussevitzky

By IRVING WEIL.

Serge Koussevitzky, at last night's Carnegie Hall concert of the Boston Orchestra, added his bit to the little festival we have all been havin this season of Ernst Toch's little suites, little overtures and other abbreviated music. He introduced to New York this German modernist's "Bunte" suite, which may be Englished as "Assorted," or "Motley" or "Variegated" suite, as your choice runs. And it proved to be something more of the same.

Mr. Toch here uses a very large orchestra for his usual snippets of result. There are five parts to his suite, with scarcely more than a single flip of an idea apiece and the whole thing is over in fifteen minutes. There is a march, an adagio, a "Dance of Marionettes," a "Gallant Passacaglia" and a finale called "Carousel."

In a collection of pieces like that one expects a certain grace of fancy, a certain humorous touch, an effervescent quality that shall carry the listener along with it. There is no bar to as much sophistication as any modernist may choose, but such knowing approach to the thing must not be apparent, must not become obviously self-conscious.

But Mr. Toch lagged a long way from giving one what one expected. The whole orchestral pother was to little—very little—purpose. All the composer's tiny melodic ideas were without distinction, indeed were thoroughly commonplace, and their atonal treatment didn't disguise their poverty in the least. The instrumentation strove hard to be "different," but was quite unconvincing.

The most pretentious part of the suite was the adagio which is marked to be played "expressively." It seemed, on this very account, to be pretty thoroughly out of character with the other oddments of the piece, a sudden relapse into sentimentalism such as the modernists are supposed to abhor. It sounded, indeed, like very early Schoenberg, of the "Transfigured Night" period, only it had not the remotest tinge of the strength and moving quality of that work.

THIS CLIPPING FROM

N. Y. TIMES

APR 8 -1932

ANT MUSIC TAUGHT IN GRAMMAR SCHOOL

State Clubs at Convention Here

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the first of its final pair of New York concerts of the present season last night in Carnegie Hall. The event testified again to the surpassing tonal beauty and technical finish of this orchestra, and to Mr. Koussevitzky's special and significant qualities as interpreter.

The program was devoted principally to familiar scores, the one novelty being Ernst Toch's "Bunte Suite," composed for radio performance in Germany as late as 1928 and performed for the first time in 1929. The other works were Debussy's "L'Apres midi d'un Faun," Strauss's "Till Eulenspiegel," and Tschaikovsky's Fifth Symphony.

These are works which Mr. Koussevitzky has played before in New York. Yet the flavor of repetition was wholly absent. For Mr. Koussevitzsky, even as a reverent interpreter, seldom repeats himself, and the performances were of such beauty and spirit that they destroyed precedent and created new memories.

Mr. Toch's suite has its witty pages; it is singularly dexterous and clever. The suite is "Bunte"—many or variously colored. The movements are short and strongly contrasted. The peppery harmonic and polytonal combinations, the clear and scintillating instrumentation, which has its special sonorities, stamp the pieces as dating from the 1920s. But we do not find in this suite qualities as distinguished or impressive as those, for instance, of Toch's piano concerto, which Mr. Koussevitzky and Jesus Sanroma introduced in this city. The suite is of a certain school, manner, type. It has the modern tang, the contemporaneous "kick." Or is it entirely contemporaneous? Is not contemporaneous European musical thought turning a little from this highly organized style of Toch, with its inclusion of negroid rhythms as one of its now not novel elements, and has not Toch written more vitally and with more originality in other pages?

Of course, a work in lighter vein need not be taken too seriously. Mr. Toch might say that he did not intend to create an epoch or relieve himself of a grand masterpiece when he composed, for purposes of entertainment rather than instruction, this short and lively suite. For all that, with exception of pages of the slow movement and "Galante Passacaglia" and "Karrusel," this appears as lively and ingenious but not very individual music. A number of Mr. Toch's German and Austrian contemporaries have done likewise, and they, too, are showing signs of turning in other directions.

The suite, if you will, was a cocktail well calculated to open the repast. There, however, its usefulness stopped. If one did not know Mr. Koussevitzky's interest in new music and enthusiasm in aiding and abetting modern composers, one would ask whether the conductor had not his tongue in his cheek when he followed the suite with the incomparable and antique reverie of Debussy. This music Mr. Koussevitzky and his players re-created as if it were a dream not recorded on music paper or sounded by actual instruments. Its mysterious and glamorous beauty left, as of yore, a sense of sheer wonder and melancholy at its departure.

If one remarks upon these qualities of Debussy's music, the same words may imply something of the nature of the vaporous and exquisite performance. Whether the performance last night was only equal to an earlier one given here by Mr. Koussevitzky and his men or whether the mystery of the music itself was responsible for its new revelation, it is enough to say that no conductor or orchestra that we remember has accomplished as much with Debussy's score.

There was, of course, the strongest imaginable contrast between this lotus dream and "Till Eulenspiegel," the inspired masterpiece of Strauss, which is all of folklore, racial genius, humor, poetry and revolt, sublimated in the mind of an individual master. There is no need to speak of the combination of Mozart and Rabelais in the music, or of Strauss's endless resource and reckless mastery in the manipulation of his ideas. The performance was another triumph for leader and orchestra. It may be that a memory of the Richard Strauss of more than twenty-five years ago, conducting "Eulenspiegel" in this country, is accurate in recording a reading more fiery and reckless, more robust in the earlier pages, and in many of these pages more—let us say—shocking, than the virtuoso performance of last night. It is enough to record the event under consideration, and the enthusiasm of the audience, and the demonstration, again, from a different point of view than those of Toch and Debussy, of superlative qualities of leader and orchestra. Tchaikovsky's symphony, of which Mr. Koussevitzky always gives an inspiring reading, was still another perspective. The audience applauded, yelled, cheered. The concert tomorrow afternoon, the last that the Boston Symphony will give this season in New York, has a special feature in Liszt's crowning orchestral work, the "Faust" symphony.

THIS CLIPPING FROM

N. Y. Herald-Tribune

APR 8 -1932

Ernst Toch's 'Bunte Suite' Has Premiere

Boston Symphony Presents 'Diversified' Novelty at Closing Evening Concert

Program Changes Made

Debussy, Tchaikovsky and Strauss Works Are Heard

By Francis D. Perkins

The Boston Symphony Orchestra gave the fifth and last concert of its evening series in Carnegie Hall yesterday, when Serge Koussevitzky began his program with the first New York performance of Ernst Toch's "Bunte Suite," Op. 48. According to Dr. Koussevitzky's original programmatic plan, as set forth in the program notes, a quasi-novelty, Anton von Webern's orchestra transcription of German Dances by Schubert was to have followed the Toch novelty, but the conductor substituted Debussy's "L'Apres-midi d'un Faune" and continued with other well known numbers, Strauss's "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony.

Toch on Visit Here

Mr. Toch, who is paying his first visit to this country, made his first public appearance here last Sunday as a pianist in a concert of the League of Composers. His orchestral music is not unknown to New York concertgoers; the Boston Symphony introduced his piano concerto, Op. 38, to us three years ago; his "Little Theater Suite" and overture to "The Fan" were layed here last November by the Philharmonic-Symphony and Philadelphia Orchestras, respectively, under Erich Kleiber and Fritz Reiner. The suite heard last night, whose title can be translated, according to Mr. Hale, as "variously colored" or "diversified," is in five sections; it was composed for radio performance in 1928, and first played in Frankfort the following year.

Mr. Toch is among the more conservative of the German and Austrian composers who can be considered as modernists, and the suite heard last night, as well as the two works played here last fall, have certain characteristics which figure in the music of other contemporary Teutonic writers; effectiveness in scoring, discreet use of latter-day harmonies, considerable motion and vivacity and an avoidance of emotional depths. The "Bunte" suite is skillfully orchestrated; it combines tunefulness with polytonality, although its musical ideas, with some exceptions, are not marked by distinction or memorability. The use of these ideas is adroit, but it seems music aimed to divert rather than to impress or to make any pronounced emotional appeal to its hearers.

Shows Strauss Influence

While Mr. Toch has been quoted as admiring Schönberg the most among contemporary composers, the "Bunte" suite (which was not ill described by its title) showed a Straussian influence in one or two of its themes, especially in the opening march, which recalled a theme from "Heldenleben," and hints of Stravinsky were not altogether absent. The work was notably well played by Dr. Koussevitzky's excellent orchestra, and well received.

The interpretations of the Debussy prelude and the Strauss tonepoem followed orthodox lines; that of the Tchaikovsky symphony was more individual, vivid and eloquent, while sometimes impressing as mannered. Adopting tempos slower, as a rule, than those taken by his colleagues, Dr. Koussevitzky read the symphony with much rubato, dwelling over particular phrases, emphasizing the most orotund and tuneful passages, and, in ways sometimes debatable, giving the work its full due of frank, romantic emotionalism. The close was brilliant, and bravos sounded from the gallery.

The Boston Symphony closes its season here tomorrow afternoon, when Beethoven's "Egmont" overture and Liszt's "Faust" symphony will be played in observance of the Goethe centennial. In the symphony, the Harvard Glee Club will be the assisting chorus.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

EVE. UNION

APR 8 -1932

Around and About

By QUIPPE QUI.

There was more dress at the Boston Symphony concert Wednesday evening than one has seen in this city for some time. It did not look like depression. It looked much like gaiety, and that the public is willing to buy and wear "glad rags," if there is only a place to wear them. There has been such a dearth of high-class entertainments in this city of late years that an evening gown seemed almost an elephant on one's hands. But Wednesday's display showed that the women still have them and will wear them if the occasion presents.

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Last evening's audience, had it thought back to the origins of the suite, might have been puzzled to account for its quite orthodox character. (Orthodox, that is, in the modernist's sense.) Why this suite particularly should be suitable for broadcasting and countless other suites, overtures, sinfoniettas, divertimentos, etc., not be equally fitted to the same purpose was not clear from the performance. Toch's music seemed very similar in spirit and technique to any amount of music produced, not necessarily for the radio, by any number of young or middling-young composers of today. It is a cheerful score, not particularly distinguished in any way except by the cleverness which is to be expected in products of this sort. Thematically, it contains no particularly striking ideas beyond one from "Ein Heldenleben" and another from "Don Quixote"; harmonically, it is quite unadventurous; the instrumentation is diversified. It pleased the audience, as there was every reason why it should.

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Mr. Koussewitsky next delivered himself of an exquisitely phrased and modulated reading of "The Afternoon of a Faun." No one here can play this music as he plays it—until he plays it again we shall hear nothing to compare with his treatment of the rapturous D-flat theme that blossoms from the woods and strings midway through the poem, voicing both longing and appeasement. Strauss' "Till" was also finely done, with zest and an ironic spirit that only Koussewitsky commands. One was disappointed only by the lack of breadth toward the end of the rondo, in the section descriptive of Till's trial and condemnation. The trombone proclamations over the rolling drums were hurried, and the pauses between Mr. Koussewitsky gave no value. This, however, was a detail, only

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THIS CLIPPING FROM

BROOKYLN, N. Y.

EAGLE

APR 8 -1932

* * *

Boston Symphony at Carnegie.

The final evening concert in the current series of the Boston Symphony at Carnegie Hall took place last night. Before bidding his New York patrons "au revoir" Maestro Koussevitzky felt it incumbent upon himself to allow them to share with the audiences of other large symphonic organizations the delight of hearing a work of Ernst Foch, who is now a visitor in this country. For this purpose he chose the "Bunte Suite" ("bunte" designating "varied") in which

passacaglias rub shoulders with such waggish episodes as "Marionette Dance" and "Carrousel." The audience, on the whole, responded, as was to be expected, with spontaneous acquiescence and widespread satisfaction.

Toch's choice of subject in this opus admits of the banalities, the pleasing melodies, the "catchy" rhythms which, despite a suavity of technic, are scarcely less obvious in other of his orchestra works heard here. One is reminded by the "Bunte Suite" of the "dadaists" (the French "Six"), except that the present music is glaringly Viennese, and lacking the simplicity of the French.

It is high time Toch recognized that merely superficial music has little chance of gaining the coveted immortality. One even doubts whether the Six: Poulenc, Milhaud, etc., with all their drolleries and banter, will outlive the century. This writer would regret the annihilation of that school, legitimate as it is, yet he feels their day is spent, and to imitate them now is futile.

Koussevitzky's conducting was nothing short of magnificent. From the burlesque of Toch to the sublime cadences of Debussy's "L'Apres-Midi d'un Faune," which followed, his interpretation was always commanding, the orchestra always ample. His reading of Strauss' "Till Eulenspiegel" was no less felicitous. The program closed with Tschaikowsky's Fifth Symphony.

A. V. B.

APRIL 8 → DAILY MIRROR

Recital by Harpist

Virginia Morgan, who gives a harp recital of French music at Steinway Hall next Wednesday evening, under the patronage of Gov. and Mrs. Franklin D. Roosevelt and the Consul General of France.

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N. Y. World-Telegram

APR 8 -1932

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This suite, which, by the way, was composed for radio in 1928, had its first performance anywhere at Frankfort-on-the-Main in 1929. It is scored for a large orchestra, including a number of pulsatiles, among them a "ratchet rattle," and it consists of five movements, none being long.

"Bunte" in this place might well be rendered by "diversified." The first movement is an animated march. Then sentiment is allowed to enter in an "Adagio expressivo." A "Dance of Marionettes" suggests the old-time German band. A "Galante Passacaglia" follows, and the concluding section, "Karrusel," though it be a merry-go-round, hints at Honneger's well known locomotive, "Pacific 231."

Of Formulistic Modernism.

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To complete the program, Mr. Koussevitzky had recourse to Tschaikowsky, a composer who is no longer so cruelly overdriven here as once was the case. The fifth symphony was the choice, and the performance accorded it stirred the huge audience to cheers.

Enthusiasm, however, was the order of the evening. Debussy, Strauss and Toch were also received with long and loud applause.

THIS CLIPPING FROM
N. Y. SUN

APR 8 _1932

Toch's Bunte Suite Heard

Koussevitzky Offers New Composition at Final Thursday Concert of Boston Symphony.

By W. J. HENDERSON.

Dr. Serge Koussevitzky and his company of musical savants from over against Harvard Yard once more made glad the spaces of Carnegie Hall with the final Thursday concert of the season which they gave with brilliance last night. The Boston Symphony Orchestra nearly always brings gifts. This time the new offering laid upon our altars was Ernest Toch's "Bunte" suite.

What is a Bunte suite? One agreeably diversified. Some suites are neither diversified nor agreeable. Toch's proved to be all that its name implied. There were capers and mediations, antics and reflections. Such are the uses of diversity.

One must expect a Bunte suite to be sprung full grown from a high brow. This one is a sample of modernist music arrayed on the side of good humor, spiced with a passing sprinkle of sentiment, and published in idiom which does not shun vulgarity. The first movement is entitled march tempo and is just a hustling piece of street parade music dressed up in theatrical instrumentation. It is well made and goes to its little point with directness.

Then comes an adagio expressivo, a thing of which no true modernist should be guilty. Yet here is a movement replete with delicate sentiment made known in ingenious musical phraseology. It is excellently conceived and successfully built. The marionette dance which follows is another outbreak of slatternly gayety, the sort of thing one might expect from marionettes born and brought up in the slums and bent on kicking up their heels in polite society. The "Galante Passacaglia" is another demonstration of Toch's command of the materials of modernist art. It is delightful in melodic eccentricity, in harmonic surprise and clearness of outline.

The finale is called "Carousel," and it is riotous, jolly and—like the marionette dance—something that did not originate among those present. It is just the outbreak of a holiday crowd riding the hobby-horses of tradition. The Bostonians performed this music with gusto and with a technical skill quite compelling. The audience swallowed the suite with avidity and applauded it long and loudly. Toch had another public success similar to that of his piano concerto.

After the novelty came old friends. Debussy's faun had another of his dreamy and bewitching afternoons and then Til Eulenspiegel went roystering through the provinces until justice overtook him with tremendous chords and sent him squeaking to his doom. The concert came to its conclusion with the fifth symphony of Tschaikowsky.

THIS CLIPPING FROM
BROOKLYN TIMES-STANDARD UNION

APR 9 -1932

MUSIC

FINAL BOSTON CONCERT

The Boston Symphony Orchestra completed its annual Brooklyn season last night at the Academy of Music when Serge Koussevitsky presented numbers inspired by works of Goethe as his contribution to the current homage being paid the foremost Teutonic poet.

But two numbers made up the program, the overture to "Egmont" which Beethoven wrote following his acquaintance with the play and which led to an exchange of letters between composer and author, and the three tone poems which Liszt grouped into a symphony after he had heard Berlioz' "Damnation of Faust." For the final section of the latter work, the orchestra had the assistance of the Harvard Glee Club.

Mr. Koussevitsky, who recently

however, is a weak one from standpoint of tonal portraits, for the composer fails to give reality to Faust's loved one. Despite elaboration with all the mechanical craft of a deft musician and despite also some exquisite string choir material, this section becomes tedious except for moments when dominated by the Faust ideal.

It is in the third poem where the character delineation of Mephistopheles is set against that "chorus mysticus" that the male singers assist. That mocking imp of all evil as he burlesques and sneers at the tender passion of his two victims is a Liszt in all his power and glory. And though it comes at the end of a lengthy exposition, it literally is the essence of the symphony.

Mr. Koussevitsky read the three poems not as individual numbers, but as parts of an entity. His magnificent string section was of considerable assistance in the beautiful tonal portrait which resulted.

H. E.. S.

THIS CLIPPING FROM
N. Y. EVE. POST

APR 8 -1932

Music : By Oscar Thompson

Koussevitzky's Bostonians Introduce Toch's "Bunte" Suite as Their Last Novelty in New York

ONE last novelty was introduced to New York last night by Serge Koussevitzky and the Boston Symphony at the final concert of the orchestra's evening series in Carnegie Hall. This was Ernst Toch's "Bunte" Suite, composed for radio performance in 1928 and performed the next year in Frankfort-on-Main. The program embraced, otherwise, Debussy's "Afternoon of a Faun," the Strauss "Till Eulenspiegel" and Tchaikovsky's Fifth Symphony, numbers that have been happily identified with this conductor and this orchestra in the past and again admirably performed on this occasion.

Toch's variegated suite, consisting of five numbers of unrelated character, the first designated March Tempo, the second Adagio Expressivo, the third Marionetten Tanz, the fourth Galante Passacaglia and the fifth Karrusel, came to the ears on first hearing as among the most attractive of the numerous contributions he has made to contemporary musical tidbits, amusing, ingenious, readily taken in. For the most part this music is lively and touched with whimsicality, though in the Adagio the composer has elaborated a structure of rare delicacy, in which there is a clear suggestion of restrained feeling. The Mar ionetten Tanz, were its intervals mor conventional, would merit description a frank tune.

Rhythmically and in the thin firmness of his linear structure, there i something consistently personal in Toch, though his music has seemed to us to have a very narrow and quite shallow range of expressiveness. This suite had the same Toch hallmarks that were to be noted in the small numbers for piano solo the composer played at last Sunday's concert of the League of Composers. If he is not to be ranked among the stronger creative spirits of the polytonalists and atonalists of the day in Central Europe, he can be looked upon as one of those who are the surest as to just what they are about. Mr. Koussevitsky gave the novelty a precise and clear performance, ratchet rattle, Ruten-switches Pfiefsirene, xylophone, glockenspiel, woodblock and all.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 9 -1932

Music of the Day

By EDWARD CUSHING

Mr. Koussewitsky and his orchestra are seldom as generous to Brooklyn as they were last evening. The most interesting of the programs with which, five times a year, they visit us from Boston are seldom to be heard at the Academy of Music. When Mr. Koussewitsky has something very special to offer in the way of a novelty or a revival, he offers it, usually, at Carnegie Hall, and the musically-minded of this borough must make the journey to 57th St., Manhattan, if they would share the dispensation. One would probably suspect Mr. Koussewitsky of favoritism if one had not heard, and regretfully believed, that the conservation of his Brooklyn programs is a concession to the expressed tastes of his Brooklyn audience.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Assisting artists: Harvard University Glee Club and Rulon Y. Robinson, tenor. At the Academy of Music last night.

THE PROGRAM

Beethoven ......"Egmont" Overture
Liszt ...."A Faust Symphony"
Three Character Pictures after Goethe.
"Faust"
"Gretchen"
"Mephistopheles"

Last evening, however (as when, a month ago, he played us the Sibelius Second Symphony), he was, as we have said, generous. The program of the season's last Boston Symphony concert in Brooklyn might easily have been a repetition of that fperormed on Thursday at Carnegie Hall, including Debussy's "Afternoon fo a Faun," Strauss' "Till," Tschaikowsky's E-minor Symphony. Instead, it is the program of today's matinee concert at Carnegie Hall which will be a repetition of that offered at the Academy of Music last night and devoted, in observance oft he centenary of Goethe's death, to Beethoven's "Egmont" overture and Liszt's "Faust" Symphony.

Performances of the "Faust" symphony are so infrequent that decades, almost, separate them. The work was last heard in New York seven years ago, at a concert of the State Symphony Orchestra conducted by Ernst von Dohnanyi. If there were any relation between the merits of music and frequency of its performance, this neglect of Liszt's masterpiece which the "Faust" symphony undoubtedly is would seem surprising. But there does not seem to be, and the reasons why we hear the "Faust" symphony ones: the length of the work and the fact that a chorus as well as an orchestra is required for its performance. When the symphony was last played here, members of the Yale Glee Club lifted up their voices in the Chorus mysticus with which it concludes last evening the Harvard Glee Club was heard in the peroration.

One's faith in Mr. Koussewitsky, so often subjected to severe tests, gained new strength from last evening's performance of the symphony. It was in every was exceptional, a performance which could have been the result only of patient and devoted study of the music—and not only patient and devoted, but comprehending as well. Mr. Koussewitsky's virtues in- de diligence, but one has not al- s felt, as one did last evening, penetration was among them. would be difficult to conceive a e sensitively conceived or ex- ssively articulated reading of the ust" symphony than that de- red on this occasion. No feature the music's design excaped Mr. ussewitsky's attention, no im- ation of the music his under- nding in this veritable recrea- n of a masterpiece. Orchestrally, performance was superb, the aral singing admirable.

This says nothing of the work it- f, of which a great deal might y well be said, though not within limits of space and time allowed is reviewer. An estimate of Liszt ich fails to take the "Faust" mphony into consideration (as usual estimate does fail to do) dangerously inadequate and pidly unjust, for these tone por- its of Faust, Gretchen and ephistopheles contain, most cer- inly, his finest music—page after age deeply felt and beautifully ashioned. Nothing in the tone poems, little in the piano music, rings as true as this symphony; nowhere else does Liszt disclose an equal depth of mind, capaciousness of heart; nowhere else is the integrity or the taste of the artist as unquestionable as here . . . One hopes, impractivally but at the same time not unreasonably, that Mr. Koussewitsky's revival of the symphony will lead to others — though from none will one expect to derive satisfaction greater than last evening's performance afforded.

THIS CLIPPING FROM
NEW YORK MIRROR

APR 9 -1932

ubts whether the Six: Poulenc, Milhaud, etc., with all their drolleries and banter, will outlive the century. This writer would regret the annihilation of that school, legitimate as it is, yet he feels their day is spent, and to imitate them now is futile.

Koussevitzky's conducting was nothing short of magnificent. From the burlesque of Toch to the sublime cadences of Debussy's "L'Apres-Midi d'un Faune," which followed, his interpretation was always commanding, the orchestra always ample. His reading of Strauss' "Till Eulenspiegel" was no less felicitous. The program closed with Tschaikowsky's Fifth Symphony.

A. V. B.

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N. Y. Herald-Tribune

APR 10 1932

Ravel Concerto To Be Heard In Boston and Philadelphia

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Next Friday and Saturday, in Symphony Hall, the Boston Symphony will give the first performances of Vladimir Dukelsky's "Epitaph" for orchestra, chorus and soprano solo, composed in memory of Diaghileff. Stravinsky's "Symphony of Psalms" and Brahms's D minor piano concerto, with Myra Hess as soloist, will be the other numbers.

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N. Y. TIMES

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 10 1932

Symphony Offers Superb Program

Dr. Koussevitzky Selects "Brilliant Galaxy" of Composers

BY DR. W. LOUIS CHAPMAN

On Tuesday evening the last concert of the season by the Boston Symphony Orchestra will be given in the Albee Theatre. No more enjoyable and improving program has been offered during the season than this nor could there be a more brilliant and glowing galaxy of composers than Beethoven of the great classicists, and Debussy, Richard Strauss and Tschaikowski of our own time.

The Overture to "Egmont," by Beethoven, not only offers a splendid illustration of the composer's solid, substantial and rugged genius, and an example of tonal contrasts and dramatic character, but also serves as a reminder of his friendship with Goethe and of the anniversary of the latter's death, now being memorialized by the whole world of letters. It begins, as did so many of Beethoven's works with a commanding unison forte in stately and dignified tempo which is followed by equally impressive massive chords in F-minor by the entire string band. The woodwind replies, in less solemn strains, which are imitated by the strings and lead into the portentous and tragic tones of the introduction. Then follows in 3-4 time less ominous sentiments, by the strings, followed by the entire orchestra with interesting dialogue between the string and woodwind choirs, with suggestions of questioning mystery.

In this overture Beethoven does not attempt to recount the events of the tragedy but follows his well known dictum of the creation of an atmosphere by suggestion rather than by the exposition of an actual picture. Quite the opposite of the intent of "program music" so much in vogue at the present time, and so much easier to create. It is easy to see that creative artistry such as this is of a far higher esthetic type and upon an entirely different plane from that of the obvious and the definite.

Debussy, although of a century later, followed this high ideal of musical treatment and created ideals of musical impressionism which persisted throughout his life. Even with stage, scenery and operatic libretto, Debussy's genius of composition creates atmosphere and sentiment rather than definite portrayal, which is undoubtedly the secret of his high position among the great composers of all time.. Even with a stated subject, his music is luminous and mystic rather than direct and definite. Those who would correlate visual color with musical timbre will find in this superb tone poem upon cloud effects remarkable material for such association. Yet beyond the domain of suggestiveness they cannot go. They cannot properly align tonal keys with colors or shades, nor may the voices of orchestral instruments be assigned to definite emotions or impressions. We should not attempt to unite the real and the actual too closely or turn all poetry into prose. But try as one will, Debussy's luminous dust can never be brought down to earth.

In "Till Eulenspiegel's Merry Pranks" we have an entirely different kind of music, one in which the mood is not of tragic and dramatic prophecy or of fleecy clouds slowly and lazily rolling across the sky. Here is quick action, the rake's progress, cavortings and adventure, and all at top speed. Strauss himself refused to assign a program to the work. The story in the program book is highly suggestive and cannot fail to interest, and many of its surmises go very well indeed with the shrieking of the high D clarinet, the whirlwind chromatics of the flutes, onward rushing of rapid strings and the sinister bleatings of the French horns. It is a veritable study of virtuoso orchestra because of the technical difficulties of the parts.

None but orchestras of the highest technical and artistic attainments should attempt the performance of this work—nor do they. It is a marvellous orchestral fantasy: invested with the gruesome story, it is a phantasmagoria, and it is one of the greatest works of that colossal genius of our own time, Richard Strauss. The tired business man will not slumber nor sleep during this portrayal and should he read a few chapters of Francois Villon with this music still ringing in his ears after the concert its effect will not be lessened.

In the Fifth Symphony of Tschaikowski we have a return to more serious and profound moods. One might read into this symphony an infinite variety of poetic thoughts. Its movements might have application to the great events in the lives of individuals or peoples, for into the work are poured thoughts of melody and harmony which may be construed in many ways. One hears with much interest the "borrowing" of many of the finest musical thoughts of Tschaikowski for the "talking" screen and often the music is far better than the picture. So far no name has been given to this symphony, which is to many the finest of all of the Tschaikowski's works. From the first utterance of the low rich chalumeau of the clarinet to the final "allegro vivace," with its suggestion of clanging bells and the onward tramping of a peasant nation, it is absorbing and gripping in its fierce intensities. Strongly rhythmic, persuasive in orchestral voices, grand and massively impressive in its use of the brass choir, and colossal in its tonal climaxes, its fascination is irresistible.

The second movement contains the famous horn solo which offers opportunity for familiarity with this potent orchestral voice with the exquisite musical material of the composer. At times horn sings alone, at others the clarinet enters with pleasing obligato. Again the 'cellos take up the same melody and with typical Tschaikowski idiom the solo oboe may in turn take it from the strings. The motive is graceful, stately and contemplative. The composer handles this theme with the greatest skill and esthetic artistry and leads it to a thunderous climax with the full orchestra only to part with it in the softest possible pianissimo. This movement is a veritable gem of graceful legato in which the solo instruments have many opportunities for their individual and characteristic speech. Attention must be called to the delicious waltz which is heard before the finale.

Tschaikowsky is not often thought of as a "Waltz King" yet this title is fully deserved when one considers the beautiful 3-4 movements in the piano trio, Opus. 50, th-t in the "Serenade for Strings," Opus 48, in the "Valse des Fleurs" of the Nutcracker Suite, and this movement of the symphony. The violins first announce a charming theme punctuated off beat by horns, bassoons and the other strings pizzicato. This is answered by bassoons and clarinets to which the oboe is soon added. The full woodwind chorus takes up the strain to a legato accompaniment of slowly moving scales by the 'cellos and first violins. The bassoon then plays a counter subject which is taken up by the woodwind choir in full voice only to give way to a pizzicato episode by the strings in entirely different mood and sentiment.

THIS CLIPPING FROM
N. Y. SUN

APR 8 1932

Toch's Bunte Suite Heard

Koussevitzky Offers New Composition at Final Thursday Concert of Boston Symphony.

By W. J. HENDERSON.

Dr. Serge Koussevitzky and his company of musical savants from over against Harvard Yard once more made glad the spaces of Carnegie Hall with the final Thursday concert of the season which they gave with brilliance last night. The Boston Symphony Orchestra nearly always brings gifts. This time the new offering laid upon our altars was Ernest Toch's "Bunte" suite.

What is a Bunte suite? One agreeably diversified. Some suites are neither diversified nor agreeable. Toch's proved to be all that its name implied. There were capers and mediations, antics and reflections. Such are the uses of diversity.

One must expect a Bunte suite to be sprung full grown from a high brow. This one is a sample of modernist music arrayed on the side of good humor, spiced with a passing sprinkle of sentiment, and published in idiom which does not shun vulgarity. The first movement is entitled march tempo and is just a hustling piece of street parade music dressed up in theatrical instrumentation. It is well made and goes to its little point with directness.

Then comes an adagio expressivo, a thing of which no true modernist should be guilty. Yet here is a movement replete with delicate sentiment made known in ingenious musical phraseology. It is excellently conceived and successfully built. The marionette dance which follows is another outbreak of slatternly gayety, the sort of thing one might expect from marionettes born and brought up in the slums and bent on kicking up their heels in polite society. The "Galante Passacaglia" is another demonstration of Toch's command of the materials of modernist art. It is delightful in melodic eccentricity, in harmonic surprise and clearness of outline.

The finale is called "Carousel," and it is riotous, jolly and—like the marionette dance—something that did not originate among those present. It is just the outbreak of a holiday crowd riding the hobby-horses of tradition. The Bostonians performed this music with gusto and with a technical skill quite compelling. The audience swallowed the suite with avidity and applauded it long and loudly. Toch had another public success similar to that of his piano concerto.

After the novelty came old friends. Debussy's faun had another of his dreamy and bewitching afternoons and then Til Eulenspiegel went roystering through the provinces until justice overtook him with tremendous chords and sent him squeaking to his doom. The concert came to its conclusion with the fifth symphony of Tschaikowsky.

THIS CLIPPING FROM
BROOKLYN TIMES-STANDARD UNION

APR 9 1932

MUSIC

FINAL BOSTON CONCERT

The Boston Symphony Orchestra completed its annual Brooklyn season last night at the Academy of Music when Serge Koussevitsky presented numbers inspired by works of Goethe as his contribution to the current homage being paid the foremost Teutonic poet.

But two numbers made up the program, the overture to "Egmont" which Beethoven wrote following his acquaintance with the play and which led to an exchange of letters between composer and author, and the three tone poems which Liszt grouped into a symphony after he had heard Berlioz' "Damnation of Faust." For the final section of the latter work, the orchestra had the assistance of the Harvard Glee Club.

Mr. Koussevitsky, who recently revived the rarely heard Lisztian "Faust" symphony, read the "Egmont" overture with fervor and with a typical Slavonic conception of Teutonic ideals. His interpretation made all the more vivid the contrasting Liszt symphony.

Liszt segregated the Goethe tragedy into three parts in order that Faust, Gretchen (Marguerite in the more familiar versions) and Mephistopheles might be apostrophized according to his own conceptions. The aged Faust, bemoaning the futility of life in no uncertain style, was finally transformed into a dashing cavalier. But the revitalized philosopher seemed to fall below the standards associated with a young and immature individual who sought the answer to that interminable question "Why?" and, despite the external change, retained much of the nature of the original metaphysician.

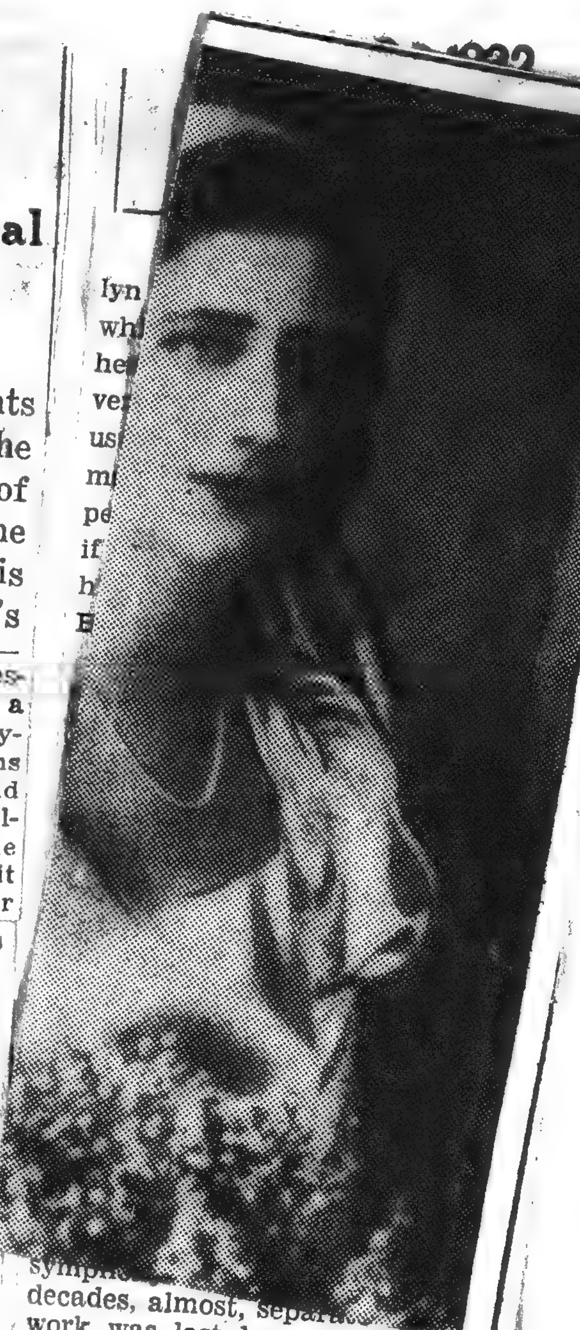
The love motif, denoting his passion for the young girl, is skilfully woven with all that orchestral power which is Liszt's in contrasting style with the simple theme which denotes the purity of the beloved one. The Gretchen section, however, is a weak one from the standpoint of tonal portraits, for the composer fails to give reality to Faust's loved one. Despite elaboration with all the mechanical craft of a deft musician and despite also some exquisite string choir material, this section becomes tedious except for moments when dominated by the Faust ideal.

It is in the third poem where the character delineation of Mephistopheles is set against that "chorus mysticus" that the male singers assist. That mocking imp of all evil as he burlesques and sneers at the tender passion of his two victims is a Liszt in all his power and glory. And though it comes at the end of a lengthy exposition, it literally is the essence of the symphony.

Mr. Koussevitsky read the three poems not as individual numbers, but as parts of an entity. His magnificent string section was of considerable assistance in the beautiful tonal portrait which resulted.

H. E.. S.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE



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work was last heard in New York seven years ago, at a concert of the State Symphony Orchestra conducted by Ernst von Dohnanyi. If there were any relation between the merits of music and frequency of its performance, this neglect of Liszt's masterpiece which the "Faust" symphony undoubtedly is would seem surprising. But there does not seem to be, and the reasons why we hear the "Faust" symphony ones: the length of the work and the fact that a chorus as well as an orchestra is required for its performance. When the symphony was last played here, members of the Yale Glee Club lifted up their voices in the Chorus mysticus with which it concludes last evening the Harvard Glee Club was heard in the peroration.

One's faith in Mr. Koussewitsky, so often subjected to severe tests, gained new strength from last evening's performance of the symphony. It was in every was exceptional, a performance which could have been the result only of patient and devoted study of the music—and not only patient and devoted, but comprehending as well. Mr. Koussewitsky's virtues include diligence, but one has not always felt, as one did last evening, that penetration was among them. It would be difficult to conceive a more sensitively conceived or expressively articulated reading of the "Faust" symphony than that delivered on this occasion. No feature of the music's design excaped Mr. Koussewitsky's attention, no implication of the music his understanding in this veritable recreation of a masterpiece. Orchestrally, the performance was superb, the charal singing admirable.

This says nothing of the work itself, of which a great deal might very well be said, though not within the limits of space and time allowed this reviewer. An estimate of Liszt which fails to take the "Faust" symphony into consideration (as the usual estimate does fail to do) is dangerously inadequate and stupidly unjust, for these tone portraits of Faust, Gretchen and Mephistopheles contain, most certainly, his finest music—page after page deeply felt and beautifully fashioned. Nothing in the tone poems, little in the piano music,

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THIS CLIPPING FROM
N. Y. EVE. POST

APR 8 1932

Blake, Mrs. George B. Brett Jr., Mrs. Henry Bultman, Mrs. J. Alston Gabell, Mrs. Irving H. Chase, Mrs. John Glaflin, Mrs. John Edwards, Mrs. Joel Ellis Fisher Jr., Mrs. John C. Juhring, Miss Jennie Hinman, Mrs. Francis C. Huntington, Mr. and Mrs. Gustavus Town Kirby, Miss Ruth Lawrence, Mrs. Walter Pierson, Miss Alla Chandler-Smith, Mrs. Garald Thorp, Mrs. Russell Evans Tucker, Mrs. J. Macy Willets, Mrs. George D. Yeomans and Mrs. Joseph Simmons.

In Washington they will be joined by Washington members of the daughters, who will include Mrs. Charles T. Ames, Mrs. Edwin P. Andrus, Mrs. Clifford K. Berryman, Mrs. Gilmer Bronizer, Miss Sophie Pearce Cerey, Miss Julia Herrick Hunt, Mrs. William Alexander McCain, Mrs. Frank Noyes, Miss Jessica Randolph Smith. The New York party are to stop at the Mayflower Hotel. Tomorrow night a lecture and reception is to be tendered them by the Washington members at the Colonial Dames

delicacy, in which there is a clear suggestion of restrained feeling. The Marionetten Tanz, were its intervals mor conventional, would merit description a frank tune.

Rhythmically and in the thin firmness of his linear structure, there is something consistently personal in Toch, though his music has seemed to us to have a very narrow and quite shallow range of expressiveness. This suite had the same Toch hallmarks that were to be noted in the small numbers for piano solo the composer played at last Sunday's concert of the League of Composers. If he is not to be ranked among the stronger creative spirits of the polytonalists and atonalists of the day in Central Europe, he can be looked upon as one of those who are the surest as to just what they are about. Mr. Koussevitsky gave the novelty a precise and clear performance, ratchet rattle, Ruten-switches Pfiefsirene, xylophone, glockenspiel, woodblock and all.

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THIS CLIPPING FROM
NEW YORK MIRROR

APR 9 1932

Music
by GUSTAV DAVIDSON

Reprinted from yesterday's late edition.

Boston Symphony Closes Series

The final evening concert in the current series of the Boston Symphony at Carnegie Hall took place last night. Before bidding his New York patrons "au revoir" Maestro Koussevitzky felt it incumbent upon himself to allow them to share with the audiences of other large symphonic organizations the delight of hearing a work of Ernst Toch, who is now a visitor in this country. For this purpose he chose the "Bunte Suite" ("bunte" designating "varied") in which passacaglias rub shoulders with such waggish episodes as "Marionette Dance" and "Carrousel." The audience, on the whole, responded, enthusiastically.

Toch's choice of subject in this opus admits of the banalities, the pleasing melodies, the "catchy" rhythms which, despite a suavity of technic, are scarcely less obvious in this as in other of his orchestra works heard here. One is reminded by the "Bunte Suite" of the dadaists" (the French "Six"), except that the present music is glaringly Viennese, and lacking the simplicity of the French.

It is high time Toch recognized that merely superficial music has little chance of gaining the coveted immortality. One even doubts whether the Six: Poulenc, Milhaud, etc., with all their drolleries and banter, will outlive the century. This writer would regret the annihilation of that school, legitimate as it is, yet he feels their day is spent, and to imitate them now is futile.

Koussevitzky's conducting was nothing short of magnificent. From the burlesque of Toch to the sublime cadences of Debussy's "L'Apres-Midi d'un Faune," which followed, his interpretation was always commanding, the orchestra always ample. His reading of Strauss' "Till Eulenspiegel" was no less felicitous. The program closed with Tschaikowsky's Fifth Symphony.

A. V. B.

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None but orchestras of the highest technical and artistic attainments should attempt the performance of this work—nor do they. It is a marvellous orchestral fantasy: invested with the gruesome story, it is a phantasmagoria, and it is one of the greatest works of that colossal genius of our own time, Richard Strauss. The tired business man will not slumber nor sleep during this portrayal and should he read a few chapters of Francois Villon with this music still ringing in his ears after the concert its effect will not be lessened.

In the Fifth Symphony of Tschaikowski we have a return to more serious and profound moods. One might read into this symphony an infinite variety of poetic thoughts. Its movements might have application to the great events in the lives of individuals or peoples, for into the work are poured thoughts of melody and harmony which may be construed in many ways. One hears with much interest the "borrowing" of many of the finest musical thoughts of Tschaikowski for the "talking" screen and often the music is far better than the picture. So far no name has been given to this symphony, which is to many the finest of all of the Tschaikowski's works. From the first utterance of the low rich chalumeau of the clarinet to the final "allegro vivace," with its suggestion of clanging bells and the onward tramping of a peasant nation, it is absorbing and gripping in its fierce intensities. Strongly rhythmic, persuasive in orchestral voices, grand and massively impressive in its use of the brass choir, and colossal in its tonal climaxes, its fascination is irresistible.

The second movement contains the famous horn solo which offers opportunity for familiarity with this potent orchestral voice with the exquisite musical material of the composer. At times horn sings alone, at others the clarinet enters with pleasing obligato. Again the 'cellos take up the same melody and with typical Tschaikowski idiom the solo oboe may in turn take it from the strings. The motive is graceful, stately and contemplative. The composer handles this theme with the greatest skill and esthetic artistry and leads it to a thunderous climax with the full orchestra only to part with it in the softest possible pianissimo. This movement is a veritable gem of graceful legato in which the solo instruments have many opportunities for their individual and characteristic speech. Attention must be called to the delicious waltz which is heard before the finale.

Tschaikowsky is not often thought of as a "Waltz King" yet this title is fully deserved when one considers the beautiful 3-4 movements in the piano trio, Opus. 50, that in the "Serenade for Strings," Opus 48, in the "Valse des Fleurs" of the Nutcracker Suite, and this movement of the symphony. The violins first announce a charming theme punctuated off beat by horns, bassoons and the other strings pizzicato. This is answered by bassoons and clarinets to which the oboe is soon added. The full woodwind chorus takes up the strain to a legato accompaniment of slowly moving scales by the 'cellos and first violins. The bassoon then plays a counter subject which is taken up by the woodwind choir in full voice only to give way to a pizzicato episode by the strings in entirely different mood and sentiment.

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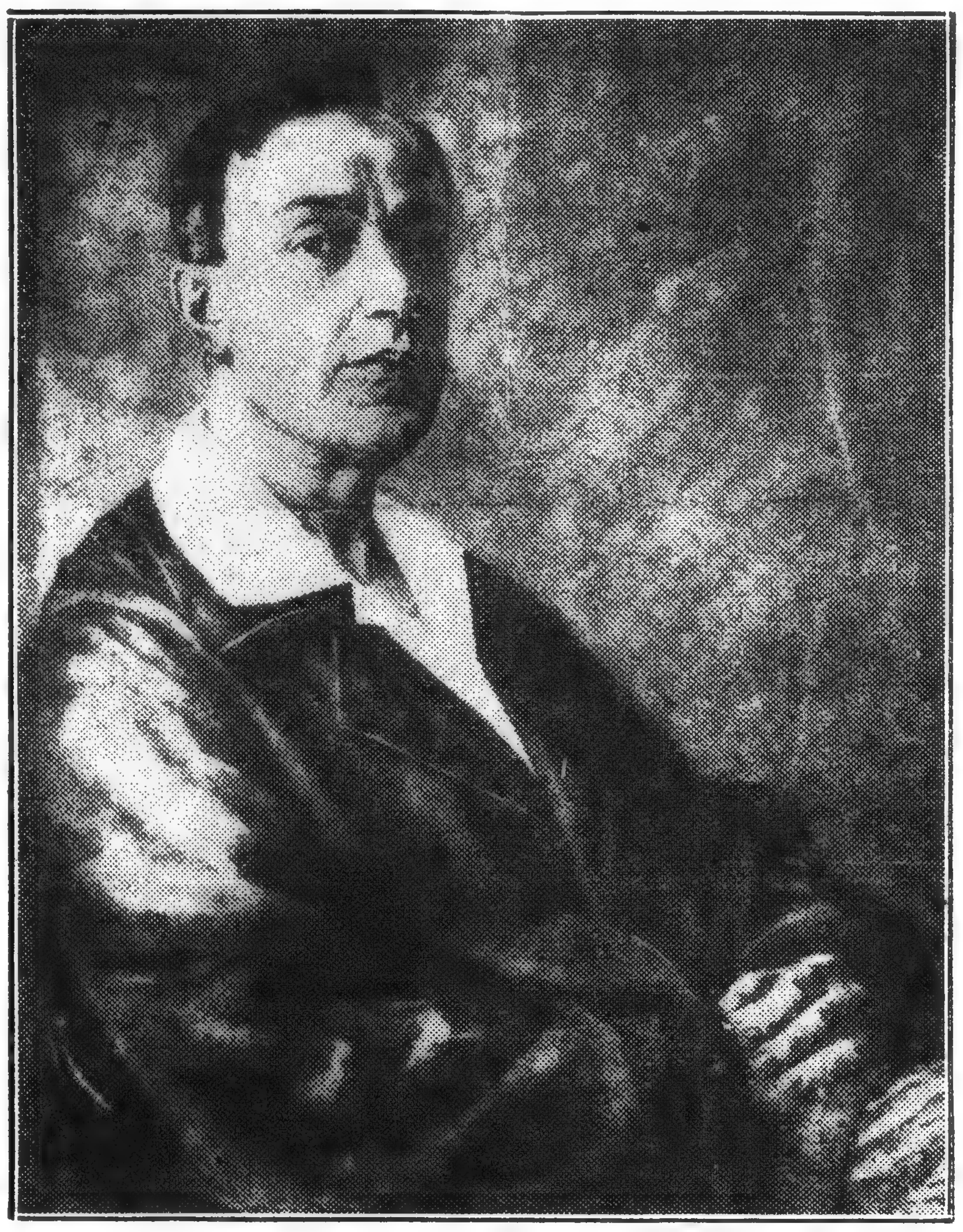

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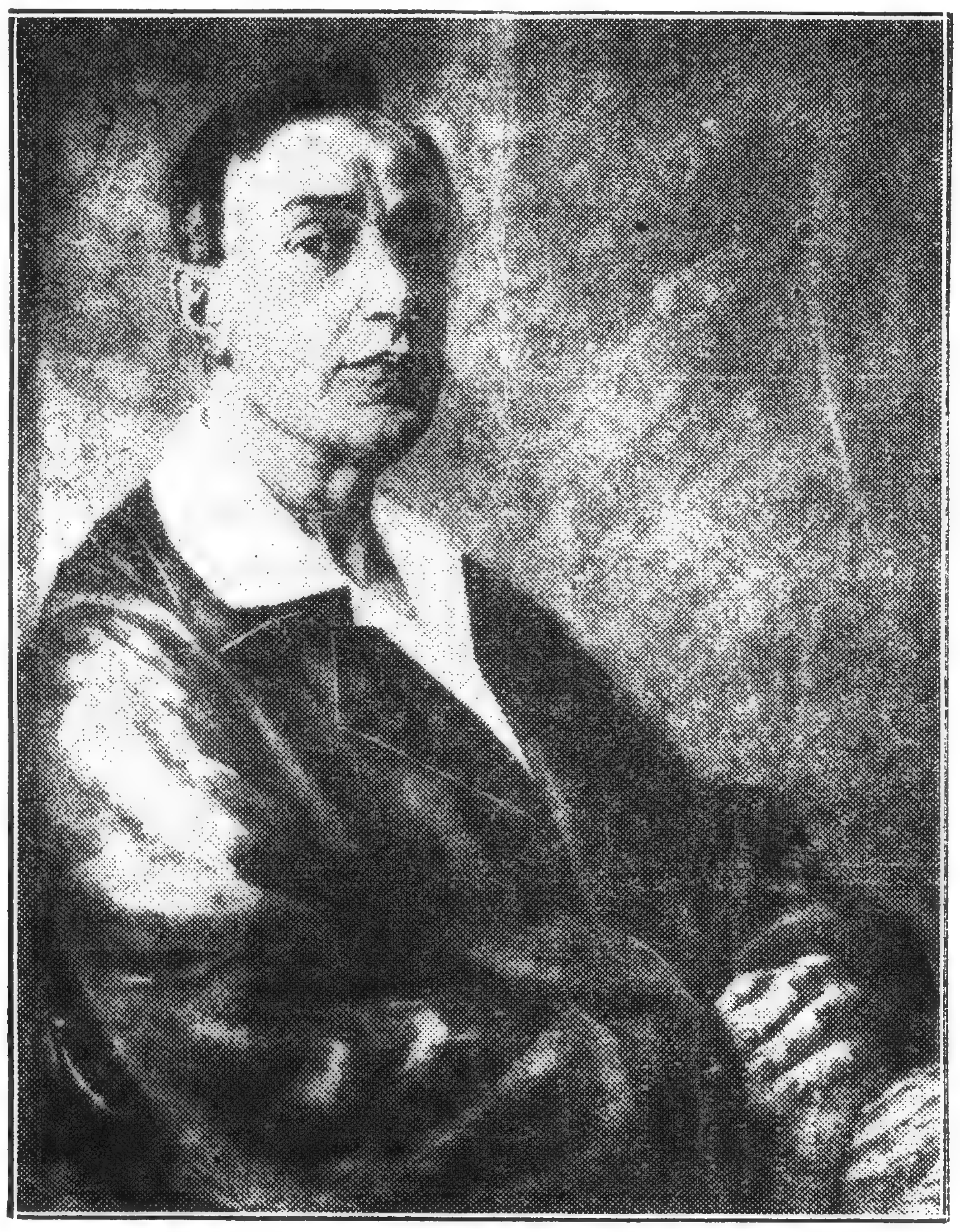

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N. Y. Herald-Tribune

APR 10 1932

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Orchestra Gives a Notable Performance of Liszt's "Faust"

Tenth and last New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall, assisted by the Harvard Glee Club and Rulon Y. Robison, tenor.

PROGRAM

1. Beethoven.........Overture to Goethe's "Egmont," Op. 84
2. Liszt......"A Faust Symphony, in Three Character Pictures" (after Goethe)
   (Johann Wolfgang von Goethe: August 28, 1749—March 22, 1832)
   - I. Faust: Lento assai—Allegro impetuoso
   - II. Gretchen: Andante soave
   - III. Mephistopheles:
     - (a) Alegro vivace ironico
     - (b) Andante mistico (with Male Chorus)

The Harvard Glee Club
(Dr. Archibald T. Davison, Conductor)
Tenor Solo: Rulon Y. Robison

NEW YORK, which is not unsupplied with orchestras, choral bodies and conductors, has been obliged to make its chief musical contribution to the centennial observance of Goethe's death through the agency of an out-of-town orchestra, conductor, and chorus. Our singular metropolis has a way of fulfilling many of its obligations vicariously, and this was just another case in point.

Let us acknowledge ourselves negligent in this matter and pass on to the further admission that Mr. Koussevitzky and his Boston band of virtuosi, aided by Dr. Davison's celebrated Harvard choristers, gave us yesterday afternoon at Carnegie Hall not only the most completely expressive performance of Liszt's "Faust Symphony" that New York has heard in many years, but one of the excelling concerts of this season. The event was worthy of the occasion—a felicitously planned and eloquently realized tribute to the memory of the uncompanioned poet and philosopher.

* * *

Mr. Koussevitzky is ideally equipped by temperament and imagination to be the projector of such music as the "Faust Symphony" of Liszt. In this case the work and the interpreter were complementary. Again and again at yesterday's performance one was aware of a measure of sympathetic identification that is not often achieved in the case of a creative artist and his agent. And the conductor was magnificently served by his players, who discoursed with a tonal beauty, a rectitude and flexibility and finesse, an attainment of all the major virtues of great orchestral playing, which the duly appreciative among their hearers are not likely to forget.

It is invidious to single out examples, for each of the orchestra's choirs excelled itself: yet one's memory happens to linger over the exquisiteness of tone and phrasing achieved by the woodwind in the first and second movements of the symphony—though, having said this, one should hasten to praise in like terms the unforgettable deeds of the strings and of the brass.

* * *

Perhaps the summit of poetic beauty and eloquence in the establishment and sustaining of a mood was reached in the passage of transition from the "Mephistopheles" section to the choral finale—the greatest page that Liszt has bequeathed us: music of luminous and mystical beauty, visionary and rapt, of an impressiveness, an otherworldly rarity, that one would find it difficult to parallel; music in which the imagination of the tone-poet, like that of the dramatic seer himself, suggests (in Goethe's own words) "a hovering of the spirit above the earth."

Serge Koussevitzky

Who conducted the performance of Liszt's "Faust Symphony" at the Boston Orchestra concert

This moment and its mood were wonderfully realized by the conductor and his players; and the first entrance of the chorus sustained and heightened the effect—even if one were compelled to suspect the organ's purity of intonation in the C major-E minor of the accompaniment, and even if one's suspicion became a certainty regarding the subsequent aspirations of the solo tenor.

* * *

What a work is this symphony of Liszt's! Flawed though it be, dubious at times in the quality of its thinking and its feeling, streaked as it certainly is with sentimentalism and grandiloquence, how amazing it remains as a source-book of the music that came after it, as an utterance of much that is essential in its poetic original! We shall wait long before the Gretchen of Goethe's "Faust" comes closer to us in music than she does in certain pages of the second movement of Liszt's symphony; and we shall wait quite as long for the equal of Liszt's symphonic Mephistopheles, with his sardonic and crackling wit, his scarifying malice, his lethal irony.

* * *

As for the Epilogue, with its setting of the "Chorus Mysticus," one can scarcely put one's hand on one's heart and say that Liszt has given us here the full equivalent of Goethe. Yet how extraordinary certain of these closing pages are, when one thinks of all that Liszt the artist was and all that he was not! For there are moments in this finale when the body of the music seems transillumined, when the mystical adoration and exaltation that are implicit in the poem, its paradisial ascents and purifications, seem to have transfigured and irradiated the musician's thought. Contemplating his music and the spiritual beauty whose reflection it sought to be Liszt might almost have said, in the words of the incomparable mystic among poets: "In its image it transformed itself."

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N. Y. EVE. POST

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Music : By Oscar Thompson

Koussevitzky's Bostonians Contribute Something to Be Remembered in Bringing Back the Liszt "Faust"

AMONG musical events of a troubled and not otherwise particularly memorable season, the last of the Boston Symphony's series of New York concerts on Saturday afternoon bulks large by reason of Serge Koussevitzky's carefully prepared and in many respects eloquent performance of Liszt's "Faust" Symphony. This neglected but important work, with Beethoven's "Egmont" Overture, served to give Carnegie Hall a Goethe program of appropriate weight and significance, some eighteen days after the 100th anniversary of the death of the poet.

This was not, however, the identical program of Mr. Koussevitzky's Goethe observance in Boston on March 19. There, it was the "Faust" Overture of Wagner that was heard in company with the Liszt "Faust" Symphony. Much as the Boston juxtaposition of Liszt and Wagner would have been welcome here, and stimulating the associations and parallels between them, the visiting conductor may very well have had his eye upon the greater measure of musical contrast to be achieved by prefacing the stupendous Liszt score with the compact and concentrated overture of a very different era, and, if so, the "Egmont" music served his purpose well. The performance of Beethoven's composition was a vital one, without the hardness of another of this same number, remembered from a Boston Symphony visit of two or three seasons ago.

If the "Egmont" curtain-raiser is seldom long neglected, the Liszt Symphony has had so few performances in what may be regarded as our present orchestral era in New York as to make of the one on Saturday a first hearing, we have no doubt, for a considerable part if not the great majority of the Boston Symphony's audience; as experienced an audience, it may be assumed, as any this city assembles. The fortunate few who remembered the Muck performance shortly before America's entry into the World War had a basis for comparisons that was by no means common property. We have it on the authority of one who had marked an orchestral score at that time, so as to conform to the various changes of instrumentation which Muck employed (in common, we believe, with other conductors in Central Europe), that Koussevitzky reverted to the original, though trumpets were heard where Liszt wrote for none.

SO EMINENT an authority as Ernest Newman has found that all other orchestral settings of the "Faust" subject pale before the magnificence of this one. Whether this could have been said if Wagner had carried out his original intention to write a "Faust" symphony is beyond conjecture. The so-called Overture, which was to have been a movement of the symphony, representative of "Faust in Solitude," was re-written at about the time Liszt finished the symphony, though it was completed in its original form ten years or more before Liszt's first paper-work was done. The POST reviewer could find no reason on Saturday to surrender a conviction that the Wagner Overture clearly reflects the greater genius that was on the side of the younger man.

Doubtless one of the reasons for the neglect of the gigantic Liszt work is its requirement of a large chorus of men's voices for the concluding part of the third movement. Symphonic composers have written choral movements at their peril. Strong as is the appeal of the Beethoven Ninth, it has achieved but a fraction of the number of performances given the Third, Fifth, Sixth and Seventh. If Brahms, for reasons that happily have nothing to do with the case, had used a chorus for the broad melody of the last movement of the C Minor Symphony that has so many times been likened to the vocal melody of the Beethoven Ninth, it, no doubt, would be the least familiar of the Brahms four.

The "Faust" Symphony contains some, perhaps much, of Liszt's finest orchestral writing. The "Gretchen" picture is one of a refinement and sensitiveness that is scarcely duplicated in the symphonic poems. The "Faust" section rings true, if at times there is a forced quality in the ordering of the motif-like themes. It is not too much to say—though there is no need to overstate the case on its creative side—that the diablerie of the Mephistopheles picture, with its distortions of the themes from the "Faust" section, conveys a sense of intellectual irony that is closer to the purpose of Goethe, than any of the several broader and, incidentally, humanized characterizations of the spirit that denies. The choral section builds impressively, but it is not, for us, the climax of musical beauty in this work. That comes with the repetition and the sea-change that is put upon the music of Gretchen in the transition from the music of Mephistopheles to the Andante Mistico of the voices. Though there are many pages in this work suggestive of Wagner, whether preparatory or recollective need not be rehearsed anew, here is one that he could have signed as worthy of his greatest gifts—but, happily, it is pure Liszt.

THE work is weakened by its length and conveys something of instability of purpose; either that, or of inability to re-work the material, in transforming it, so that it would achieve a structural unity with what had gone before. There are those who try to tell us, today, that Wagner was a poor craftsman. But Liszt was no mean one, and when we hear this huge work on a Wagnerian scale we realize that it was Wagner who did not sprawl, whatever his canvas.

Mr. Koussevitzky had at his command an orchestra that played superbly and in the Harvard Glee Club a chorus that met his needs. The tenor solo was sufficiently well sung by Rulon Y. Robison, but it could have been given with profit to a more important voice. In its entirety, this was a performance of sobriety, insight and sympathy, clear, well proportioned and of glowing sonorities.

IN CONTINUING his valuable and pleasurable exposition of music by contemporary English composers, Sir Thomas Beecham played Arnold Bax's tone-poem, "The Garden of Fand" at the Philharmonic-Symphony concert in Carnegie Hall yesterday afternoon. Now about twenty years old, it has held up better, as to freshness of color and poetic content, than some later writing of Bax in symphonic form. It received a particularly sympathetic performance. The same must be said again for the Delius opera excerpt, "The Walk to Paradise Garden," from "A Village Romeo and Juliet," repeated from earlier concerts. Sir Thomas is to be thanked for playing one of the least familiar of the Handel Concerti Grossi, No. 3 of Op. 6, though the performance was rather a spotty one. There were also the Overture to Smetana's "Bartered Bride," in which the sonorities were over-driven; Tchaikovsky's Serenade for String Orchestra, Op. 48, and the Introduction and March from the third act of Rimsky-Korsakoff's opera, "Le Coq d'Or," which Sir Thomas converted into a show-piece, with an abruptly altered ending so as to be able to stop at the peak of his voluminous climax. It was not altogether Rimsky, but it achieved the desired effect. There was very hearty applause.

THIS CLIPPING FROM
N. Y. SUN

APR 11 1932

Liszt's 'Faust' Symphony Heard

Koussevitzky Conducts the Boston Symphony Concert—Harvard Glee Club Sings.

By W. J. HENDERSON.

In his "Zur Morphologie" (1790) Goethe formulated this law: "The more perfect the being is the more different are its parts." One might readily have thought of this Saturday afternoon in Carnegie Hall while the Boston Symphony Orchestra was with anxious attention to every detail performing the "Faust" symphony of the illustrious Abbe Liszt.

Goethe died on March 22, 1832, and the anniversary has been celebrated in many places with appropriate music. Mr. Koussevitzky prefaced the symphony with the "Egmont" overture of Beethoven. The audience was entirely respectful, though perhaps not unaware of the prodigious and not altogether triumphant effort which Liszt had made to climb up to the knees of the Titan who wrote "Faust."

Liszt was addicted to "Etudes Transcendantes," not only in piano music, but also in orchestral. His "Faust" symphony exhausted instrumental language in two of its three prolonged movements and called in the aid of a tenor soloist (Rulon Robison on Saturday) and a male chorus (the Harvard Glee Club) to say the last word. The famous pianist made it the fashion to employ his friend Wagner's leading motives in instrumental music and we have Faust, Gretchen, Mephistopheles, their attributes and emotions, their relations and the action and reaction of their passions—or in the case of Mephistopheles, deviltry—all represented by melodic fragments reiterated in changing keys and with varied orchestration. The whole is accomplished with a constructive skill of high order and with occasional flashes of imagination. There are moments of real eloquence in the work, but after each of them the composer pants while he plods.

Doubtless we expect too much. Goethe filled numerous composers with the urge to work, and we continually ask ourselves how near they came to communicating in music the thought and feeling of his masterpiece. We ruminate upon the scores of Liszt's symphony, Wagner's overture, Gounod's "Faust," Boito's Mefistofele," Berlioz's "Damnation of Faust," Schumann's scenes from "Faust" and perhaps with a sigh murmur, "But after all it was Schubert who wrote 'Gretchen am Spinnrade.' "

But what we ought to ask is "How much of worth did Goethe influence any or all of these composers to create? How far above themselves did they rise under the inspiration of the greatest literary mind of the romantic period? If we view Liszt's "Faust" symphony from this angle we shall accord it considerable admiration.

The thematic ideas are quite as worthy as many found in the tone poems of Strauss. The mastery of orchestral idiom is as authoritative as that of the composer of "Don Juan," when we take into due consideration the progress in the development of instrumental technic. The weaving of the web of themes is most skillful. What we miss is the voice of divine inspiration. The symphony is an important work; it is not one which leaves no doubt in the mind.

The performance Saturday afternoon was one of noble character. Mr. Koussevitzky conducted the music with intimate knowledge of the score and with an affection which warmed every measure. The musicians gave him everything he demanded. The gorgeousness of the instrumental color was noteworthy. The young men from Harvard and Mr. Robison discharged their duties well. The audience rewarded them with the customary signs of approval. It may interest some music lovers to recall that the last prevous performances of the symphony took place in the spring of 1923. The first was the Boston orchestra under M. Monteux and the second by the Philadelphia, under Mr. Stokowski.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES

APR 12 1932

Orchestras to Play New Ravel Concerto

Ravel's new piano concerto will be performed simultaneously in Boston and Philadelphia on the afternoon of April 22 by the Boston Symphony and Philadelphia Orchestras. The piece was intended for the Boston Symphony Orchestra at its fiftieth anniversary last season, but Ravel was unable to finish it in time.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 11 1932

Boston Symphony Honors Memory of Goethe Here

Devotes Entire Program of Concert to Music Suggested by German Poet in Recognition of Death Centenary.

By PITTS SANBORN.

A NOTABLE commemoration of the centenary of Gothe's death took place Saturday afternoon at Carnegie Hall, when the Boston Symphony Orchestra devoted its program to music inspired by Goethe. Beethoven supplied the "Egmont" overture, Liszt the "Faust Symphony."

Performances of the "Egmont" overture are numerous, but Liszt's symphony seldom adorns our programs. In a way it is just as well that such should be the case. "A Faust Symphony" is not a work for any orchestra or any conductor. It is something of a rite and should not be recklessly exposed to profanation.

Of course, certain charges can be preferred against Liszt as a symphonist. But to dwell on them here would be merely tiresome. The "Faust Symphony" consists of three "character pictures" or tone poems which are almost surcharged with imagination, with musical invention, with poetic and dramatic feeling.

The first section, "Faust," is unquestionably one of the most eloquent delineations of the tempestuous human spirit in all art. It is somewhat prolix, if you like, but that is due to excess of substance, rather than to unnecessary repetition.

Harvard Gleemen Assist.

The second section, "Gretchen," stands alone as a picture of Goethe's Margaret. Along with one or two songs it represents the very apex of Liszt's genius.

The third section, "Mephistopheles," is also an extraordinary achievement, though, in common with all music that at a first hearing astonishes or shocks, some of its original vitality has gone.

It is only in the epilogue ("Andante mistico") that the symphony falls perceptibly from its high estate.

The performance accorded the work by the Boston orchestra under the direction of Mr. Koussevitzky was altogether worthy of the music and the occasion.

The Harvard Glee Club sang well the choral part of the epilogue, but Rulon Y. Robison was unsuited to the tenor solo.

Beecham Directs Varied Program.

At Carnegie Hall yesterday afternoon Sir Thomas Beecham led the Philharmonic-Symphony in one of his interestingly varied programs, part of which had been heard at preceding concerts.

The pieces offered comprised Smetana's "Bartered Bride" overture, Bax's symphonic poem "The Garden of Fand," Tschaikowsky's serenade for strings, Handel's concerto grosso in E minor for string orchestra, Delius' "The Walk to Paradise Garden" (from "A Village Roemeo and Juliet"), and Rimsky-Korsakoff's introduction and march from "Le Coq d'Or."

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

APR 12 1932

Symphony Concert Support Urged By Mrs. H. D. Sharpe

An appeal for subscriptions to make possible continuance of Boston Symphony Orchestra concerts here next season was made today by Mrs. Henry D. Sharpe, president of the Music Association. The final concert o fthe present season will be given tonight in the RKO Albee Theatre. A fund of $4500 is required to buy out the theatre for four night next season.

"After two successful membership campaigns and one successful Community concert season, we feel confident that the additional music of a high order will be continued. Our only concern now, then, is making certain that we keep the Boston Symphony Orchestra with us," said Mrs. Sharpe.

"The concerts of the Boston Symphony this season have been excelleent and Providence, I am sure, will not permit them to be discontinued. eRsponses from the campaign for the necessary $4500 will determine the future of the concert series. Those enthusiastic symphony supporters wh odesire to hear the Boston orchestra next season have only t osend in their pledges and the return of this excellent concert organization will be guaranteed."

Officers of the Music Association which is making the appeal for funds are: Mrs. Henry D. Sharpe, president; William S. Innis, vice president; Robert S. Holding, Jr., treasurer, and Hugh F. MacColl, secretary.

See Page 190 for other comments

THE PROVIDENCE JOURNAL, WEDNESDAY, APRIL 13, 1932

IN TERMS OF MUSIC, *Comment in Season*

Capacity Audience Shows Appreciation of Artistry of Season's Final Concert Presented by Boston Symphony Orchestra; Hails Dr. Koussevitzky.

The Boston Symphony Orchestra, with Dr. Koussevitzky conducting, gave the last concert of its season last night in the Albee Theatre, presenting as varied and interesting a program as could be well imagined or designed. To remind of Goethe, Beethoven's "Egmont" overture was played. For sterner fare, the brilliant and massively grand Symphony No. 5 of Tchaikovsky was offered and, lest we forget the tremendous inroads of modern musical speech, representative examples were very much in evidence in the "Till Eulenspiegel" of Richard Strauss and two "Nocturnes" by Debussy.

The musical worth of these compositions is so great in each case that one may not hold one against the other for invidious comparison, but rather praise each in its manner and kind and allow it to be accepted as exemplary of its composer. In the short "Overture to Egmont" one hears features very characteristic of Beethoven, his remarkable use of comparatively simple thematic material, the manner in which he forms moods and sentiment with only few themes and their variants and what we feel to be highly legitimate and orthodox orchestration. Few opportunities for great virtuosity on the part of orchestra or conductor are offered by this overture, yet it interests by its straightforwardness and by the contrast it offers with the extremely modern idioms to follow.

Comparison of two modernists would be facilitated by greater similarity of works. Surely no more diverse sentiment could be offered than a tone poem upon clouds and the helter-skelter scamperings of a shameless rascal. The comic or grotesque has no place in the former and the delicate refinements of tone color are entirely out of place in Till's cavortings.

The analysis of Strauss's methods of musical expression, very similar to other compositions of Debussy, but not to this one, would seem to show that disgust, horror and dread can be expressed better by modern harmonic devices than by those to which we are more accustomed. One recalls the failure of Handel to instill fear and dread into the "horrid thought" of his beautiful "Waft Her Angels Through the Sky" and a number of other examples where creative art failed because it did not have the tools with which to work.

At all events, last night's concert marshalled these modernistic forces in the delicate touches of pictoral artistry and in the full panoply of war, death and destruction. As played by the superb tonal artistry of this orchestra, these works were immensely impressive and to those interested in the technique of a large orchestra with the moderns, most revealing.

One cannot but note the superiority of the orchestra of today and its writing over that of Beethoven, its larger voices and the opportunities for orchestral richness offered by the addition of the English horn, the bass clarinet, the double bassoon, and by the greater freedom of musical thought made possible by elaborate orchestral scoring for virtuosi.

Whereas the Debussy "Nocturnes" allowed more opportunity for the appreciation of orchestral tone coloring in slower measure and contemplative manner, "Till" fascinated from the bravura of bravado and made the senses keen and taut in one's endeavor to keep pace with the composer's kaleidoscopic changes of mood and color. One can hardly recall any composition more afire with orchestral scintillation, more rich in varied tone color, more intense in its musical emotions than this composition as played by this orchestra and as directed by Dr. Koussevitzky. Nor can greater technical perfection on the part of the orchestra be imagined than this, one of its most successful "showpieces."

Although Tchaikovsky accomplishes his purpose in tonal expression with simpler and less involved figures and invokes greater variety and wealth of thematic material, his efforts are no less impressive.

Serious musical thought is everywhere evident; it is idealistic, esthetic and more in the classic style. It is an epic rather than a fantasy, a volume rather than a short story, philosophic instead of comic. From the first announcement of the principal theme, offered plainly without preamble, to the tremendous finale, it is in the heights of tonal nobility without hint of mediocrity. One noted the splendor of the brass choir which has many opportunities for the display of its powers, the richness of the woodwind, its flexibility of articulation and beauty of tone color, and the perfection of ensemble of the strings. Into this work Dr. Koussevitzky projects the tremendous vitality of his personality; he holds his forces in reserve, yet releases them when occasion requires. He is sensitive to the finer nuances and delicacies of expression, but does not stress them unduly or oversentimentalize.

Neither director nor orchestra seemed jaded from the tremendous activities of the season just closing. Fit and in the prime of condition there were no evidences of technical uncertainty, weariness or lack of interest.

Conspicuous among the many superb tonal effects achieved were the exquisite nuances in the "Waltz" of the Tchaikovsky fifth symphony, the dramatic impressions of muted French horns and trumpets in "Till Eulenspiegel" and the atmospheric and visionary iridescence of the stately "Nuages" of Debussy. Nor should one forget the agility and tone colors of the woodwind, the unity of ensemble and the telling extremes of sforzando and pianissimo of the entire orchestra and the perfection of the string choir in its many episodes and configurations. Dr. Koussevitzky's reading of the "Andante Cantabile" will be long remembered for its rare sympathy and feeling, as will Mr. Boettcher's splendid tone study of the leading theme of this now famous movement.

The capacity audience was quick to appreciate the artistry of this concert and called both conductor and orchestra to their feet to acknowledge its applause. Ane one rejoices in the interest shown Debussy and Richard Strauss, composers, who have not always been so readily accepted or understood.

With the closing of this season's offerings of the Boston Symphony Orchestra one notes with more than ordinary interest the musical and popular appeal of its well planned programs, the consistently perfect performances and the capacity attendance which has greeted each performance.

The program:
Beethoven ....
...Overture to Goethe's "Egmont," Op. 84
Debussy .... Two Nocturnes
a. Nuages.
b. Fetes.
Strauss .. "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," —in Rondo Form, Op. 28
Tchaikovsky ....
......Symphony No. 5 in E minor, Op., 64
I. Andante: aliegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

DR. LOUIS CHAPMAN.

FINANCIAL AID SOUGHT TO CONTINUE CONCERTS

$4500 Must Be Raised; Guarantors Asked To Enroll

A plea for financial support to assure continuance of concerts by the Boston Symphony Orchestra here next year was made last night by Harry Parsons Cross at the orchestra's final appearance in Providence this season, the 50th the organization has visited this city.

Mr. Cross, speaking during an intermission in the concert at the Albee Theatre, urged Providence music-lovers to enroll as guarantors of the 1932-33 concerts as soon as possible. To assure the series of concerts by the Boston Symphony Orchestra here next year, he said, $4500 must be raised.

"The visits of this magnificent organization are our most precious and most important musical event," he declared. "Nothing in the musical year of Providence has ever equalled them in importance and musical significance, and I feel certain that I voice the feelings of everyone present when I express our deep appreciation of the great cultural value of these concerts and bespeak your support and assistance for their continuance."

He congratulated the orchestra on "its 51 years of superb music and brilliant performance," Dr. Koussevitzky, the director, for "his high musical ability and ideals which have brought the orchestra to fresh heights of achievement and fame," and this community "for having been able to enjoy these concerts for the past 50 years."

Boston's Prowess, New York's Profit

As Liszt's "Faust Symphony" Went from Symphony To Carnegie Hall

Apr 13 — Trans.

WHEN Dr. Koussevitzky, the Boston Orchestra and a chorus from the Harvard Glee Club repeated Liszt's "Faust Symphony" in New York last Saturday afternoon, the conductor chose as forepiece Beethoven's overture to Goethe's play, "Egmont." In Boston he had preferred Wagner's "Faust Overture." Among the reviewers, Mr. Thompson of The Evening Post regretted the change. In his opinion "the juxtaposition, the associations and the parallels of Wagner and Liszt would have been stimulating." His colleagues were unaware or took no note of the change. Nor did they dwell upon the concert as the only musical marking of the Goethe centenary vouchsafed to New York—via Boston. Quickly they proceeded to dissertations upon the "Faust Symphony" itself. For the most part they repeated or diversified well-worn commonplaces; but Mr. Henderson's laconic paragraph, mistrustful of the whole work, deserves reprint from The Sun:

> The thematic ideas are quite as worthy as many found in the tone-poems of Strauss. The mastery of orchestral idiom is as authoritative as that of the composer of "Don Juan," when we take into due consideration the progress in the development of instrumental technic. The weaving of the web of themes is most skillful. What we miss is the voice of divine inspiration. The symphony is an important work; it is not one which leaves no doubt in the mind.

Similarly comment on the performance abounded in the hackneyed adjectives that may mean something, little or nothing (except a tired reviewer) according as the reader construes them. To one the performance was "altogther worthy." To another, it had "sobriety, insight, sympathy, clarity, proportion and glowing sonorities." To a third, it was "thoughtful, effective and sincere." Mr. Henderson again had something definite to say: "The performance was one of noble character. Mr. Koussevitzky conducted the music with intimate knowledge of the score and with an affection which warmed every measure. The musicians gave him everything he demanded. The gorgeousness of the instrumental color was noteworthy. The young men from Harvard and Mr. Robison discharged their duties well."

There remains, in contrast to all this, the notable article that Mr. Gilman contributed to the Herald Tribune, the only review commensurate with the occasion. "New York,' he wrote, "which is not unsupplied with orchestras, choral bodies and conductors, has been obliged to make its chief musical contribution to the centennial observance of Goethe's death through the agency of an out-of-town orchestra, conductor, and chorus. Our singular metropolis has a way of fulfilling many of its obligations vicariously, and this was just another case in point.

"Let us acknowledge ourselves negligent in this matter and pass on to the further admission that Mr. Koussevitzky and his Boston band of virtuosi, aided by Dr. Davison's celebrated Harvard choristers, gave us not only the most completely expressive performance of Liszt's 'Faust Symphony' that New York has heard in many years, but one of the excelling concerts of this season. The event was worthy of the occasion—a felicitously planned and eloquently realized tribute to the memory of the uncompanioned poet and philosopher.

"Mr. Koussevitzky is ideally equipped by temperament and imagination to be the projector of such music as the 'Faust Symphony' of Liszt. In this case the work and the interpreter were complementary. Again and again at Saturday's performance, one was aware of a measure of sympathetic identification that is not often achieved in the case of a creative artist and his agent. And the conductor was magnificently served by his players, who discoursed with a tonal beauty, a rectitude and flexibility and finesse, an attainment of all the major virtues of great orchestral playing, which the duly appreciative among their hearers are not likely to forget. It is invidious to single out examples, for each of the orchestra's choirs excelled itself; yet one's memory happens to linger over the exquisiteness of tone and phrasing achieved by the woodwind in the first and second movements of the symphony —though, having said this, one should hasten to praise in like terms the unforgettable deeds of the strings and of the brass.

"Perhaps the summit of poetic beauty and eloquence in the establishment and sustaining of a mood was reached in the passage of transition from the 'Mephistopheles' section to the choral finale—the greatest page that Liszt has bequeathed us: music of luminous and mystical beauty, visionary and rapt, of an impressiveness, an otherworldly rarity, that one would find it difficult to parallel; music in which the imagination of the tone-poet, like that of the dramatic seer himself, suggests (in Goethe's own words) 'a hovering of the spirit above the earth.' This moment and its mood were wonderfully realized by the conductor and his players and the first entrance of the chorus sustained and heightened the effect.

"What a work is this symphony of Liszt! Flawed though it be, dubious at times in the quality of its thinking and its feeling, streaked as it certainly is with sentimentalism and grandiloquence, how amazing it remains as a source-book of the music that came after it, as an utterance of much that is essential in its poetic original! We shall wait long before the Gretchen of Goethe's 'Faust' comes closer to us in music than she does in certain pages of the second movement of Liszt's symphony. And we shall wait quite as long for the equal of Liszt's symphonic Mephistopheles, with his sardonic and crackling wit, his scarifying malice, his lethal irony.

"As for the Epilogue, with its setting of the 'Chorus Mysticus,' one can scarcely put one's hand on one's heart and say that Liszt has given up here the full equivalent of Goethe. Yet how extraordiary certain of these closing pages are, when one thinks of all that Liszt the artist was and all that he was not! For there are moments in this finale when the body of the music seems transilluminated, when the mystical adoration and exaltation that are implicit in the poem, its paradisial ascents and purfications, seem to have transfigured and irradiated the musician's thought."

Plays and Players === Music and Musician

From Russia, From Boston, Choral Music

An "Epitaph" for Diaghilev, A Psalm for Radcliffe, To Be Heard

THREE choral works stand on the current program of the Symphony Orhcestra. One is Stravinsky's "Symphony of Psalms," remembered as notable piece written for the orchestra's anniversary year. A second is Miss Mabel W. Daniels's "Exultate Deo," written also for a fiftieth anniversary, in this case of the founding of Radcliffe College. The third is again commemorative, being an Epitaph for Diaghilev, the founder and sustainer of the Russian Ballet who died in 1929. Vladimir Dukelsky wrote it—the young Rusisan composer already thrice heard in Boston. His piece will be performed for the first time.

Mr. Dukelsky at Symphony Hall yesterday gave information concerning his new work: "It is the second that I have written which honors Diaghilev. The opera I have just finished, 'Demoiselle Paysanne,' in two acts and prologue after a tale of Pushkin, is the first. On completion I dedicated it to the memory of Diaghilev. It seemed to me, however, that it would be appropriate for one who owes what success he has had in music to Diaghilev, to write something specifically in his memory. So I cast about for a poem which should in some way express a suitable idea. I did not wish to commission a poem. I preferred to find something which had not been written on order. I searched for about three months before I found what I wanted in a poem by the Russian, Ossip Mandelstamm. He is one of the leaders of 'The Acmeists' in Russia, who in turn are akin to the Parnassians in Paris—writing a species of neo-classical verse.

"The poem has nothing whatever to do with death. It blends the spirit of the North (in this case Russia) which was the home of Diaghilev, with the warmth of Italy, of which he was so fond and in which he died. It depicts a theater of Italian opera at Petersburg, as it is being emptied after an evening's performance in winter. I give the description of the rather glamorous scene to the chorus, which acts as narrator. Lyric utetrances go to a solo-soprano, who evokes the spirit of Melpomene; relates how Melpomene is strangely at ease in this old Russian land; how the native music is closely akin to Italian song. The poem ends with the Italian swallow dying on the 'hot snows' of Russia. I believe this idea an appropriate one for my purpose, since by inversion it mirrors the life of Diaghilev: he, the great artist born in Russia, dying on Italian soil; the song of this type of opera, born in Italy, dying on Russian snows." In translation by Elaine de Sincay Ross, the poem runs:

Chorus:
Pale and ghostlike stage and footlights shimmer,
Spectral choirs resound no more;
In the temple of Melpomene scarce a glimmer,
Silken curtains veil the door.

Coaches camp aligned in black procession,
Frost is snapping on the street;
Throngs are passing shaggy in succession,
Stinging snow grinds under feet.

Now the varlets sort the furry clutter,
Heavy bearskins for the snows;
Midst confusion, butterfly a-flutter,
Furs enwrap a tender rose.

Motley colorings in modish prinking,
Slightly torpid theater air,
On the street the lantern dimly blinking,
And the vapor steaming everywhere.

Weary coachmen, cursing, yelling, snarling,
Puffs and snorts, Night's inky fold.

Soprano solo (at times with chorus):
Oh, what care we, Euridyce, my darling,
If our winters are so cold?

Sweeter than Italia's liquid singing
Is to me my native tongue,
And the Northern harps mysteriously singing
Are the fount of alien song.

Symbol of privation,
Lies bedraggled, wretched gutter thing,
But from distant realms of glorious creation,
Flies to us the everlasting Spring.

Chorus:
Oh, come again, with melody undying,
Let the valley with enchantment ever ring,
For the soaring swallow now is lying
On hot snows with broken wing!

The "Epitaph" was written in April and May of 1931 and scored in the fall of that year. In addition to the soprano and the mixed chorus (Miss Adelle Albert and The Cecilia), it assembles an orchestra with a large wood-wind choir, scant brass (two horns, one trumpet, one trombone), two guitars, "which are very important" (says the composer), a piano and the usual strings. There is considerable orchestral introduction, chiefly on a melody heard in the first five measures. It occurs also, on occasion, later in the work. There is much writing for sopranos and altos without the male voices. The music follows the text rather closely. There is brilliant, semi-descriptive music of the scene of the emptying of the theater. The soprano is joined by the choir not long after the first entry of the solo-voice. The choir brings the work to a close with a plaintive chorus unaccompanied by orchestra.

Made in Boston

Miss Mabel W. Daniels's "Exultate Deo" was "composed for the fiftieth anniversary of the founding of Radcliffe College" and was first performed at a "Radcliffe Semi-Centennial Concert in honor of the founders," at Symphony Hall, May 21, 1929. It has also been heard at a concert of the Handel and Haydn Society. It is set to a Latin text chosen from the Psalms of David, viz:

> Exultate Deo! Jubilate Deo, Jacob! Deo, adjutori nostro, exultate Deo! Sumite psalmum, et date tympanum, jucundum psalterium cum cithara. Laudate Domnium in sono tubæ, in cymbalis sonantibus. In te, Domine, speravi. Non confundar in æternum. Inclina ad me aurem tuam et salva me. Quoniam tu es patientia mea, Domine, spes mea, a juventute mea. Exultate super cœlos, Deus, et super omnem terram, gloria tua. Exultate Deo!

Of which the composer furnishes the following English paraphrase:

> Sing to God, rejoicing! Praise the God of Jacob! Praises sound to him our helper, sing aloud, rejoicing! Come ye with music and strike the tympanum; the sweet-voiced lyre bring hither with lute and harp. Praise ye the Lord with ringing trumpet, praise Him forever with resounding cymbals! In Thee, Lord my God, have I trusted. Let me never be confounded. Incline thine ear to thy servant and save me. Lo! for years Thou hast been my help and my consolation, Thou, O Lord, my hope from youth's first early dawning. Be Thou exalted, God, above the heavens. And over all the earth, Thy glory. Sing to God rejoicing.

In the main, Miss Daniels's music is of high exultation. The first and the last portions ring to the skies in praise of the Lord. Trumpet fanfares assist the voices in heightening the effect. Between are two divisions, lighter textured, lower-voiced, less excitingly but more ingratiatingly rhythmed. The first contains the warmly written pages beginning: "Come ye with music," and setting forth the quality of the various instruments that shall join together in praise. The second is the short prayer of trust in the Lord—a music of contrition and humility. Between these two middle sections is a short period of praise, suggesting the opening and closing choruses of exultation which strike the key note of the entire work. . . . Miss Daniels's music and text made a favorable impression at the Radcliffe celebration and in subsequent performance by the Handel and Haydn Society.

A. H. M.

Lining Him Out

Vladimir Dukelsky (Von Behr—New York)

Whose New Piece for Chorus and Orchestra, "Epitaph"—in Memory of Diaghilev of the Russian Ballet—Will Be Heard at the Symphony Concerts This Week

Music in The Land

From Symphony Hall

FOR strange mating, Martelli, Ravel and Bruckner will divide the Symphony Concerts of next week. Martelli is the Parisian from Corsica whose Suite, suggested by Assyrian bas-reliefs, was played at Symphony Hall two years ago. He will now be heard in a Concerto for Orchestra. . . . Ravel's piece is the Piano-Concerto originally intended for performance at the jubilee concerts of the Boston Orchestra in 1930-31; deferred because it was unfinished, produced in Paris last January; now to be played, jointly with the Philadelphia Orchestra, for the first times in America. At Symphony Hall, Mr. Sanromá will take the piano-part. . . . Bruckner's share in the program is the long promised repetition of his Eighth Symphony. Many will hope for the restoration of the cut in the slow movement made by Dr. Koussevitzky when he first played the Symphony in 1929. Nowhere did Bruckner write a more celestial music than in this Adagio. It should be heard note for note and measure for measure. The other three movements are another matter. The replacement, moreover, would not materially lengthen the concert.

Cut or No Cut

By telephone and by mail one and another frequenter of the Symphony Concerts joins this department in the hope that when Dr. Koussevitzky returns next week to Bruckner's Eighth Symphony, he will restore the cut hitherto made in the slow movement. One persistent Brucknerite, who has heard the Symphony from conductors in both Europe and America, avers that not one, whatever he did elsewhere, removed so much as a single measure from this Adagio. "Without it there is no reason to play the Eighth." . . . Another correspondent would remind Dr. Koussevitzky that length is an intrinsic and characteristic element in the Symphonies of Bruckner and Mahler. The hearer may like or dislike it, but without it they are not themselves. The conductor may cut a few pages from this slow movement, but the chances are that, so doing, he will not make two new friends for Bruckner whereas he will disappoint twenty old admirers. . . . A message over the telephone brings one more objection: "Usually," said the voice, "Dr. Koussevitzky's cuts are invisible to the naked ear and better the music. But this cut in Bruckner's Adagio sticks out like a sore thumb. Anyone who listens closely knows that something has happened."

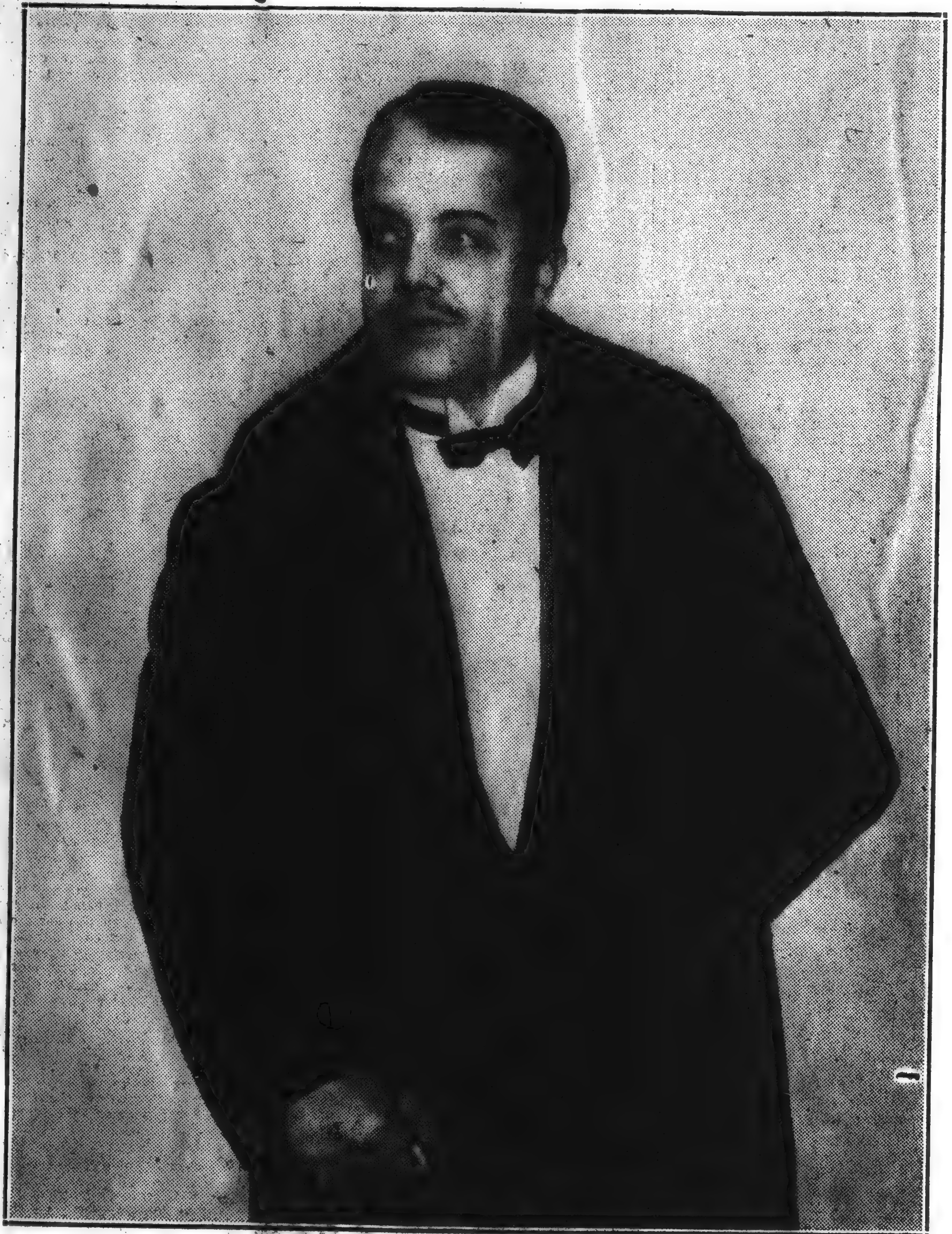
Incidents and Prospects

In the years before "the strike," Theodore Cella was second harp at Symphony Hall. Afterward he passed to the Philharmonic Society in New York and ultimately became first harp. Now he is composer as well. Yesterday and today Sir Thomas Beecham and the orchestra played his tonal travel-picture, "Through the Pyrenees."

Dr. Koussevitzky is not only to conduct the Philharmonic Orchestra of Vienna in a special concert during the "Festival Fortnight" in June. He is also to share with Mr. Mengelberg the judging of a competition of young violinists.

H. T. P.

Animator of Mingled Arts



Serge Diaghilev (1872-1929) (Sasha—London)

Founder and Sustainer of the Russian Ballet Whose "Epitaph," in Dukelsky's Music for Chorus and Orchestra, Was Heard for the First Time at the Symphony Concert This Afternoon

(Reproduced from Propert's "Russian Ballet" Published by Greenberg, New York)

CHORUS AND SOLOS WITH SYMPHONY

First Performance of Dukelsky's "Epitaph"

BY WARREN STOREY SMITH

There was an abundance, if not entirely of good things, at the Symphony concert of yesterday afternoon. Dr. Koussevitzky's generous programme included choral pieces by Mabel Daniels, the youthful Dukelsky and Stravinsky, in which the Cecilia Society and, in Dukelsky's piece, Miss Adelle Alberts, soprano, assisted, and also Brahms' First Pianoforte Concerto with Myra Hess as soloist and, an example of that composer's only excursion into light music, two of his Hungarian dances.

FIRST HEARING OF "EPITAPH"

Miss Daniels' "Exultate Deo," written for Radcliffe's golden jubilee and since heard here from the Handel and Haydn Society, was new piece at the Symphony Concerts. Mr. Dukelsky's Epitaph, composed in memory of Serge Diaghilev of the Ballet Russe, received yesterday its first public hearing. Stravinsky's "Symphony of Psalms," made for the orchestra's 50th anniversary, appeared for the third time on the Symphony programmes. Both Miss Daniels and Mr. Dukelsky, who now lives in New York, were present in the audience. The former bowed her acknowledgments from a seat near the stage; the latter, escorted by Dr. Koussevitzky, came forth upon the platform itself.

These three choral pieces, admirably performed by Mr. Fiedler's singers of the Cecilia Society and the supporting orchestra, provided interesting contrast. Miss Daniels, writing an "occasional" piece which should voice both joyousness and solemnity, found suitable verses in the Vulgate to which she has fitted music appropriate in spirit. Her treatment of the chorus betrays a practised hand; the orchestral writing is effective, if in the conventional manner. The piece sounds, and the applause that followed it yesterday was no mere token of respect due a distinguished fellow-townswoman.

Dukelsky's Music Uncertain

For his text Mr. Dukelsky chose a curious poem by his former countryman, Ossip Mandelstamm, published in 1921, having for its background the exterior of a St. Petersburg theatre and suggesting vaguely the death in Russia of an Italian singer. (Diaghilev, a Russian, died in Italy, it will be recalled.) Between these verses and Mr. Dukelsky's music, whether the latter was sung by the chorus or was heard from Mrs. Alberts' excellent soprano, there is no discernible relationship. They merely co-exist; while the music itself, save for the impressively elegiac mood of the opening, is, like other music by Mr. Dukelsky which has been heard here, tentative and uncertain in style, seeming even inept and amateurish.

Stravinsky, on the contrary, knows exactly what he wants and obtains it. Yet in this "Symphony of Psalms" he seems deliberately to have avoided the more obvious implications of the texts he has set; and how cold, calculating and cerebral is this music, a music, it would seem, willed rather than felt. The no doubt accidental but singularly pointed resemblance to the first finale in "Tosca' that is borne by the final pages is responsible for the only warmth and geniality that this otherwise austere and forbidding score can offer.

Miss Hess Rewarded

Nevertheless there was warm applause yesterday for this "Symphony," inspired perhaps by the excellent performance. But it was hardly so fervent or so long-continued as that which rewarded Miss Hess for her share in an eloquent and moving exposition of Brahms' Concerto, his first significant work yet the most profound, most deeply expressive of all pieces in its particular form.

Herald

TURDAY, APRIL 16, 1932

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, that took place in Symphony hall yesterday afternoon was the 22d of the season. The orchestra was assisted by the Cecilia Society chorus, which had been prepared by its conductor, Arthur Fiedler. Myra Hess was the solo pianist. The program was as follows: Mabel Daniels, "Exultate Deo," for chorus and orchestra (first time at these concerts); Dukelsky, "Epitaph," for chorus, soprano (Adelle Alberts), and orchestra (first performance); Stravinsky, "Symphonie de Psaumes," for orchestra with chorus; Brahms, concerto for piano No. 1, D minor, and two Hungarian dances, Nos. 5, G minor; 6, D major.

Dukelsky's "Epitaph," written last year, is a "belated tribute to Diaghilev." A poem by Ossip Mandelstam, a "co-founder of the 'acmeist' school of poetry," whatever that may be, is printed in the score. Mr. Dukelsky admits this poem was not intended for an epitaph, certainly not one for Diaghilev: the poem was published eight years before his death. "I have chosen it for this work, as it gave me a curious insight into the emotional paradox of Diaghilev's life—the life of a Siberian, who adored Italy and died in Venice. In the poem it is the presumably Italian swallow that dies on the snows of Russia—and it is to Russia that Diaghilev's heart belonged, even if his mind was that of an embittered Medici." The poem is as curious as the paradox; the music is not of a common, expected or obvious nature. It portrays in turn, according to the composer, a theatre, just emptied in Leningrad; the noise outside, coachmen, furs for the "Venuses of the North"; music comparable to a "chanson de faubourg"; finally a prayer-like chant. Leaving aside the pictorial quality of the music, and this quality is largely to be imagined after the poem has been read—no one of the sections of this music is clearly illuminative of the corresponding sections of the poem, except the "prayer-like chant,"—what is to be said of this composition? There are ingenious pages, beginning with the few opening orchestral measures that sound a note of grief; a certain technical skill is shown, for the orchestra and not for the chorus, but as a whole "Epitaph" is lacking in imagination and much of it lacks spontaneity, the outpouring of emotion that must out from the breast of the composer. To say it is manufactured music would be perhaps unjust; it is certainly labored. The orchestral writing and performance were more interesting than the music for the chorus. The Cecilia sang bravely, for it is difficult music with forbidding intervals.

Dr. Koussevitzky is to be thanked for a repetition of Stravinsky's "Psalms." There is little that has been written of late that is of such spiritual and haunting beauty as the third of these Psalms with the final and marvellous measures of the "Alleluia." The orchestral introduction to the second of the Psalms made a greater impression than it did last season. This "Symphonie" must be ranked among Stravinsky's major works, for its directness, its absence of padding, the sincerity of musical thought and expression.

Miss Daniels's motet, composed for the 50th anniversary of the founding of Radcliffe College, unlike many works for a special occasion, is good for other occasions than the one that prompted it. It is straightforward music, well written for the voices. Chorus and orchestra with the sounding of the trumpets are exultant. Saint-Saens once said of Augusta Holmes that when a woman composed she took delight in noisy effects to prove that she could be as virile as a man. This cannot be said of Miss Daniels. Her jubilation is musical, not boisterous.

Some wondered before the concert why Miss Hess chose Brahms's D minor concerto. Would it suit the miniature, prudish nature of her art, which has often characterized her recitals? Her performance of the concerto, which under other hands is often monochrome and granitic, was strong where strength to be poetic. A performance that was was required, poetic whenever Johannes, as in the second movement, deigned sevitzy gave a remarkably fine reading of the score; the orchestra played superbly.

And here should have been the end. Dances were brilliant, but they lengthened unduly the concert. Miss Hess was enthusiastically applauded. Miss Daniels and Mr. Dukelsky, who were in the audience, were obliged to bow in recognition of the audience's expressed approval.

The concert will be repeated tonight. The program of next week: Martelli, concerto for orchestra (first time in the United States); Ravel, concerto for piano (Mr. Sanroma) and orchestra (first time in Boston); Bruckner's symphony No. 8, C minor.

MUSIC

Globe April 16

SYMPHONY HALL

Boston Symphony Orchestra

Myra Hess, as soloist in Brahms' D minor piano concerto, was applauded with unusual warmth at yesterday's Symphony concert. The audience not merely clapped loud and long, it stamped its feet. One expected to hear cheers, but the New England temperament does not lend itself to such vociferations. Not since the debut of Horowitz has any soloist been so cordially greeted by the Friday subscribers.

The Cecilia Society chorus, trained by Arthur Fiedler, assisted in the performance of Miss Daniels' "Exultate Deo," Stravinsky's "Symphonie de Psaumes" and a new "Epitaph" by the young Russian composer, Dukelsky, composed in memory of Diaghilev. In the latter number an incidental soprano solo was effectively sung by Adelle Alberts.

Miss Daniels' "Exultate," written for the 50th anniversary of Radcliffe College, again impressed one by its sincerity and good taste. It is an eloquent and well-written setting of a Latin text from the Vulgate, far beyond the usual run of commemorative pieces for special occasions, worthy indeed of a place in the repertory of choral societies, for whose use few pieces so good have been written in this century. In answer to hearty applause the composer bowed acknowledgments from her place in the audience, wisely refusing to come out on the stage.

Mr Dukelsky, wishing to honor the memory of Diaghilev, whose commissions to him started his career, as Diaghilev had started so many other young men of talent, chose Russian verses by the modernist poet, Mandelstamm, to set for chorus and soprano with orchestra. One was not impressed by the emotional quality or by the originality of this music, which lacks distinction of any kind. Dukelsky's talent is not for elegy but for sprightly trifles. The composer was present yesterday, yet the applause was very scanty.

Stravinsky's "Symphonie de Psaumes," heard for the third time at these concerts yesterday, again impressed one as a great masterpiece. Its marked originality of style does not impress one as selfconscious audacity, but rather as the work of a genius, who for once has perfectly suited his manner to his matter. One would not have supposed the composer of the "Sacre" and "Petruchka" capable of the kind of emotion demanded by the Psalms. Yet this symphony, to give it the title he has arbitrarily chosen, is austere and noble music, quite free from the megalomania of 19th century musical heroics. There is no aping the style of Bach, but Stravinsky has given us something of the substance of Bach's musical thought, or of that of Beethoven in the "Missa Solemnis."

The Cecilia Society and Dr Koussevitzky had taken great pains in preparing these choral numbers, and not in vain. The performance of each of them was admirable. Mr Fiedler deserved the special round of applause he got, since on him must have fallen much of the burden of rehearsing the chorus.

Miss Hess needs no praise these days. Her admirable qualities as pianist and as musician have long been admired here. This Brahms concerto is difficult and unrewarding music, which even she failed to vitalise.

Dr Koussevitzky, wishing no doubt to lighten a rather serious program, ended it with two "Hungarian

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Afternoon of Choral Music And Dukelsky

TRANS.—APR. 16

With Stravinsky Again, Miss Daniels's Anthem, and Myra Hess

THE season of Symphony concerts is drawing near a close. With such a conductor as Dr. Koussevitzky this does not mean slackening of effort nor complacent lapsing into routine. Rather, it almost seems as if the end of a season spurs him on to additional pains. By way of example one may consider the program of yesterday's concert and today's. This one program contained (1) a world-première; (2) a performance of a notable and exacting masterpiece of only a year ago; (3) an appearance of an esteemed soloist; (4) a work played in recognition of a deserving Boston composer. Any one of them would have been a sufficient focal point for holding the interest of a single concert.

A Friday afternoon audience, sometimes judged a bit lethargic, warmed to it all. After Stravinsky's Symphony of Psalms there was applause enough to justify the conductor in bringing chorus and orchestra to their feet in acknowledgment. After Miss Hess's playing of Brahms's First Concerto, she was recalled more times than one cared to count; from this staid audience there was unbelievable hand-clapping, not a little stamping of feet, here and there even a shouting voice. And though the hour was already 4.30, no one seemed to think of shortening this applause, the departures were not more numerous, and a large audience settled down to ten minutes of further enjoyment of two of Brahms's Hungarian dances.

Miss Mabel W. Daniels's "Exultate Deo," was first upon this program. From the psalms Miss Daniels had selected verses for the making of an anthem of praise. This anthem bids one rejoice in the Lord; Oriental fashion, it displayfully enumerates a list of instruments to be used for such rejoicing; it rises once more to the heights of exultation, than for a moment figuratively bows its head in abasement and humility; finally returns to unmixed praise. For this scheme Miss Daniels has provided a music noble and stirring when occasion demands, enticing or expressive according to the sentiment of her text. It is full-voiced chorus music, all of it, assisted notably, in the first and last sections by martial trumpets heightening the stirring effect. Mr. Fiedler had ably trained the Cecilias to give this Song of Rejoicing its fullest due. It has been heard in Boston before, but never with the elastic, resilient, keen-edged rhythms, the snap and the verve, the cumulative climaxes which Dr. Koussevitzky gave to it yesterday. Miss Daniels was present to bow her recognition of the applause.

Came next Mr. Vladimir Dukelsky's Epitaph on the Death of Diaghilev. From the Russian Ossip Mandelstamm had selected a poem which brought together ideas of both Russia and Italy. This juxtaposition of ideas pleased the composer, seemed to him in a way to typify Diaghilev who was born in Russia and died in Italy. Mrs. Ross of New York wrote the translation which was used yesterday. The poem deals with the emptying of an Italian opera theater in St. Petersburg after a winter evening's performance; expresses preference for the songs of Russia as compared with the melodies of these operas. Mr. Dukelsky writes an introduction largely lyrical; writes a music of confusion for the confusion of the emptying of the theater; provides climax and a sense of excitement as he contemplates the oaths and the rudeness of coachmen in the streets; allows a soprano to sing musingly her pseudo-lyrical, pseudo-declamatory lines; ends with an a cappella chorus. The whole he keeps in sombre, darkening colors, carrying through the idea of the mood suitable in an Epitaph. To one hearer the most expressive and significant music of the piece lies in the orchestral introduction, the short orchestral interludes and the closing chorus. Again the Cecilias had mastered the score, this time one bristling with difficulties. Adelle Albers did her best with none too grateful solo passages. Performance, from soloist, chorus and orchestra, must have been all that Mr. Dukelsky desired.

Then, for final choral number, Stravinsky's Symphony of Psalms. It is well known how this Symphony in its three movements rises from deepest penitence in the first movement; through hope and a trust that looks toward praise, in the second; how it sings its praise in the third. Curiously, the scheme of this last movement is similar to that of Miss Daniels's "Exultate Deo"; curiously also, both were written for fiftieth anniversaries—of Radcliffe College—of the Boston Symphony Orchestra. Increasing familiarity with this symphony serves only to deepen the highly favorable impressions of the first hearings last year. It belongs beyond reasonable doubt to the more important of Stravinsky's works. Hairsplittings as to whether it is as great as the trio of ballets beginning with the "Fire-Bird" are futile and not to the point; it is sufficient to say that it belongs on the same plane with them. It is again a music which draws its point from words. The "Rite of Spring" would be unintelligible for many hearers who now value it, were it not for the program. Whether this is good "esthetics" one may waive for the time being. It appears to be a fact.

Similarly the Symphony of Psalms can come to its fullest understanding only through the program which inheres in its text. Unless one is willing to listen to the first movement as a music which is the extreme of self-negation, one is apt to find it tiresome. The minor second which is the kernal of the thematic matter of the movement is hardly a "thriller" in any possible sense. The mood of humility, penitence, contrition, is however, proper subject for musical portrayal. It is inconceivable that it could be better or more fully, or more consistently expressed than does Stravinsky in this first movement. Not a note, not a melodic curve, not a rhythm, not a moment of orchestral coloring detracts even momentarily from this mood. It is all sack-cloth and ashes; it is the heavy step of one not daring to lift eyes to heaven; with it this symphony begins its upward course from the lowest possible point.

Observe now the sensitive Stravinsky in passing from this atmosphere of greys into which no color intrudes, into the atmosphere of hope and trust, the atmosphere anticiapting praise. That this second movement is a double fugue is neither here nor there—is of interest only to the student of technic. The fact of significance is the presence of the serene flutes (tinged only slightly by the acid oboe color), for the music on this new emotional level. Not for nothing does Stravinsky ask for five flutes and five oboes in this score. This movement is witness of their need, of their felicitous use. With sustained voices, with the more fluid wood-winds, in music which appears to be unrelated, Stravinsky again summons his mood as uneringly as in the more darksome beginning.

And then the movement of praise, the crowning glory of the whole, the mood which is the point of an anniversary piece. Within belief Stravinsky has held himself in during those first two movements the more to enhance the effect of this final movement. Certainly no more expressively beautiful phrase has been written than the "Alleluia" of its beginning, its middle, its end. Certainly the whole school of classicists combined have never gotten more effect out of a single, simple chord than Stravinsky gets out of the simple C major chord on the word "Dominum." One can enthuse almost equally over the "laudate," over the restrained dance measures, over the grave jubilation to which they eventually give way. And through it all one is conscious of a sense of beauty such as one has rarely heard from Stravinsky. That he has ever exceeded this movement is doubtful.

As common denominator for the whole three movements there runs a spirituality such as little of the music of the world can offer. Not once does Stravinsky strike a note which runs counter to it. Praise, the dance, jubilation, are made secondary to it. This mood of worship is as strong in this symphony as is the mood of paganism in "Le Sacre"—and the symphony contains far fewer measures of ineffective writing than the "Rite." If it is less quick to make its beauties known, the reason lies in their far greater subtlety. A Friday audience yesterday notably warmed to them. It goes without saying that the performance was beyond praise.

Finally Myra Hess and her performance of Brahms's First Piano Concerto, in D minor, an event of major importance in itself. If there were still those in the audience who thought of Miss Hess as a pleasant player of Chopin and Mozart, they only revealed that they have not followed the unfolding and the broadening and the deepening of her art in the last few years. This concerto, through all the diversities and contrasts necessary to all musical composition is essentially a work of stern gravity raised to heights of transcendant beauty. Miss Hess brought to it both the gravity and the beauty. Dr. Koussevitzky worked with her more in the way in which one artist works with another in a piece of "ensemble" music, than as a conductor with a supporting orchestra. Miss Hess playing upon her piano, Dr. Koussevitzky playing upon his orchestra—these two formed an ensemble which raised a Brahms concerto to heights which it seldom attains. They had their deserved reward.

Upon the two Hungarian dances of Brahms—Number 5 in G miner, and Number in D major—Dr. Koussevitzky bestowed illuminating performance. It is good to hear them so. A. H. M.

Second Hearing of Miss Hess's Brahms

[illegible]

FOR the audience at the Symphony Concert on Saturday, Miss Hess's playing of the piano-part in Brahms's Concerto in D minor was manifestly the incident of the evening. It called Miss Daniels to rise in her place at the end of her full-throated, firm-set, gravely expressive Motet, "Exultate Deo," music that without waste or overt labor declares fully and exactly the composer's mind and mood. It listened as responsively as might be to Mr. Dukelsky's orchestral and choral "Epitaph" for Diaghilev—music of thought, will and skill rather than of compelling matter and manner. It received Stravinsky's "Symphony of Psalms," at third hearing, with the understanding and appreciation that now await him at Symphony Hall For two publics at least, he does not write in vain, one in Paris, the other in Boston. Both set him high among living composers—in this "Symphony of Psalms" with recurring reason. But before Miss Hess began Brahms's Concerto and after she had finished it, the welcoming and the rewarding applause rose long and loud. Had not her Bostonian audience, many in which sit also in Symphony Hall, been fubbed off with one concert when it had confidently expected two?

Some that heard the Concerto saw no reason for the considering of Miss Hess as a woman essaying an intrinsically masculine music. For them her approach and accomplishment as pianist and musician sufficed. (Must sex be always hanging about our necks?) The first movement may have taxed her strength of hand and will; but throughtout she was at one with the close-knit musical thought; outspread the spaciousness of the musical progress; succeeded well with the celebrated chain of intensified trills; sang the evocative measures in F major with romantic fervor. In the slow division, her weaving of the limpid ornament that the piano twines about the singing voices of the wind choir, her spacing and coloring of that selfsame melody when in turn the piano sang, were romantically imagined and sounded. In the Finale her rhythm was keen and fluid, her sense of detail alert and vital.

Throughout, moreover, pianist and conductor were agreed that this first Piano Concerto, like the second, is the quintessence of the romantic Brahms; that, furthermore, it is an intrinsically symphonic music with the piano thrown into high relief. No doubt Miss Hess fell short of Mr. Schnabel's signal performance of this Concerto. Once heard, it endures in memories that at Symphony Hall are no more than two years old. But because there is one superlative master of a given Concerto, shall no others adventure it? Nor did Miss Hess fall far behind when out of the strength of the first movement she also distilled the sweetness of the second. H. T. P.

BOSTON EVENING TRANSCRIPT, SATURDAY, APRIL 16, 1932

Matured

Arthur Fiedler—1932 (Zlata Llamas—Boston)

Conductor of the Concert at the Museum of Fine Arts Last Evening; The Pops at Symphony Hall; The Cecilia Chorus; the Esplanade Concerts; His Own Chamber Orchestra

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Herald Apr. 20

MUSIC

TUESDAY SYMPHONY CONCERT

The sixth and last concert of the Boston Symphony orchestra's Tuesday afternoon series, which took place yesterday, assumed the character of a slightly belated observance of the Goethe centenary and afforded its audience an opportunity to hear Liszt's monumental—and hence neglected—"Faust" symphony. In this the orchestra, under Dr. Koussevitzky, was assited by the Harvard Glee Club and by Rulon Robison, tenor.

Beethoven's overture to Goethe's "Egmont" served as curtain-raiser, so to speak. By the uncomplicated heroism and nobility of its style, by its tragic simplicity, it reflects the earlier drama's simpler and more external conflict as truly as Liszt's trilogy reflects the complex inner action of "Faust." The later composer's three "character sketches," misnamed a symphony, yet of vast scope, portray in turn the perplexities and disillusionment of Faust and his musings on love and life, the sweet innocence of Gretchen, the mocking cynicism of Mefistopheles, all this with a felicity of thematic invention, a suggestive power, a resourcefulness in development and orchestration that go far to justify those who regard Liszt as a sometimes great composer who has not received his due.

Dr. Koussevitzky led his forces through a performance as brilliant, as dramatic, and as eloquent as that of a month ago, when he presented the "Faust" symphony for Friday and Saturday audiences. If a passage here and there seemed over-stiffly regimented, or a ritardando much exaggerated, the fault—not infrequent in this gifted conductor's work—might be forgiven him for the sake of the electrifying power of the performance as a whole, and especially for the gratitude his audiences owe him for having vouchsafed them a hearing of a remarkable and seldom-played composition. The singing of chorus and soloist has improved since the other recent performances of the work, and the ethereal beauty of its close—to which Wagner undoubtedly owes an idea or two—was thereby made the more impressive.

There was much well-deserved applause for all concerned. S. S.

With "Faust" to Mark Conclusion

Liszt's Symphony as It Is Heard at the Last of The "Tuesdays"

Trans. Apr. 20

THE last of the Tuesday concerts of the Boston Symphony Orchestra yesterday repeated in a measure the music of the Goethe commemorative concert. That concert a few weeks ago presented Liszt's symphony based on Goethe's "Faust," preceded it with Wagner's overture on the same subject. Yesterday's concert repeated Liszt's symphony, but substituted Beethoven's Egmont overture, (also to a play of Goethe) for the Faust overture. Again the Harvard Glee Club sang the choral parts, Mr. Rulon Robison the solo parts, in the epilogue to the symphony.

One can hardly hear this symphony without being impressed by its monumental qualities. Where are the other composers of Liszt's day who could stretch a canvas so wide, fill it so full of signficance, of beauty, as did Liszt in this symphony of three tone poems? In it that group of qualities which are loosely linked together under the common label "romantic" find their fullest fruition. Three tone poems, representing three characters in a great drama, linked together to show their subtle relationships, that was the task which Liszt set himself, which he so superbly accomplished.

If commentators find a multiplicity of themes in the "Faust" episode, the reason is that Faust was a complex, many sided character. One passes these several themes in mental review. One can hardly feel other than that Liszt has accomplished the task of character analysis as shrewdly and as persuasively as any biographer might have done. And, with music as his medium, he has gone farther than any biographer; he has given a gorgeous and compelling emotive picture of the many things which together make up the composite Faust.

Again, consider the Gretchen characterization. One need go no farther than the first theme to discover the aptness of Liszt's portrayal. Words can convey only the palest reflection of what this music so clearly reveals of the artlessness, the complete and charming unsophistication, the naiveté, the disarming and sweet innocence of the child-woman, Gretchen. If proof were ever needed that music goes far beyond words, here it is found at its best.

And once again, Mephistopheles. In Goethe's "Faust" Mephistopheles says somewhere, "Ich bin der Geist der stets verneint" ("I am the constant spirit of negation"). And scholars, basing their assertion in part on this line, have insisted that there is no real Mephistopheles in "Faust," that the lines given to the so-called Mephistopheles are merely intended to paint a picture of the reverse of all of Faust's good and noble qualities. In some such wise Liszt conceived his Mephistopheles. For he invents no new themes for this master of darkness. With surest of hands he merely caricatures themes which before illumined the picture of Faust. And what a caricature! Who would ever have suspected, hearing this first movement, that such a hell's-broth could have been made of it! Yet here it is, as strong and as apt a portrayal of the subtlest of Goethean meanings as anything in the pictures of Faust and of Gretchen themselves.

But if Liszt's "Faust" is thus a supreme example of the art of musical characterization, it is to be held in no less esteem for the intrinsic value of the music itself. There is not a shabby theme in the entire work. Each in its own way and after its own manner is deeply and musically expressive, musically a thing inherently beautiful. And Liszt's handling of them, his manner of combining them, of building huge forms from them is of a piece with the themes themselves.

Yesterday's performance matched the qualities of the work itself. Faust themes, Gretchen themes, Mephistophelian caricatures, all stood fully revealed in their most significant selves. What is more, the complete entities which are so much more than themes themselves sounded as Liszt may have dreamed that some day they would sound. Finally, the great choral epilogue was proportioned as a fitting conclusion to it all. From the grave and infinitely dignified conclusion of Goethe, Liszt takes his cue. And to Goethe, to Liszt, Dr. Koussevitzky, the orchestra, the Harvard Glee Club, Mr. Robison gave fullest due.

Extended analysis of the Tuesday series of concerts is hardly necessary. Brief classification of the programs of the series may be worthwhile. It is worthy of note that all the compositions presented came from German, American and Russian pens. Of German composers there were eight, with thirteen works; of American two composers with two works; of Russian, four and four. By way of historical classification the story looks thus: classical, three composers, five works; romantic, six composers, nine works; modern, five composers, five works. A. H. M.

A Word and A Blow

Mrs. Fiske's Childish Encounter With Edwin Booth

I HAD heard so much of the brilliant genius and immense modesty of Edwin Booth, as well as of his beautiful character, that I begged my mother [who was acting with him] to take me behind the scenes with her and let me sit in her dressing room while the performance of "Richard III" was going on.

But from this dressing room I was unable to catch even a glimpse of the famous actor and I was bitterly disappointed. So mother hid me away in the first entrance, from which Booth had to take a cue. Breathlessly I waited. Then he came. In the clanking armor of his part he came and stood just beside me.

Of course, he didn't see me, but my lot was quite perfect without that. Here beside me, actually near enough for me to touch, stood the great Edwin Booth. Then my heart stood still, for the idol seemed about to speak. With an impatient hitch to some ill-fitted bit of armor, his lips parted, and I caught his soft exclamation: "God damn it!" [From the One and Only Chapter of Mrs. Fiske's Memoirs in Good Housekeeping.

FROM
CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.

4/16/32

New York and the B. S. O.

By WINTHROP P. TRYON

New York

DISCUSSION holding its present course, remark may be safely made that the most impressive instrumental exploit of the spring here stands to the credit of the Boston Symphony Orchestra. Though currents of talk may shift in the remaining time of the season, people just now conversing upon musical happenings recall nothing with more enthusiasm than they do the performance by Dr. Serge Koussevitzky and his men of an old-school piece for small ensemble, at the evening concert of the visit before the last in Carnegie Hall.

To say this is to take nothing from the praise of the two concerts of the final monthly tour; especially it does not diminish acclaim of the farewell matinée of April 9, when the program included the "Faust" Symphony of Liszt, with the Harvard Glee Club assisting. Favorable comment on the directing, playing and singing of that afternoon will doubtless for a while roll and billow high, but probably not so as to overwhelm memory of the interpretation of Bach's Suite in B minor for flute and strings, given by the conductor and a selected group of executants back on the evening of March 3.

For in that work, what conductor but Dr. Koussevitzky would expect the one double-bass player employed in the presentation to practice his part to such excellence as Mr. Kunze (presuming him, though unnamed on the program, to be the man) did? For the double-bass part subsists as the fine, the exalted thing in the whole matter. Without bass, there can be no realization of Bach; and this applies to a piece like the Chaconne for unaccompanied violin as well as to this Suite for flute and strings, since the melody of the Chaconne carries the implication of a bass. In further illustration, have a weak group of bass singers in a Bach choral work, and your cause is lost.

Nothing could be more tenuous than the tone brought out from the big fiddle by Mr. Kunze that night; at the same time, nothing could be firmer, stronger, more substantial. In fine, here was art; and after such a manifestation of technical exactitude over a slight study in eighteenth-century counterpoint, what was to be looked for when Dr. Koussevitzky and his fellow musicians, presenting Liszt's grandiose "Faust" Symphony, bade good-by to the New York public until next autumn? Why, an occasion that would sum up for us the whole romance and sentiment of the period, or periods, of Goethe; and that would, besides, fix our standards high against the coming of the season of 1932-33.

That, indeed, is what happened. Nevertheless, tell the story how we will, the large effort shrinks in significance when compared with the small one. Possibly Liszt, after all, fails to go quite far enough, even if he does seem to traverse the realms of orchestral expression pretty widely in his three symphonic journeys in one. We might almost fancy that the division of his work entitled "Gretchen" shows him wandering beyond the borders of description, in the strict meaning, into the region of the impressionistic. But no; he is too confined to the notion of a theme harmonized on conventionally concordant notes for anything of that sort. Mainly, we find him preferring the doubts of geometric proof to the assurances, cherished by modern writers of tone poems, of downright guesswork.

Solemnity pervaded, through and through, the meeting of the Harvard Glee Club at the Town Hall on the evening of April 6, Dr. Archibald T. Davison in charge. Dignity and docility possessed the performers as never, surely, a group of students before. College singing has been developed into a serious business under Dr. Davison's methods; happily, too, let us grant. For difficult music well mastered and deftly presented has the effect of being simple, and so becomes pleasurable for people to hear. On the other hand easy pieces overstudied and painstakingly vocalized seem complex, and make tedious listening. Beethoven's "Hallelujah!"—well and good; but Sullivan's "Mikado" choruses—mercy's sake!

The biggest discount on male voices is that much of the music must be arranged and adapted for them. The gain for art is, that after a period of practice by themselves they can join an equal number of sopranos and altos in the rendition of a Palestrina motet, a Morley madrigal or a Bach cantata and accomplish something glorious.

LAST CONCERT OF THE SERIES

Symphony Repeats Liszt's Great "Faust Symphony"

Post Apr. 20

BY WARREN STOREY SMITH

The centenary of the death of Goethe, observed at the Symphony Concert some weeks ago by a performance of Wagner's "Faust" Overture and the "Faust Symphony" by Liszt, was recommemorated at Symphony Hall yesterday afternoon at the final concert of the Tuesday series, but now Beethoven's Overture to the poet's play of "Egmont" replaced the "Faust" Overture of Wagner.

It is not too much to say that Dr. Koussevitzky's performance of the "Faust Symphony," in which the Harvard Glee Club and Rulon Robison, tenor, added their eloquence, to that of the orchestra, is one of the outstanding achievements, not only of the present season or even of Dr. Koussevitzky's term as conductor, but of a quarter-century of Symphony Concerts. It is not easy to recall any other single piece in which the conductor, whoever he may have been, was more closely identified with the spirit of the composer and the inward nature of the composition, or a performance in which the band, in present or past estate, came more nearly to a full realization of all the possibilities and potentialities of orchestral performance whether from the interpretative or the technical side.

Thus to have restored and revived the work which is Liszt's masterpiece, and which is itself a sufficient and complete justification of the romantic movement and of the programmatic approach to musical composition, was to do service to a composer for whom the new generation of concert-goers might otherwise have felt no deep respect. Listening to the "Faust Symphony" it is easy to forget or to forgive Liszt's many offences against the canons of musical taste, his frequent bombast, sentimentality and empty rhetoric. The composer of the Gretchen movement of the "Faust Symphony" was poet in tone who need yield place to none, and there are few such exalted pages in the whole range of music as the final Andante mistico, in the performance of which yesterday college choir and solo tenor view with the orchestra itself in their voicings of the composer's raptures.

As on the two previous occasions the applause which yesterday greeted this performance was both worthy and merited tribute.

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Apr 20 MUSIC Globe

SYMPHONY HALL

Boston Symphony Orchestra

Music inspired by Goethe filled th program of the last Tuesday afternoo Symphony concert of the season yes terday. Dr Koussevitzky repeate Liszt's great "Faust" symphony which he revived here a month ago prefacing it with Beethoven's "Eg mont" overture.

Conflicting opinions about music i general—and this "Faust" symphon in particular—will fill the air as lon as music lasts, and many sensitive discerning souls doubtless never wil come to agreement. This seems likel because personal taste, a most im portant element in musical preference is subject neither to logic nor to th fact of a composition being skillfull or poorly constructed, sterile or preg nant in matter.

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As a work of art, the final two movements are, to one listener, by far the greater. The "Faust" section is bombastic, several of its themes are fatuous and empty. Only the so-called "Inquiry" theme awakens appreciation of sheer melodic beauty, and an emotional response to its poignancy.

This movement—like the others—is repetitious. Unlike the other two, it is wearisome. Liszt never knew when to stop; he never seemed to realize that something twice said is not necessarily made twice important in the mind of the listener.

For unalloyed beauty of melody and harmony, for sincerity, for freedom from all that is cheap and banal, the "Gretchen" movement can hold its own with any music. It is a truly sublime conception. Likewise, the "Mephistopheles" section is beyond reproach. This appeals chiefly by its intricacy, its sorcery of thematic manipulation, its peculiar force and brilliance. If ever an idea of Mephistopheles was fully expressed in music, it is here.

Many deprecate the choral ending of the "Faust" symphony, and not without reason, for it is undistinguished. The idea was all right and would have "come off" had Liszt been content to let his choir softly and briefly intone a benediction over all that had passed.

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TRANS. APR 21

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Mindful of recent debate over cuts in the performance of Bruckner's symphonies, Dr. Koussevitzky, for once in a way, will play the Eighth, at the Symphony Concerts tomorrow and Saturday, from first note to last. Not even in the first movement or the finale will there be a single elision.

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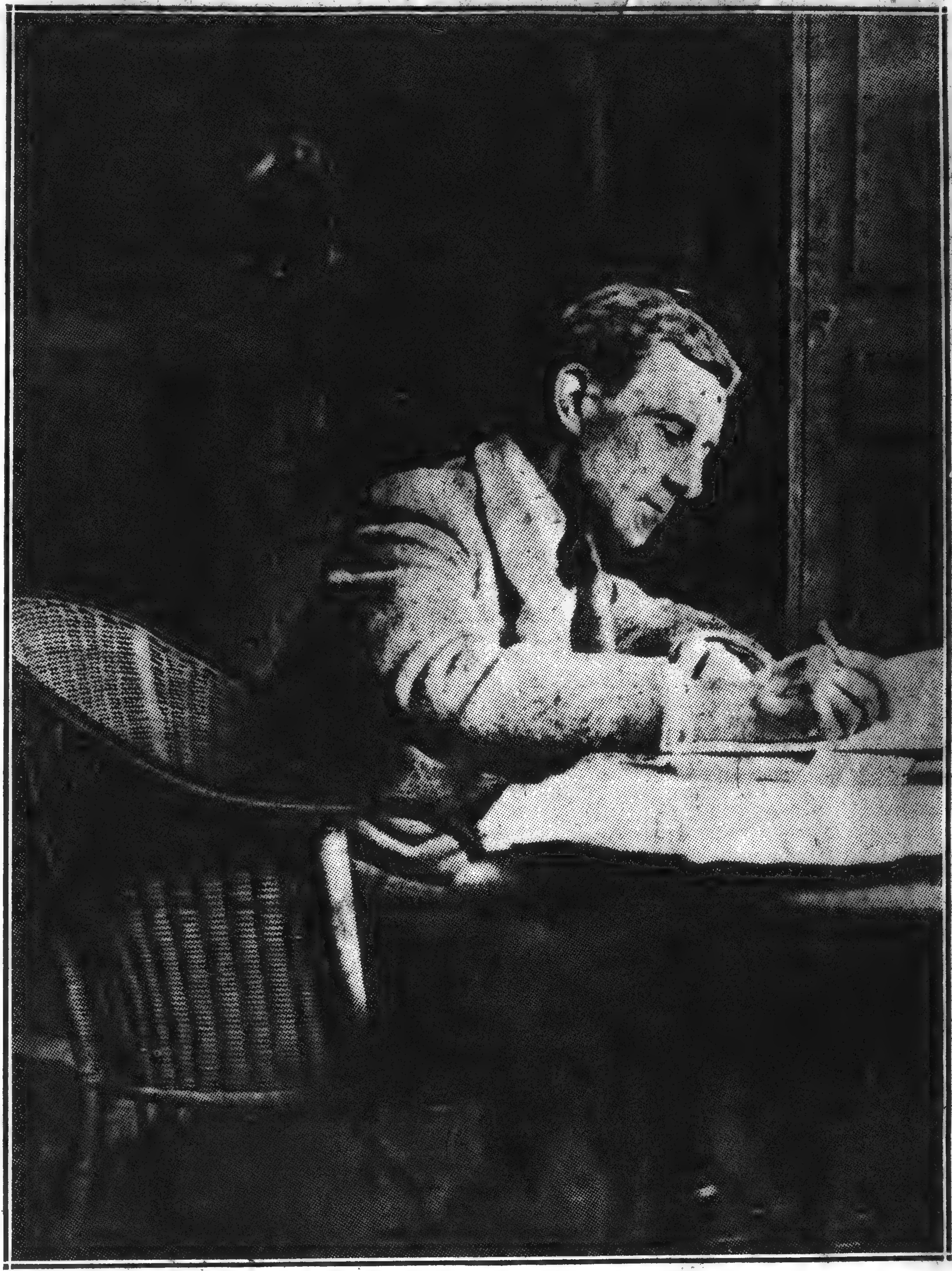
New Concerto From Ravel at Symphony Hall.

TRANS — APR. 21 —

Music for Glad Anticipation, Florent Schmitt's Account, Another Novel Piece

Apr 21

Quiet, Ease—and Work



Ravel in His Country House

From a Photograph Taken at Montfort l'Amaury, Village Within Striking Distance of Paris, Where He Does Most of His Composing. There, Through Two Years, the Piano-Concerto, Played Tomorrow and Saturday at Symphony Hall, Was Written

AT LAST, Ravel's new piano-concerto comes to Boston. London and Paris have already heard it. In American Boston and Philadelphia will share the honors of first performance; for in these two cities it will be played simultaneously tomorrow afternoon. In Boston Mr. Sanromá will be the pianist; in Philadelphia, Mr. Levin; of the Curtis Institute. The score is dedicated to Marguerite Long, the pianist who produced it in Paris on Jan. 14 last at an "all-Ravel" concert. Ravel himself conducted in the concerto. The score calls for an exceedingly modest orchestra; one piccolo, one flute, one oboe, one English horn, one E-flat clarinet, one B-flat clarinet, two bassoons, two horns, one trumpet, one trombone, a pair of kettle-drums, percussion enough to keep two players busy, harp, strings.

After the initial performance in Paris, Monsieur Florent Schmitt, the composer, wrote a review in Le Temps which will be largely quoted below. Monsieur Schmitt begins by citing "that mythical Concerto about which one had heard for so many years that one no longer believed it ever would be finished." He continues: "Let us say at once that it is a likeable and charming work, a hundred miles ahead of all Boleros, past, present and future; a work worthy of the composer of 'Daphnis,' 'Scarbo,' the 'Valses nobles,' a work which contains real music, a music that is authentically 'return to Ravel.' "

Beginning

The new Concerto runs in the conventional three movements. It is frequently bi-tonal. At the very beginning the solo-pianist plays broken chords, G major, with his right hand, and what is probably D-sharp minor with his left. But Monsieur Schmitt tells it more amusingly: "The Allegramente begins with the Arlelesque sonority of a music-box. Under colorful arpeggios (since it is the mode, white notes or the right hand, black for the left) on a sort of G major chord with its complementary appogiaturas, a gay fife launches its attractive, war-like rhythm—in the manner of a heroic march for tommies—which, proceeding from tonic to dominant, descends insensibly from the heights. The piano continues with its arpeggios and glissandos. The trumpet re-exposes the theme 'à la manière forte,' with solemnity establishing its character as a 'good fellow', and ending this time on the dominant (wait while I reflect) of the third degree, or, in the language of the schools, 'relative minor of the dominant.' But I assure you, it is less barbarous to hear than to tell.

"On this F-sharp pedal, the piano announces a major-minor theme of a 'nostalgie délicieuse', the page which I prefer out of all the fifty-seven." Probably many a harmonist would analyze this passage as F-sharp major in the accompaniment and D major in the melody; while the formalist would surely label it second theme. But to return to Monsieur Schmitt: "It is interrupted by the E-flat clarinet and piccolo, entwined in garlands from the piano. To the memory it is an evocation of times long past, and happy—of 'le Jardin fèerique,' of 'Chloë,' of 'Alborada del grazioso' . . ." The melody becomes expansive.

"There is a short rhythmic development for the piano." Almost entirely it consists of rhythmic figuration for that instrument, with the slenderest support from the orchestra. When the recapitulation comes, it does so, according to Schmitt, "with all its corollaries and drastic transpositions." Indeed the repetitions and transpositions of themes will have to be sought carefully; for they are mostly disguised in new rhythms and by new accentuations. They are introduced by a curious cadenza which consists of a sort of running passage for the piano, beginning in the depths and leading up to the heights. The recapitulation itself enters with the main theme fortissimo in the piano. Monsieur Schmitt writes of another set of cadenza-like passages which occur during the melodic phrases, as the "pleasant and unexpected diversion of the harp" (in glissandos) and the "exquisite acrobatics of the bassoon and its accomplices"—flute, piccolo, clarinet, oboe. These decorations lead into the cadenza for piano, which is in the main a much embroidered version of portions of the melodic second theme. After which there is more rhythmic figuration and a brisk statement of the main theme.

Middle and End

"The 'Adagio assai,' which follows, is a simple 'lied' in two periods containing simultaneously the lyricism of a Fauré and an ostinato impetuously Bacchic. A much extended melody, haunted too consciously by the Lisztian Marguerite . . . is first heard from the piano." Other reviewers, among them Henry Prunières, find these opening measures of the second movement "not without analogy to certain of the arias of Bach, whose melodic flow seems to reach out into the infinite." Still another is reminded "of Ravel's well-known taste for early and mid-Victorian gimcracks and of Chabrier's 'Valses bourgeoises.' " The present analyst has his opinion, but prefers discreet silence to the presumption of attempting to set the learned doctors right. But the excellent Schmitt has already suffered too long interruption, and the second movement will soon seem to be two pieces rather than one. On with more Schmidt: "Then the quartet enters, furtively, at a moment when one would least expect it, supporting a flute of strange charm, an oboe of emaciated saintliness. . . . After a short intermezzo, the first phrase is repeated by the English horn over a tapestry of strings, while the soloist generously weaves a tissue of fragile and seraphic sextolets. . . .

"The Presto returns to the luminous atmosphere of the first movement. It is the morrow of the daybreak in 'Daphnis,' splendid as that was." Monsieur Schmitt speaks of syncopated pizzicati, of "une clarinette matinale" as flute of Pan. But Monsieur Prunières writes in the New York Times: "The orchestra marks a syncopated rhythm while the piano, with arpeggios and rapid scales, leads the movement. Over the rhythm the orchestra plays a melody which reminds one of a jazz blues. The spirit of jazz animates this last movement. . . ., but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel-like, than this sensational finale, in spite of the discreet allusions to jazz. One feels that the composer has long since absorbed and digested what could be of use to him in this exotic form. What he retains is now an integral part of his personality." Actually there are no less than four themes, or perhaps better, four groups of material, which follow each other in breathless succession; which are then the basis of kaleidoscopic development and modified restatement. It is probabily because of this quick succession of so large a number of themes that Monsieur Prunieres hastens to assure us that the whole does not sound like a "pasticcio." One may conclude the account of the concerto with the unrestrained words of a writer in The Chesterian who characterizes this last movement as "the most modern of jazzy finales with xylophones, Chinese woodblock and trombone-glissandi, a most surprising piece of work."

Modern and Ancient

At these concerts and also in first performance Martelli's Concerto for Orchestra, Opus 31, will be heard. The composer may be remembered as the Paris-trained young Corsican whose "Assyrian Bas-Reliefs" were played at Symphony Hall two years ago. His present concerto runs in four movements: "Alerte, Vite, Modéré sans lenteur, Animé. The orchestra is the usual large orchestra of the present day. The score bears date "June to September, 1931."

Brass alone begins the first movement. The trumpet delivers a bold theme contraputally developed. It soon becomes apparent why the work has been called a concerto; for a bassoon and an oboe enter "concertante"—in the old phraseology. A new theme is theirs, which they pursue in contrapuntal imitation. This is answered by a tutti with the music of the beginning. Next a bass clarinet is added to the "concertino," with new musical material, not rigorously imitative. The conclusion is another tutti similar to that of the beginning, but interrupted here and there by short "concertante" phrases.

In the second movement, "Vite, 6-8" strings begin with a trill-like accompaniment figure which in itself swells to considerable proportions before the theme is heard. When it enters, it is carried by the 'cellos. Piccolo and bassoon at once imitate it. It is a curious, exceedingly active figure, with wide leaps. For first contrast, a clarinet sings a lyric phrase; other woodwinds join in, brass is added at the point of climax. The music of the beginning is then resumed. For the second contrast woodwinds have a lyrical imitative passage and are joined by a solo passage for 'cellos. After which the music of the beginning is once more heard, largely and expansively. A neat, crisp, vital, swiftly moving music.

The third movement, "moderate but not too slow," is scored for woodwinds, brass, two desks of 'cellos, double basses. It moves in 7-4 meter. In spite of its meter it is an almost march-like music in which the small 'cello group occasionally has solo-parts. . . .

The last movement, "Animé," is enchained with the third. It is a well developed, full-voiced fugue. Basses and 'cellos first announce the subject. The episodes occasionally recall previous movements; oftener develop matter taken from the subject itself. There is again a small "concertino" group, consisting this time of a single desk of violas and a solo-bassoon. The theme appears to be derived from the fugal subject. Eventually a small chamber-group of strings accompanies it. After which full strings are heard in a stretto on the fugal subject. Then there are more entries of the theme in woodwinds, leading to a strong climax. The whole is a brilliant piece of work, full of spirit, impressing the reader as exceedingly well made. Increasingly this youngest generation is learning its job.

A. H. M.

Apr 23 MUSIC Globe

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Certainly it accomplishes its purpose in suggesting in tone the disparate spiritual elements of Goethe's poem. The restlessness, the mental upheaval of the "Faust" section, the gentle loveliness and inferred calm and purity of the "Gretchen" movement, and the malice and the torturing mockery of the part called "Mephistopheles" are made plain for all to see, if they will. But they must first be receptive.

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Middle and End

"The 'Adagio assai,' which follows, is a simple 'lied' in two periods containing simultaneously the lyricism of a Fauré and an ostinato impetuously Bacchic. A much extended melody, haunted too consciously by the Lisztian Marguerite . . . is first heard from the piano." Other reviewers, among them Henry Prunières, find these opening measures of the second movement "not without analogy to certain of the arias of Bach, whose melodic flow seems to reach out into the infinite." Still another is reminded "of Ravel's well-known taste for early and mid-Victorian gimcracks and of Chabrier's 'Valses bourgeoises.'" The present analyst has his opinion, but prefers discreet silence to the presumption of attempting to set the learned doctors right. But the excellent Schmitt has already suffered too long interruption, and the second movement will soon seem to be two pieces rather than one. On with more Schmidt: "Then the quartet enters, furtively, at a moment when one would least expect it, supporting a flute of strange charm, an oboe of emaciated saintliness. . . . After a short intermezzo, the first phrase is repeated by the English horn over a tapestry of strings, while the soloist generously weaves a tissue of fragile and seraphic sextolets. . . .

"The Presto returns to the luminous atmosphere of the first movement. It is the morrow of the daybreak in 'Daphnis,' splendid as that was." Monsieur Schmitt speaks of syncopated pizzicati, of "une clarinette matinale" as flute of Pan. But Monsieur Prunières writes in the New York Times: "The orchestra marks a syncopated rhythm while the piano, with arpeggios and rapid scales, leads the movement. Over the rhythm the orchestra plays a melody which reminds one of a jazz blues. The spirit of jazz animates this last movement. . . ., but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel-like, than this sensational finale, in spite of the discreet allusions to jazz. One feels that the composer has long since absorbed and digested what could be of use to him in this exotic form. What he retains is now an integral part of his personality." Actually there are no less than four themes, or perhaps better, four groups of material, which follow each other in breathless succession; which are then the basis of kaleidoscopic development and modified restatement. It is probably because of this quick succession of so large a number of themes that Monsieur Prunieres hastens to assure us that the whole does not sound like a "pasticcio." One may conclude the account of the concerto with the unrestrained words of a writer in The Chesterian who characterizes this last movement as "the most modern of jazzy finales with xylophones, Chinese woodblock and trombone-glissandi, a most surprising piece of work."

Modern and Ancient

At these concerts and also in first performance Martelli's Concerto for Orchestra, Opus 31, will be heard. The composer may be remembered as the Paris-trained young Corsican whose "Assyrian Bas-Reliefs" were played at Symphony Hall two years ago. His present concerto runs in four movements: "Alerte, Vite, Modéré sans lenteur, Animé. The orchestra is the usual large orchestra of the present day. The score bears date "June to September, 1931."

Brass alone begins the first movement. The trumpet delivers a bold theme contrapuntally developed. It soon becomes apparent why the work has been called a concerto; for a bassoon and an oboe enter "concertante"—in the old phraseology. A new theme is theirs, which they pursue in contrapuntal imitation. This is answered by a tutti with the music of the beginning. Next a bass clarinet is added to the "concertino," with new musical material, not rigorously imitative. The conclusion is another tutti similar to that of the beginning, but interrupted here and there by short "concertante" phrases.

In the second movement, "Vite, 6-8" strings begin with a trill-like accompaniment figure which in itself swells to considerable proportions before the theme is heard. When it enters, it is carried by the 'cellos. Piccolo and bassoon at once imitate it. It is a curious, exceedingly active figure, with wide leaps. For first contrast, a clarinet sings a lyric phrase; other woodwinds join in, brass is added at the point of climax. The music of the beginning is then resumed. For the second contrast woodwinds have a lyrical imitative passage and are joined by a solo passage for 'cellos. After which the music of the beginning is once more heard, largely and expansively. A neat, crisp, vital, swiftly moving music.

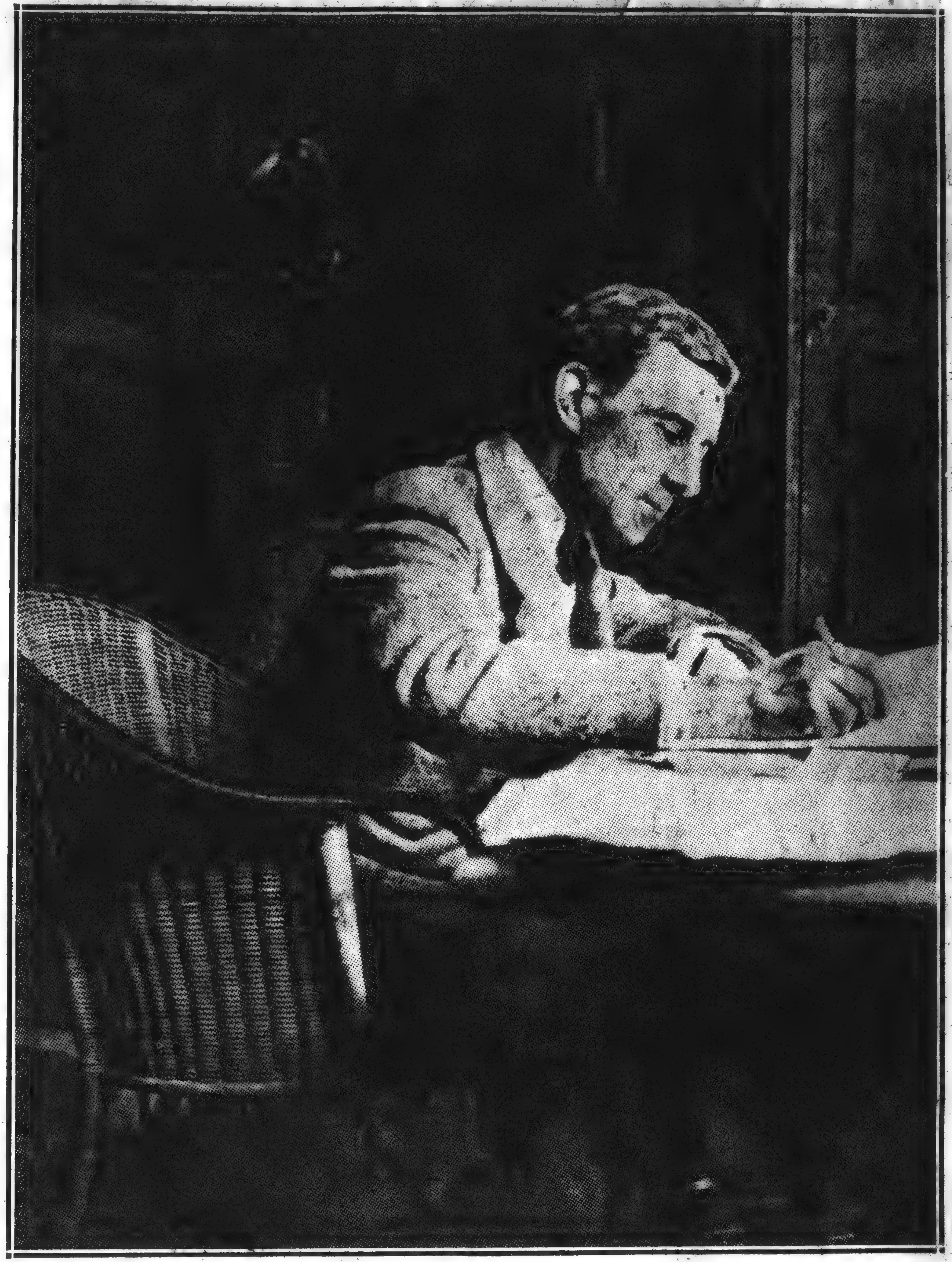
The third movement, "moderate but not too slow," is scored for woodwinds, brass, two desks of 'cellos, double basses. It moves in 7-4 meter. In spite of its meter it is an almost march-like music in which the small 'cello group occasionally has solo-parts. . . .

The last movement, "Animé," is enchained with the third. It is a well developed, full-voiced fugue. Basses and 'cellos first announce the subject. The episodes occasionally recall previous movements; oftener develop matter taken from the subject itself. There is again a small "concertino" group, consisting this time of a single desk of violas and a solo-bassoon. The theme appears to be derived from the fugal subject. Eventually a small chamber-group of strings accompanies it. After which full strings are heard in a stretto on the fugal subject. Then there are more entries of the theme in woodwinds, leading to a strong climax. The whole is a brilliant piece of work, full of spirit, impressing the reader as exceedingly well made. Increasingly this youngest generation is learning its job.

A. H. M.

Apr 21

Quiet, Ease—and Work



Ravel in His Country House

From a Photograph Taken at Montfort l' Amaury, Village Within Striking Distance of Paris, Where He Does Most of His Composing. There, Through Two Years, the Piano-Concerto, Played Tomorrow and Saturday at Symphony Hall, Was Written

Concert Of Symphonic Opposites

Trans Apr 23

A New Concerto from Ravel, Bruckner "In Entirety," Spring Afternoon

FIRST to write just praises of Mr. Sanromá in complement to the applause heaped on him, yesterday afternoon at Symphony Hall, before and after he had played the piano-part in Ravel's new Concerto. No orchestra in the United States, perhaps none in Europe, has at command and in residence so able and willing a pianist. Mr. Sanromá can be soloist of the day, as he was on Friday, as he has been within memory in Stravinsky's "Caprice" or Toch's Concerto. He can assist with equal zest in symphonic pieces in which the piano is used obbligato, as in de Falla's "Nights in the Gardens of Spain" and Lambert's "The Rio Grande." Or he can play as one more virtuoso in an orchestra of virtuosi when the piano is only an added instrument. No composer, however exacting his modernisms, has yet exhausted Mr. Sanromá's readiness and resource. Whatever the task a given piece has set for him, he has brought to it a keen musical and pianistic mind, a sympathetic spirit. a lively will to accomplish accordingly. Be it large or small, he has never slighted preparation of performed carelessly.

Mr. Sanromá has excelled conspicuously in music of our immediate day inviting his clear, bright, penetrating tone, his range of rhythmic energy, his sense of plastic phrase and counterpoint, his command of scintillant bravura, his alertness to the percussive piano. He can be as dry, hard, incisive as the most objective and dogmatic modernist; keep pace with the composer's caprice, feel his driving impetus. Yet seldom has he fallen short when his piano must pretend to be singing instrument or join with the orchestra in polished, subtilized euphonies. The Symphony Orchestra, the present conductor, have no more loyal and tireless coadjutor. Mr. Sanromá shares ably and with good will in the chamber concerts of the town. None is readier to aid in the introduction of novel, questionable, perilous music. Boston schooled him; gave him opportunity; has, so far, kept him—exception to the rule that it no longer breeds notable musicians; or, if it does, that they take flight to New York. Once more, yesterday, the public of the Symphony Concerts testified, with new reason, to its pride and pleasure in Sanromá.

Re-Enter Martelli

The first two numbers on Dr. Koussevitzky's program were of a sort to which many in the elder generation find it hard to accustom themselves—unless some illustrious name, like Ravel's, beguiles them along a more or less unwilling course. Long habit, ingrained predilection, the background of a nineteenth century that associated music with morals and philosophies, doctrines, preachments, and many another unrelated matter, that bade it be uplifting, ennobling, consoling and all that, make them mistrustful of music written and existing "merely" to entertain. (Yet Bach himself, and the Italians before him, were writing it two and three centuries ago). The romantic and the German tradition, too much assimilated discourse about "appreciation" and "spirituality," keep them equally wary of music that is its own excuse, however slight, for being.

Modernisms aside, hence the indifference or the distaste with which such listeners hear such a piece as Martelli's Concerto for Orchestra with which the concert began. It returns to an ancient form; adapts it elastically to present uses; fills it ingeniously with exercises in the current fashions of keys, dissonance, counterpoint, harmonies, timbres; prefers a full-voiced fugue (as in Martelli's finale) or a clean-cut canon to lyric or introspective dalliance; runs alert and cerebral crisp and vital, with next to never a hint of sentiment — bravura here, wit or impertinence there. In these qualities we listeners are to find our interest and take our pleasure. Martelli's Concerto, piece and performance, yielded both plentifully and engagingly. But the unaccustomed and therefore mistrustful, "cut it cold." Outside Stravinsky and, may be, Hindemith, whom the matinée audience has at last accepted, it prefers—for the present —not to go.

Ravel Renewed

But when Ravel, become at the end of his fifties almost a modern classic, conjures; when Mr. Sanromá takes his place at the piano; when Dr. Koussevitzky is plainly in happy vein over a new "première," how willingly and responsively that same audience goes along. Yet the new Piano-Concerto discloses not a connotation or an implication outside itself; has its being in its own virtuosity; exists primarily and persistently to interest and entertain. In the kind, within the self-imposed limitations, what a perfect piece of composition it is! In the designing, writing and adjusting of the piano-part, it is as though Ravel had re-assembled acquired experience, practised instinct, ripened invention and adroit resource from the days of the early "Miroirs" and "Valses Nobles et Sentimentales," through "Le Tombeau de Couperin" to the more recent chamber-pieces—re-assembled, re-animated and refined. Not a note is spared or wasted. Everything falls into just place. Nothing fails of its purpose.

To the virtuoso, modernist, and sympathetic pianist, as indeed Mr. Sanromá's performance suggested, the piano-part must be pleasure to play, exactions included. Born of a light and fecund theme, it is alert, elastic, eager, radiant, at the beginning. Sentiment touches it with grace before the first movement ends in a sparkling foam of ornament. The slow movement, through the longer half virtually a piano-solo over a subdued and gently sustaining bass, is a simple, transparent, long-curved, undulating melody outspringing from the end of middle age, wistful, remembering, soft-spoken. A still, clear, autumn light unhardened plays over it. Gradually, the English horn summarizes, the orchestra severally and collectively joins in the song; the piano spins a lace-work of musing embroidery. Through the racing, outflinging, bedeviled finale, the piano runs a gamut of rhythmic agilities, kaleidoscopic ornament, thrusts and counter-thrusts with the orchestra; so to a fanfare-ish close. Hardly once does invention or exhilaration flag.

The orchestral part is companion-piece to the piano-part in economy and precision, in lightness, brightness and winged motion. Through the first division, it is usually vivacious and ornamental. Through the slow movement it is often softened into delicate and adroit euphonies, into a tender echoing of the melody while the piano twines it with fantasy. Through the finale hints of jazz recur, now in syncopated rhythms, again in momentary stunts, like the glissandi for trombones, in a "blues" quality that haunts the underlying melody. But all that is jazz assimilated, Ravelized, minding its Parisian P's and Q's. Writing for orchestra, Ravel maintains throughout his quick and life-long sensibility to individual timbres, his imagination with patterned sonorities, his ability to suffuse the pattern with light, so vitalize it. In such an orchestral part Dr. Koussevitzky and the orchestra were as virtuosi excelling themselves for a composer and a music that stimulated such prowess. Once more, the conductor was, par excellence, the conductor for Ravel. With reason the composer originally intended the Concerto for initial production in Boston.

Uncut Bruckner

These experiences, interesting as they were, filled less than half the concert. One hour and a quarter of it fell to the performance of Bruckner's Eighth Symphony (in C minor) note for note from beginning unto the distant end. Asked to restore a cut in the slow movement where the composer's imagination rises high, clear, ecstatic, Dr. Koussevitzky took the Brucknerites at their word; "closed" every cut—allegro, scherzo and finale—from Mr. Fiedler's and Dr. Muck's day to his own. These restorations lengthened the performance by fifteen minutes; but it is doubtful whether a quarter hour less would have held those who cannot "abide Bruckner," either for matter or manner. On the other hand, the avowed Brucknerites were gratified at this unusual consideration for "the master" in one of his longest symphonies; while the major part of the listeners who held firm to the end and who asked only that Bruckner engross and stir them, seemed content. True, there were numerous departures; but once upon a time in Vienna only ten heard to the last note one of his earlier symphonies. True again, he is repetitious; but to reiterate was an impulse of his temperament and remains a part of his quality.

For those who are still studious of Bruckner, who would hear him without prejudice, who find pleasure from him increasing at each new occasion, this full performance of the Eighth Symphony brought better understanding and new sympathy. The finale fared least fortunately. There Bruckner would ascend to sonorous solemnities; sustain and intensify them. To him they connoted the churchly ceremonies that he had known at the great and rich abbey of St. Florian, the stately ecclesiastic pageants in which he had shared, under "his "Cardinal," in the cathedral at the neighboring Linz. When he would transfuse such solemnities into symphonic music, he seems to be haunted by the organ that he played in them as well as by his Baireuth-like trumpets, trombones and tubas. He fails to free himself from churchly accent and suggestion; so attain to the heighth and breadth of universal vision. Perhaps, for that reason, this finale of the Eighth Symphony seemed persistently striving, mannered, impotent. Though Dr. Koussevitzky and the orchestra urged him manfully, only in the upswelling and long held sonorities toward the end—the four themes of the Symphony upon one another piled—did Bruckner draw near his goal.

Profit and Loss

On the other hand, the Scherzo gained by completeness. Though full performance disclosed only the more clearly Bruckner's inability or indifference with varied or contrasted rhythms, it also evoked and sustained an atmosphere.

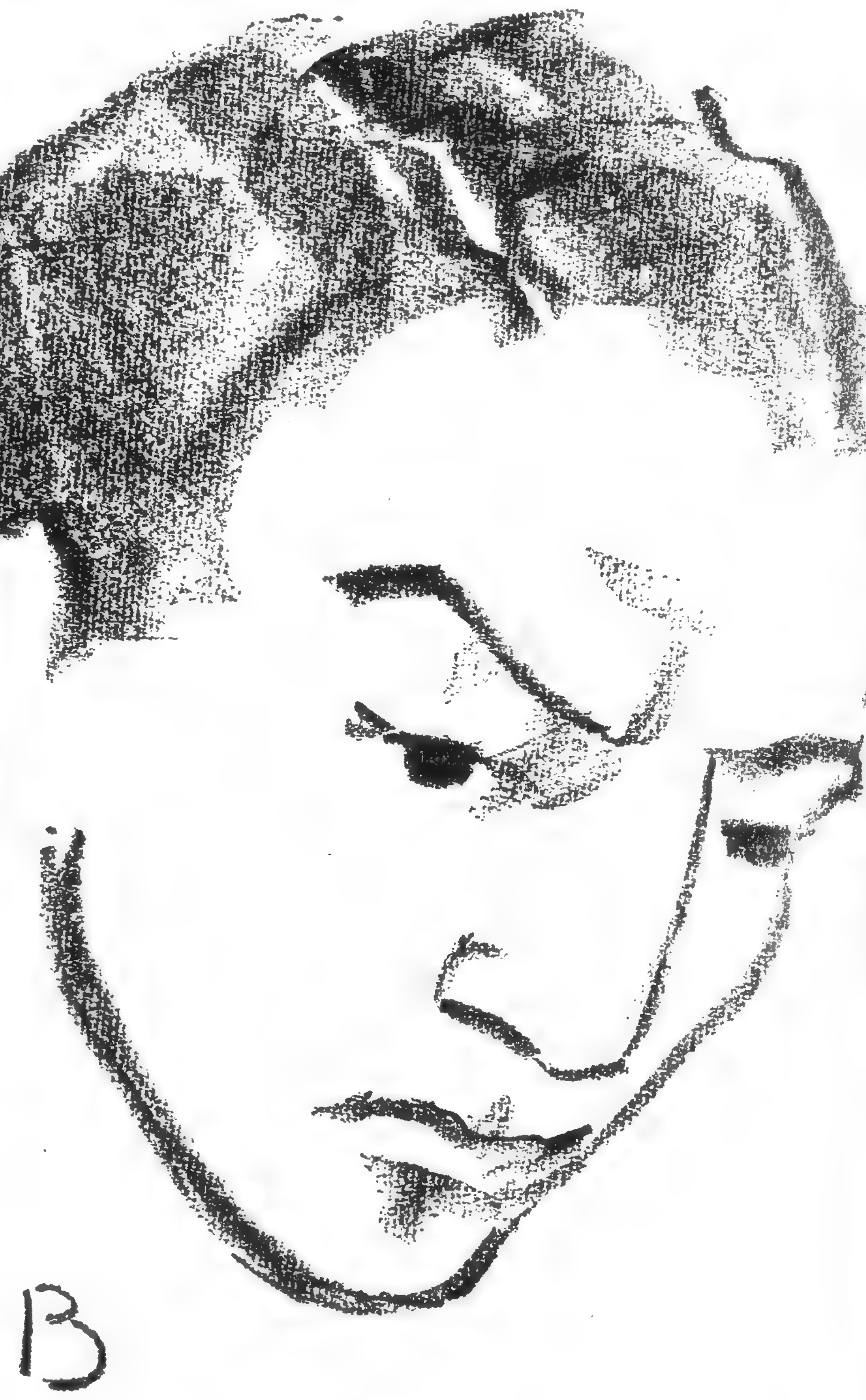
Doubtless by subconscious impulse this Scherzo sounds from the upper Austria where Bruckner was born and lived long —a smiling, sun-brightened, undulating, persistently rustic countryside, where trees line the roads, where at the end of a vista a great abbey may break the horizon, where the folk are a peasantry simple-minded, good-hearted, tranquil, pious, on occasion gay. The quiet melody of this Scherzo in the Eighth Symphony sings for them. The rhythm beats to their steps. Though he finally dwelt and worked in Vienna, Bruckner wrote scherzi of the countryside that he remembered. In urban America it is hard for us to feel this atmosphere. Dr. Koussevitzky, as romantic at heart as Bruckner with such recollection, divined and spun it.

The first movement gained likewise by complete performance. There if the hearer looks and listens for them, he may descry most of the shortcomings repeated to weariness against Bruckner: prolixity and platitudes; sequences and inversions until they become mannerisms; grandiose vesture for shrunken matter; musical paragraphs innocent of transition; indifference to choice; disdain of self-discipline; so forth through a list dressed already a hundred times. On the other hand out of this music "in entirety" rise more than one of his distinctions—the fervor with which he wrote to kindle an equal fervor in performers and listeners; the faith he kept in his own forms and procedures, his upswelling ascents and leaping descents, his rests and resumptions; the simplicity of his musical ideas as from a mind and spirit unsuspectingly naive; the complexities in which he arrayed them as though that same mind and spirit had absorbed the baroque luxuriance of the church at St. Florian's; in sonorities, the richness of his woodwinds and horns, the heroical voice of his plangent brass, the glowing depths of his strings; above all the intensifying of his music, reiteration upon reiteration, until it rises to vision, ecstasy and illumination. It is Dr. Koussevitzky's sense of this tonal texture and intensive process, these fervors, exaltations and momentary sublimities that make him, above most conductors, discerning, and eloquent with Bruckner.

In the slow movement of the Eighth Symphony this aspiration ascends to attainment. Through page upon page the long adagio coils and uncoils, ultimately and ever mounting heavenward. Four themes engender it into hymn-like instrumental song; reiteration enforces it; deeper and deeper sonorities enrich it, or a more shimmering texture gilds it as with an halo. Presently the heavens open and Bruckner—the mysticism of the Roman church pulsing within him—beholds and sounds the joys of Paradise. A thousand times at St. Florian's or in Linz Cathedral he has played the Sanctus upon his organ. Now the host of the redeemed are singing it apocalyptically. Of a sudden the hymn stays ,and stills. And God said: "Let there be peace." And there was peace. . . . It is by his deepest fervors, his spellbound visions, his celestial felicities, and the music he made of them, that Bruckner should be judged—to stand unique, thus far, among the diviners who have written black notes upon white paper ruled in staves.

H. T. P.

Keen—Mind, Spirit, Hand



J. M. Sanroma

Pianist Yesterday and Today in Ravel's New Concerto at Symphony Hall

Tr Apr 23

RDAY, APRIL 23,

BRUCKNER'S EIGHTH BY SYMPHONY

Ravel's Concerto With Sanroma at Piano Pleases

Post

BY WARREN STOREY SMITH

In response to the urgings of certain ardent Brucknerites who, with some right on their side, asked for all or nothing, Dr. Koussevitzky presented at yesterday's Symphony Concert an uncut version of the Austrian master's Eighth Symphony—and that on top of new pieces by Martelli and Ravel. A considerable exodus before the Finale of the Symphony was the not unnatural result.

THREE SUPERB MOVEMENTS

There is enough music, whether regarded vertically or horizontally, in Bruckner's Eighth, a symphony vast both in scope and in content, to fill a concert. An overture or other short piece might serve as curtain-raiser and an intermission divide the symphony itself. But those who are indifferent to Bruckner's music, which is hardly the speech of our nervous and epigrammatic day, might then feel themselves cheated; so possibly Dr. Koussevitzky pursued, after all, the wisest course.

Those who chose to hear but three movements of the symphony yesterday, at least, heard the best of it. Is there any finale of any symphony that would not come as anti-climax after that solemn and sublime Adagio, to which Dr. Koussevitzky, yesterday, restored measures unjustly excised in the performance of three years ago?

Ravel's Concerto

Those who like music terse to the point of abruptness could at least have found that quality to commend in the generally insignificant Concerto for orchestra by the Corsican-born Martelli, which proved a sharp disappointment to certain admirers of his imaginative Assyrian Bas reliefs of two seasons ago. And surely each and every member of yesterday's audience must have found something to his or her liking in the Pianoforte Concerto of Ravel, so brilliantly played by Mr. Sanroma and the orchestra.

Beyond question this new concerto, which was designed for performance at last year's jubilee season, is entertaining, often charming, and at times expressive music. Here and there it skirts close to triviality. The future historian, surveying Ravel's work as a whole, will probably rank it among his less consequential efforts. But if the Ravel of today seeks to do no more than entertain, he achieves this result with a distinction and an address, a verve and a finesse, denied to any other composer who is similarly minded.

Martelli Fails to Please

The applause yesterday testified to one audienece's instant pleasure in this music, as well as to its endorsement of the performance. The faithful who remained to the end in like manner recognized the masterly and exalted setting forth of the symphony, one of the more notable achievements of conductor and orchestra. But Mr. Martelli's piece brought hardly a handclap.

Seldom, indeed, has a new composition been so slightingly received.

To suit the times, general admission to The Pop Concerts at Symphony Hall will be cut, this spring, from fifty to twenty-five cents—that is, to the price in prewar days.

Trans Apr 23

Herald Apr 23

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 23d concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Martelli, concerto for orchestra; Ravel, concerto for piano and orchestra (Mr. Sanroma, pianist); Bruckner, symphony No. 8, C minor.

Martelli's concerto was performed for the first time; Ravel's concerto for the first time in Boston. The former was known here by his suite "Assyrian Bas-Reliefs," brought out at a symphony concert in March, 1930. As he is a Corsican by birth, one might hope for a certain wildness, a ferocity in his music, but he was undoubtedly tamed in spirit by the orthodox teachers at the Paris conservatory, and softened by the Parisian atmosphere. The music for his "Bas-Reliefs" was not as barbaric as each subject. His concerto is wilder, yet in a scholastic manner, for he indulges himself gaily in contrapuntal exercises and is not afraid of the canon form. The opening (for brass instruments), is effective, as are the measures that follow. In fact, the whole development is interesting, while here and in the movements that followed there are many evidences of sound workmanship which serves original thought. One misses a decidedly contrasting slow movement. There is little or nothing of a sensuously emotional quality, and, after all, this quality, though the sensuousness be only latent, is greatly to be desired. In this concerto, it is not found even in the blended timbres of the instruments. One might say that the instrumentation is—Corsican?

Ravel's first movement is delightful in its spirit and in the orchestration. The themes, exposed, now have a Spanish flavor—the haunting melancholy of gypsy airs; and now as if the Demon of jazz was eager to pervert them or to give voice to his own ideas in his own way. The orchestration, now super-refined, and now approximating the treatment of an American "Blues," is fascinating, the piano part is chiefly one of embroidery. But in the slow movement, the piano gives out a long cantilena—the Parisian critics say "after the manner of Bach"—a cantilena which has a monotonous charm in spite of its inherently dry spirit; not a spontaneous song; it is said that Ravel worked continuously for two years on this concerto; it is possible that this cantilena took a year and a half for its invention. The third movement is disappointing in every way. There is an utter absence of musical ideas. Is it possible that Ravel's invention is "running emptins"? And nothing in this finale atones for the paucity of ideas. The orchestra and Mr. Sanroma gave a brilliant performance but they could not transmute pinch-beck glitter into solid gold.

The ways of Bruckner are long and tedious. He has so much to say, and so much of it is vain babbling, intolerable repetition of idle chatter. The closing measures of the adagio would be beautiful in their serenity if the beauty were not frittered away by his unwillingness to stop. And so the magnificent outburst just before these closing measures loses majesty, because there are so many outburts preceding it, that the tired listener says to himself, "Why, here's another climax. Please God, may it be the last!" Here and there in the symphony are evidences of Bruckner's worship of Wagner; not similar phrases in full, but hints at phrases, beginnings by Wagner, endings by Bruckner.

As for the other movements, a few noble musical thoughts, a few impressive pages—but not continuous—are in a desert of commonplaces, or trivialities. The man himself is more interesting than his music; yet a nature compounded of childlike simplicity and peasant cunning is not one from which one may reasonably expect great works.

The concert will be repeated tonight. The program of the concert next week, the last of the 51st season, comprises Beethoven's eighth symphony and the lrst symphony of Johannes Brahms.

LOEW'S ORPHEUM

Neil Golden and his orchestra are stellar attractions on the vaudeville bill on the stage at Loew's Orpheum. They have a spirited offering of novel band arrangements and musical novelties. Hill and Hoffman in a comedy singing and dancing skit are another highlight of the bill. Included among other acts are Angus and Searle in their familiar Pullman comedy sketch; Verna Harworth and company in a miniature musical comedy presentation, and Donia and White in a singing and dancing comedy skit. "Night Court," the picture on the screen, featuring Walter Huston, Phillips Holmes, Anita Page and Lewis Stone, is a dramatic, sordid tale of corrupt courts and crooked judges.

Boston Symphony

Monitor Apr 23

For the 23d subscription program of the Boston Symphony Orchestra's season (April 22-23), Dr. Serge Koussevitzky had selected Martelli's Concerto for Orchestra, op. 31, Ravel's Piano Concerto and Bruckner's Eighth Symphony. Mr. J. M. Sanromá was the soloist.

M. Henri Martelli had been known to us through his Suite, "Assyrian Bas-Reliefs," heard two years ago at Symphony Hall. This Concerto for Orchestra was played for the first time in the United States at the concert under review. We shall be surprised if it achieves a second American performance, for its only interest is that which attaches to permutations and combinations. It is an exercise untransmuted by the creative fire.

M. Ravel's Piano Concerto, on the other hand, though slight, is full of wit and charm, and very French in its restrained animation and its controlled sentiment. The jazz which is employed in the last movement is of a most refined nature, a sort of distilled essence of syncopated blues. And the tenderness of the slow movement is really classic. Mr. Sanromá played the solo part with conspicuous virtuosity and élan, and he was supported with fine elasticity by Dr. Koussevitzky and the orchestra. Mr. L. Speyer came in for a special bow in tribute to his charming playing of the English horn part.

There could hardly have been greater contrast for the second part of the program than the Bruckner symphony, heavy with the Teutonic virtues. It was said that Dr. Koussevitzky, in response to requests, would play the symphony without cuts. As its performance occupied an hour and a quarter, we assume he did so. This was no doubt a courteous concession on the part of the conductor, but it was no kindness to Bruckner, the garrulous.

L. A. S.

Concert-Chronicle

Trans Apr 23

Temporal Arithmetic

TO BEGIN with the idle splitting of an hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano-Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphian conductor's Sibelius's Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. Which is also "right and proper," since the piece was once intended for the jubilee year, 1930-31, at Symphony Hall. In short, the Boston Orchestra has lost a composer's dedication but won—by a nose—a première!

Ourselves and Others

For the Symphony Concerts of today and tomorrow Dr. Koussevitzky sets this program:

Concerto for Orchestra, Op. 31 .... Martelli
Concerto in G major for Piano and Orchestra .... Ravel
(Pianist: Mr. Sanromá)
Symphony, No. 8, in C major .... Bruckner

Dr Koussevitzky, together with Willem Mengelberg, will be judges at an international vocal and violin contest to be held as a part of the annual Festival Fortnight in Vienna in June. Each will also conduct a special concert of the Vienna Philharmonic.

Globe Apr 24

Herald Apr 26

$3963 VERDICT AGAINST BOSTON SYMPHONY

[Special Dispatch to The Herald]

LOWELL, April 21—A Middlesex superior court jury this afternoon returned a verdict of $3963 against the Boston Symphony Orchestra, Inc. The award was in favor of Mrs. James H. Shrigley of Lowell, who sued both the orchestra and the New Boston Music hall as a result of injuries she received in a fall in Symphony hall, Boston, June 10, 1930.

Judge Greenhalge ordered a directed verdict for the New Boston Music hall.

Fine Performance by Sanroma Features Symphony Concert

By MOSES SMITH

Amer Apr 23

The long-awaited Ravel piano concerto, which was commissioned and begun for the Jubilee rites of the Boston Symphony Orchestra two years ago, but which Ravel could not finish in time, was finally heard at Symphony Hall yesterday afternoon, under the baton of the indefatigable Serge Koussevitzky, and with Boston's brilliant young pianist, Jesus Maria Sanroma, as soloist.

It is the rule in such matters that as the artist's labor increases in the production of his work, the result shrinks in stature. Fortunately here we have an exception, for on the basis of a single hearing (which is always indecisive) the composition seems one of Ravel's masterpieces.

By masterpiece we do not mean the usual connotation of heaviness and seriousness. No, this Concerto is essentially light music—but so delightful, so charmingly sentimental, so Gallic in spirit as only Ravel at his best can be.

The Concerto has three movements, of which the middle one is slow in tempo and beautifully melodic, with just a dash of spice in the form of dissonance. In the other movements the piano is going almost continuously, sounding elaborate and brilliant passage-work and chords, mocking the orchestra, occasionally supplementing it. Now and again jazz rears up its head—but "rears" is scarcely the word for Ravel's ingenious irony.

The performance was an excellent one, as it seemed, especially the work of Mr. Sanroma, who was awarded an unusually long and enthusiastic round of applause at the close. The audience was pleased, also, with the Concerto itself—an unusual condition in the case of modern novelties.

Previously this same audience had heard uncomprehendingly another novelty—a Concerto for orchestra by Henri Martelli, which we found as meaningless a jargon as we have ever heard in the concert hall. While the second part of the program brought the masterly—and prodigiously long—eighth symphony of Bruckner, heard in able and often eloquent performance.

Concert-Chronicle

Second Hearings

Transcript Apr 25

REPORT, private or public, of a prospective hour and a quarter of Bruckner did not discoverably lessen the audience at the Symphony Concert of Saturday. Here and there subscribers left vacant chairs, but no more numerously than is the custom on spring evenings after the suburban migration has begun. As the Bostonian elect, fifty years ago, gradually accustomed themselves to Wagner and to Brahms, as within much nearer time, they have yielded inch by inch to Stravinsky, so now they must reconcile themselves to occasional Bruckner or Mahler at characteristic, insistent, but not unprofitable, lengths. For no two composers, up and down the world, have conductors fought more manfully. Now at last, in Europe and in America, this persistence is prevailing.

For there were fewer departures from Bruckner than on Friday; while the final applause, well after ten-thirty, was widerspread and heartier. Likewise, at the beginning of the season with the Ninth Symphony of Mahler. No one who listens to either composer can be deaf to his faults; but his compensating, interlocked and distinctive merits are conquering an assumed rather than an actual American distaste. In New York, Boston and Chicago, reviewers oftener than lay listeners have been the antagonists. Now, more accustomed, audiences are hearing for themselves.

As on Friday, the new Piano-Concerto of Ravel from Mr. Sanromá, Dr. Koussevitzky and their orchestra—a relatively small orchestra as the composer proportione it—carried all before it. Hearing the performance in Paris at which Miss Long played "like a piano-teacher" and Ravel left something to be desired as conductor, the all-wise Monsieur Prunières waited for "a Gieseking, a Horowitz and one of those incomparable American orchestras" to undertake the Concerto. "What a winged poem it would be under the baton of a Koussevitzky, a Stokowski!" How nearly Mr. Sanromá would have fulfilled these anticipations none may say. Certainly he outdid himself with the manifold first movement, the slow song of wistful, middle-aged musing, the fantasy and bravura of the finale. Certainly again, Dr. Koussevitzky seemed not a whit less content with the pianist than did the audience. As for those venerable sages in London and in Boston who reproach the Concerto with lack of serious matter, can it be that Ravel found such substance at odds with a lighter purpose; conceived and wrote accordingly? It is not Parisian to be a pedant or a prig.

H. T. P.

Fiedler Begins 47th "Pops" Season May 4

Arthur Fiedler will begin the 47th season of "Pop" concerts in Symphony Hall, and the third under his conductorship, a week from Wednesday evening, May 4.

Programs of special interest are being prepared for the first Sunday evening concert, May 8, and other evenings of the first two weeks. Refreshments and smoking at the tables will of course be an integral feature of the "Pops." The orchestra will, as before, consist of 85 players. There will be seats available at the reduced price of 25 cents.

The initial program, which combines music known and loved at past "Pop" concerts, with modern works and classic compositions, is as follows:

"Pomp and Circumstance," Elgar; Overture to "Le Roi d'Ys," Lalo; Variations on the Austrian National Anthem, from the String Quartet, Op. 76, No. 3, Haydn; Excerpts from "Die Meistersinger von Nurnberg," Wagner; "Virginia, a Southern Rhapsody," Haydn-Wood; "Facade," Walton; 'Overture Solennelle, 1812," Tchaikovsky; 'Band Wagon," Selection, Schwartz; "Perpetuum Mobile," Strauss; "Girls of Baden," Waltz, Komzak.

Globe Apr 26 32

LOWELL WOMAN WINS SUIT AGAINST BOSTON SYMPHONY

LOWELL, April 21—A jury in the Superior Civil Court this afternoon returned a verdict of $3960 for the plaintiff in the case of Mrs James Shrigley of this city against the Boston Symphony Orchestra, Inc.

Directed verdict was ordered in favor of the New Boston Music Hall, codefendant in the case. Mrs Shrigley brought suit to recover damages for injuries suffered when she fell in Symphony Hall on the night of June 10, 1930, while she was attending the M. I. T. graduation exercises, her son, George, being a member of the class.

Stephen Appleby.

HILL'S WORK BY SYMPHONY

New Piano Concert With Sanroma as Soloist

Post Apr 26

BY WARREN STOREY SMITH

New piano concertos come thick and fast at the Symphony Concerts these days. Last Friday and Saturday brought Ravel's long-awaited work in this form, with Mr. Sanroma as pianist, and last evening the final concert of the Monday series was the occasion of the first performance anywhere of Mr. Edward Burlingame Hill's Concertino for piano and orchestra, again with Mr. Sanroma, to whom the piece is dedicated, as soloist.

The task of preparing two new concertos for performance in such unprecedentedly rapid succession must have been a severe one, and it is not to be wondered at that Mr. Sanroma last evening had upon the rack of his piano the full score of the new Concertino, though its purpose was evidently merely that of an occasional reminder. For modern music, whether the composer be Ravel, Till, Toch, or whom you will, Mr. Sanroma has a decided flair; few if any pianists known to this city are his equal in that particular field. Last evening, as at the concerts of Friday and Saturday, Mr. Sanroma was most warmly received. No visiting virtuoso could have evoked more spontaneous and enthusiastic plaudits. And Mr. Hill, finally discovered in his place in the auditorium, was obliged to rise and bow, and then to make his way to the front of the hall, where he shook hands with Mr. Sanroma and with Dr. Koussevitzky. All in all an "occasion" of a sort not often granted the subscribers to the Monday series.

The new Concerto begins portentously with measures that vaguely suggest the corresponding portion of Tchaikovsky's Fourth Symphony. After this almost severe introduction the music assumes more genial contours; there are hints on jazz in the Allegro that follows and in the final section there are more decided references to an idiom in which Mr. Hill has always taken a lively interest. Between times comes a warmly lyrical slow division which is joined both to that which precedes and that which follows it. In other words the Concertino, like the Concerto of Liszt, passes in a single movement.

His Concertino for Its First Hearing

Mr. Hill's New Piece at the Last of the Monday Symphonies

Apr 26 Trans

THE various series of Symphony concerts are this year ending in the brightest possible blaze of glory. Last week the Tuesday concerts concluded on the high level of the Lisztian "Faust." Friday and Saturday the main series will culminate in Brahms's exalted "First." Last evening (as also at Cambridge on Thursday) Chaikovsky's thrilling "Fifth" occupied final place. One uses the overworked word "thrill" advisedly; for if this symphony in Dr. Koussevitzky's version of last evening did one thing above any other, it was to give the listener such a thrill as he will long remember. As is well known, the symphony (save in the waltz of the third movement) is almost continually on the heights. From the depths of the beginning it quickly ascends, and once it has established its eloquence, maintains it in one way or another, be it the heights of such an emotion as is indicated by the horn solo of the slow movement, or the excitements of the climaxes of the second and last movements. What Chaikovsky had written, whatever he had hoped it would achieve in expressing or stimulating mood or emotion, that the conductor got out of it to the nth degree. And an audience responded with tumultuous applause. Before it was over, after Dr. Koussevitzky had several times entered to bow, after he had the orchestra on its feet, the audience also rose and continued the expressions of approval, the season's farewells.

But the main interest of the evening by no means centered exclusively in Chaikovsky's symphony. At this eleventh hour the conductor was still presenting a première. The new piece was Professor Edward Burlingame Hill's Concertino for Piano and Orchestra, Opus 36. It is dedicated to Mr. Sanromá and was played by him last evening. It seems as if it were not only dedicated to him but written specifically for him. Indeed it glorifies the things in which he excels. Feats of brilliant, actively rhythmed technic here take on thematic value.

The Concertino is a short piece requiring relatively few minutes for performance. If, as is said, brevity is the soul of wit, then this piece is both very soulful and very witty. But it is the only way in which it is "soulful." For that essentially romantic quality it avoids as it avoids all the other trappings of the Romantic school. For this reason there will be those who find that the Concertino is not profound—or that it is not something else which it never intended to be. But for us of the twentieth century it is something better than profound. It is tremendously vital: it breathes the spirit of the day in which it arose; it is as bracing as a cold day in sunshiny spring. Further—which will be a point for many—it accomplishes its purposes with out forsaking the paths of tonal pleasantness.

The Concertino is cast into a single movement. Yet, according to the composer, "there are the usual three sections of a concerto." After the principal theme transitional measures lead to slower music which might be taken either as "second theme" or slow movement. The composer prefers to view it as "slow movement." Then a cadenza leads to a rondo as finale. This according to Mr. Hill's own analysis. The principal themes are all aggressive, full of the joy of living, themes that make one straighten one's back, sit squarely, in one's seat. The slow division relaxes the mood, brings measures almost wistful. The rondo opens with martial music from the orchestra, with martellato passages in the piano. Four times in slightly different guises this music is heard. Between are the episodes, sometimes again slightly wistful, sometimes incidentally making a bow to jazz, once gently suggesting a scherzo mood, once giving the piano particular prominence. At the end there are references to the music of the very beginning. The rhythm is often free and exuberantly tricky. The transitions are ramarkably smooth, making of the whole thing a single, long undulating curve, rather than a jointure of several parts. With this music Mr. Sanromá was in his element as it was intended he should be. And the orchestra joined him in the manner which both he and Mr. Hill deserved.

The concert began with Haydn's "Surprise" symphony. The performance was in every way subtly Haydnesque. But one was greatly amused that the "surprise" chord in this year 1932 still creates a definite ripple throughout the length and breadth of the audience in Symphony Hall. And one began wondering whether Haydn might not have been astonished by it himself had he heard it last evening. For he himself in all probability never heard it as loudly or as incisively as it can come from a modern group of players.

The season's concerts have brought no little variety. German and Germanic composers have been decidedly in the lead, seven composers, with eleven pieces. The French and the Russians have come next, with three each, both composers and works. Of Americans there have been two, Italians and Finns each one. There were three concertos, two groups of vocal solos. The division into historical classifications proved to be remarkably even—six for the classics; seven romantic; eight modern. A. H. M.

Memoranda

The return of Miss Myra Hess, the pianist, for an American tour next season is announced. In the course of it Boston should receive its customary two concerts instead of the one meagerly bestowed on it last

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MUSIC

Herald Apr. 26

MONDAY EVENING SYMPHONY

The sixth and final concert of the Boston Symphony orchestra's Monday evening series, took place last evening before a large and responsive audience, which greeted Dr. Koussevitzky with enthusiastic ardor. The following program was performed: Haydn, Symphony in G major (Surprise), B. and H. No. 6; Hill, concertino for piano and orchestra, opus 36 (first performance); Tchaikovsky, Symphony No. 5 in E minor, opus 64. Jesus Maria Sanroma, pianist, was the soloist.

Mr. Hill's new concertino pleased last night's audience mightily and earned a demonstration both for its composer, who was present, and for Mr. Sanroma, who played it with characteristic verve and brilliance. The concertino is in a single movement, but falls clearly into three sections corresponding to the three movements of the traditional concerto, of which it is, so to speak, a tabloid version. Both the vigorous figure of its main theme (which reappears in various guises throughout the concertino) and its peculiarly brittle brilliance suggest the 18th century Italian harpsichord style. The harmonic idiom, however, particularly in the elaborately decorative development section, is of far more recent vintage. Indeed, exception can be taken to the conflict between the early classic style of the first statement of the main theme by the orchestra in unison, the recondite elaboration and Gallic flavor of the harmonies which follow and the florid, almost Lisztian exuberance of much of the pianoforte part. But all this may be too solemn a reaction to a piece so gay in mood and so admirably concise in form. The well-written and interesting orchestral score was skilfully played.

Haydn's Surprise symphony, of which a marvelously neat and finished performance opened the concert, is none the less delightful for being heard in an age which is not easily surprised. But then its famous Paukenschlag, the loud drumbeat which once startled listeners to the naively soothing andante (and which even yesterday drew a ripple of laughter), is not its sole excuse for survival. The speed and clarity with which the last movement was played last night was a brilliant tour de force; yet a tempo slightly less extreme might have produced more graceful and sparkling an effect.

Hearing once again Tchaikovsky's Fifth symphony, in a performance as richly compelling as one may well hope to hear, one could hardly fail to agree with Brahms that the last movement is by far the weakest. Nor can it be denied that, despite its ostensible freedom from a conscious program, and hence from the self-pitying pathos of the fourth and sixth, it is fraught with deep psychological significance. Dr. Koussevitzky drew from it all that it had to offer of beauty and expressive force. S. S.

APRIL 26, 1932

Music

Monitor

Final Monday Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the final concert of the current Monday evening series in Symphony Hall last night. For novelty, Dr. Koussevitzky proffered in first performance Prof. Edward Burlingame Hill's Concertino for pianoforte and orchestra, op. 36. The concert opened with Haydn's "Surprise" Symphony and closed with Tchaikovsky's Fifth.

The concertino is dedicated to Mr. J. M. Sanromá, who was the soloist last night. The work, which is very short, is in one movement, which, however, follows roughly the three-movement concerto form. Evidently designed as a sort of playful compliment to Mr. Sanromá's crisp and brilliant technique, it differs widely in style from most of the composer's other works. It has none of the impressionistic charm of the symphonies and the "Lilacs," but speaks rather in the staccato voice of the modernists, though in form it is classical. Of the earlier compositions of Mr. Hill it is perhaps most closely related to the Scherzo for two pianos and orchestra, but it steers clear of the jazz idiom, which was not very successfully employed in that opus. The concertino was played with great virtuosity by soloist and orchestra and was received with exceptional enthusiasm.

The effulgent proclamation of the Tchaikovsky symphony closed a series of exceptional worth. Acclamations were heaped upon conductor and men. L. A. S.

To Cambridge For A New Concertino

Trans Apr 29

THE usual rites marked, last evening, the final concert, for the season, of the Boston Orchestra at Harvard College. That is to say, the customary full and distinguished house received Dr. Koussevitzky and the orchestra with more than common warmth before they began Haydn's "Surprise Symphony"; waxed yet warmer when it took leave of them after they had played Chaikovsky's Symphony in E minor. Between ran agreeable and applausive intermezzo. Professor Hill's new Concertino for Piano and Orchestra, produced at Symphony Hall last Monday, was now repeated in his own domain. Mr. Sanromá, dedicatee and destination of the piece, was again the pianist. The audience welcomed him eagerly; renewed its plaudits at the end; called the composer from seat to stage joined the conductor to the other two clapped all three to the echo. The University audience does these things with an ingratiating courtesy and a heart warming honesty.

Sanders Theater, next to Paine Hal the most resonant concert-room within Bostonian reach, favored Haydn and put the players of his Symphony to their mettle. Every note sounded clear and full Every shading and transition went unblurred. Once more the conductor and his diminished orchestra were sympathetic and dexterous masters of an eighteenth-century music that is oftener serious or felicitous than playful and obvious. As for the Chaikovskian intensities, within the wooden walls of Sanders they sound less from orchestra to audience than from man to man, say with Dr. Koussevitzky as full-voiced interpreter between. Both these symphonies have been active repertory pieces of late at Symphony Hall. There is no need t recur to them.

Rather, the new Concertino drew th casual reviewer to Sanders Theater. Two American composers, writing for piano and orchestra, have chosen the form Mr. Carpenter using it, twelve years and more ago, for intimate discourse unti both voices become as one in the rising warmth of the tonal conversation; now Mr. Hill, preferring it as means to a dis playful music of pattern and progress in scintillant musical sound. He exposes a principal theme that accepts the contemporary convention of the piano as primarily a percussive instrument. He unfolds it in upstanding and richly figure measures for the pianist against an orchestra setting in a subtilized or a vivid background, sonority for sonority, decorative always. He lingers briefly over a tabloidal slow division, as one who would keep the modern faith of a self-contained, objective music. Then whirls away, via a cadenza, into a Rondo-Finale that may catch Liszt's ear in the Elysian Fields and remind him that even his "transcendental" bravura can now be transcended. Rhythm indeed has gone a long way since the Weimar day. Meanwhile a bold figure that from the start has caught ear and fancy recurringly ties the whole together.

By these means and in this fashion Mr. Hill has written a virtuoso-piece that is neither dry, mechanical nor cold blooded; that he animates with spirited turns, or darts of tonal wit; that is expansive where Mr. Sanromá most excel and brief where he is less excellent Therefore the pianist played both col amore and con slancio, as old scores use to put it. As for the audience, Mr. Hi had not written twenty measures befor he was persuading it that to be scintillant and amusing gives reason to a Concertin that was a summer's jeu d'esprit.

H. T. P.

Orchestra in Blaze of Glory

Apr 26 By MOSES SMITH Amer

The Boston Symphony orchestra, led by Serge Koussevitzky, closed its Monday evening series of concerts in a blaze of glory. The program was excellently arranged; the orchestral performance was uniformly excellent; and Jesus Maria Sanroma contributed his dazzling virtuosity at the piano.

Haydn's "Surprise" symphony began the concert. It was amusing to note that a large portion of the audience—in this year of 1932—was startled by the sudden orchestral outburst in the slow moment.

For further contrast there was a new concertino for piano and orchestra by Professor Hill of Harvard. Here is a short work in three connected sections, exposing lively and vigorous thematic material, or, in the case of the slow section, charmingly sentimental; a work in which this material is developed not too elaborately nor too self-consciously, with neat and effective transitions. Structurally the work seemed to offer not a flaw. There were some rude orchestral and pianistic dissonances and what might be called rhythmic dissonances. But the whole thing went off very enjoyably, especially with Mr. Sanroma performing with perfectly alarming bravura.

After Many Days Trans Apr

In the long courses of time all thing are said to come to those who wait. Perhaps Boston is present and convenient instance. Three years ago Weinberger's folk-opera, "Schwanda the Bagpiper," went up and down Central Europe. For concert-purposes orchestras immediately detached a Polka and Fugue. They are still indispensables in a German afternoon or evening of light music. Last autumn the Metropolitan Opera House rubbed its eyes, opened its ears, and discovered "Schwanda." Forthwith the Polka and Fugue began a tour of our concert-halls. It will end on Thursday evening of next week when they will be heard—at last—at The Pops. . . . Mr. Gershwin's Second Rhapsody, produced last February at the Symphony Concerts, also has place on the program. This time Mr. Sanromá will play the piano-part.

Concert-Chronicle

Trans Apr 29

Overlooked Loeffler

TEN years ago, almost to a month, three "Irish Fantasies," composed by Mr. Loeffler, were produced at the Symphony Concerts. There were five in all—settings of verses from Irish folklore or poetry for tenor voice and orchestra. Mr. Monteux was the conductor; Mr. McCormack, the singer. Soon the Bostonians carried them to New York. Possibly there were performances in other cities. At the time these three Irish Fantasies made appreciable stir. They were set high among Mr. Loeffler's works. Mr. McCormack's singing added rich flavors. Admittedly they were difficult to produce. They also required collaboration. Consequently, no sooner were they known than they were put by and more than half forgotten.

Both Mr. Loeffler and Mr. McCormack are now older men. Fewer new works come from the composer. The singer begins to husband his powers. Soon it will be impossible to join them together in the original three, or all five, Irish Fantasies. Since music and performance have outlasted ten years in many memories, the time seems ripe for revival. Possibly Mr. Loeffler would hand the Fantasies to Dr. Koussevitzky as he originally handed them to Mr. Monteux. Possiby the conductor would view them with a favoring eye as item on his programs next season. Possibly Mr. McCormack could be also persuaded. The summer is the time, and Europe is often the place, where Symphonic plans are laid.

Ourselves and Others

Two of the major orchestras—the Philharmonic in New York and Mr. Stock's in Chicago—have ended their concerts until autumn. Today and tomorrow the other two, in Boston and in Philadelphia, are closing the season. Here at home two Symphonies fill Dr. Koussevitzky's program, viz.:

Symphony, No. 8, in F major	Beethoven
Symphony, No. 1, in C minor	Brahms

In Philadelphia Mr. Stokowski, whose operatic inclinations seem more and more irrepressible, is drawing his program from Wagner's music-dramas of "The Ring," presumably with assisting singers. These are the excerpts.

From "Das Rheingold":
  Entrance of the Gods into Valhalla
  Alberich's Invocation to the Nibelungs
From "Die Walküre":
  Ride of the Valkyrs
  Wotan's Farewell and Fire-Charm
From "Siegfried":
  Forest Murmurs
  Ascent of Siegfried to Brünnhilde's Rock
From "Götterdämmerung":
  Siegfried's Rhine-Journey
  Siegfried's Death
  Brünnhilde's Immolation

Incidents and Prospects

Dr. Koussevitzky, his work at Symphony Hall done for the season, leave Boston for New York on Monday Tuesday and embarks next Wednesda on the Berengaria for Cherbourg a Paris. The Symphony Concerts will b gin anew, for the fifty-second year, Oct. 7 and 8.

This year at The Pops Mr. Fiedler w return to an uncut version of Gershwi "Rhapsody in Blue." Mr. Sanromá w play it for the first time with the orch tra on Sunday evening, May 8.

H. T. P.

THE SYMPHONY CONCERTS

Trans. Apr 30

To the Editor of the Transcript:

Art, whether expressed in paintin sculpture or music, is said to be a refle tion of the period in which it is p duced. This reason is given, sometime to explain why modern sculpture c never compete with that of Ancie Greece. The present disturbed condition of the world, its restlessness and depression, all seem to be reflected in much of the modern music, and these conditions may be responsible in part, at least, for the discords and seeming confusion. The times and the music that act and react upon each other, creating a vicious circle. We who have attended the concerts since their inception find it difficult to express adequately our admiration of the genius of Mr. Koussevitzky, and the splendid technique of the orchestra. Of course he wishes to produce some of the work of modern composers but many of his admirers wish that he might give more frequently compositions of the classical masters.

TWO INTERESTED SUBSCRIBERS

Boston, April 29.

, 1932 Globe

MUSIC

Apr 30

SYMPHONY HALL

Boston Symphony Orchestra

To end the 51st season of the Boston Symphony Orchestra, Dr Koussevitzky cnose two familiar masterpieces, Beethoven's Eighth Symphony and Brahms' First Symphony. They made a short concert. Each number was heartily applauded. There were the usual demonstrations by way of leave-taking at the end. At the beginning of the concert the players gave the signal for an ovation by rising as Dr Koussevitzky came on the platform. The audience applauded loudly and long, but remained seated.

Beethoven's Eighth is commonly regarded as a "little symphony," to use his own phrase about it. Its relative brevity, its lightness and grace contrast sharply with the other masterpieces from the "Eroica" to the Ninth. The 19th century, obsessed with bigness and with emotional intensity, was inclined to deem the Eighth Symphony a minor work, though its best judges, such as Berlioz and Wagner knew better.

This F major symphony is Beethoven's nearest approach to Mozart, though it lacks the elegance of style and the undercurrent of pathos that make his work inimitable. Beethoven has not tried to copy Mozart here. He has written a work more classic than romantic. Now that we are wearying of the 19th century and turning back with renewed admiration and joy to the best work of the 18th, this symphony of Beethoven is coming into its own.

Dr Koussevitzky's conception of the Eighth Symphony, as illustrated by his reading of it yesterday, does not, it must be said, correspond with that stated above. He tried to make it big, dramatic, eloquent, planning his effects very carefully; carrying them out with too obvious care, and a certain lack of emotional warmth.

Brahms' C minor Symphony is a favorite with Dr Koussevitzky. He has conducted no familiar classic here more frequently. Yet yesterday, as so often before, he was himself obviously carried away by the music. The warmth, the intensity, the breadth of style he imparted to it again roused and stirred his hearers.

Brahms, like the poet Gray according to Matthew Arnold, never really "spoke out." There is something sluggish about his emotions, something turgid in his style. But when Koussevitzky conducts, this sluggishness and turgidity vanish into clear and noble eloquence, except when the conductor becomes excited, as he did yesterday in the magnificent finale. Then he failed to keep the tempi even, to build up the climaxes majestically from afar.

After the first entrance of the choral theme, for instance, he hurried the tempo many measures before the first "animato" marked in the score. Before the grand climax of all he hurried with a frenzied and stumbling pace, so that the impressive outburst in which trombones dominate sounded too much like Tchaikovsky bewailing his harsh fate.

The playing of the orchestra yesterday illustrated once more the new pitch of perfection to which Dr Koussevitzky has in many respects brought it. The perfection in ensemble which distinguished the Boston Symphony under Dr Muck has not, to be sure, been regained to the full extent. Attacks are not perfectly clean cut, inner voices are sometimes obscured, and sometimes obtruded. But the tone of the orchestra, especially of the strings and brass, is once more magnificently sonorous. The principal players, with one or two exceptions, such as the kettle drummer, are, taking them by and large, equal to those who were here in 1915. Some of them, like the first clarinet, Mr Polatschek, are as fine as one could hope to hear anywhere. Nor is a better orchestra now to be heard either in this country or in Europe.

The warning from the trustees, prominently displayed in yesterday's program that $37 000 is still needed toward the deficit now certain on the present season, and their earnest appeal for contributions, however, small, to insure the continuance of the concerts should meet a warm response. More than $60,000 has already been subscribed by hundreds of donors. Further gifts should be sent to E. B. Dane, treasurer, at 6 Beacon st, Boston.

P. R.

INFORMATION OBSCURED

His Concertino for Its First Hearing

Mr. Hill's New Piece at the Last of the Monday Symphonies

Apr 26 Trans

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A. H. M.

Memoranda

The return of Miss Myra Hess, the pianist, for an American tour next season is announced. In the course of it Boston should receive its customary two concerts instead of the one meagerly bestowed on it last

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MUSIC

Herald Apr 26

MONDAY EVENING SYMPHONY

The sixth and final concert of the Boston Symphony orchestra's Monday evening series, took place last evening before a large and responsive audience, which greeted Dr. Koussevitzky with enthusiastic ardor. The following program was performed: Haydn, Symphony in G major (Surprise), B. and H. No. 6; Hill, concertino for piano and orchestra, opus 36 (first performance); Tchaikovsky, Symphony No. 5 in E minor, opus 64. Jesus Maria Sanroma, pianist, was the soloist.

Mr. Hill's new concertino pleased last night's audience mightily and earned a demonstration both for its composer, who was present, and for Mr. Sanroma, who played it with characteristic verve and brilliance. The concertino is in a single movement, but falls clearly into three sections corresponding to the three movements of the traditional concerto, of which it is, so to speak, a tabloid version. Both the vigorous figure of its main theme (which reappears in various guises throughout the concertino) and its peculiarly brittle brilliance suggest the 18th century Italian harpsichord style. The harmonic idiom, however, particularly in the elaborately decorative development section, is of far more recent vintage. Indeed, exception can be taken to the conflict between the early classic style of the first statement of the main theme by the orchestra in unison, the recondite elaboration and Gallic flavor of the harmonies which follow and the florid, almost Lisztian exuberance of much of the pianoforte part. But all this may be too solemn a reaction to a piece so gay in mood and so admirably concise in form. The well-written and interesting orchestral score was skilfully played.

Haydn's Surprise symphony, of which a marvelously neat and finished performance opened the concert, is none the less delightful for being heard in an age which is not easily surprised. But then its famous Paukenschlag, the loud drumbeat which once startled listeners to the naively soothing andante (and which even yesterday drew a ripple of laughter), is not its sole excuse for survival. The speed and clarity with which the last movement was played last night was a brilliant tour de force; yet a tempo slightly less extreme might have produced more graceful and sparkling an effect.

Hearing once again Tchaikovsky's Fifth symphony, in a performance as richly compelling as one may well hope to hear, one could hardly fail to agree with Brahms that the last movement is by far the weakest. Nor can it be denied that, despite its ostensible freedom from a conscious program, and hence from the self-pitying pathos of the fourth and sixth, it is fraught with deep psychological significance. Dr. Koussevitzky drew from it all that it had to offer of beauty and expressive force.

S. S.

, APRIL 26, 1932

Music

Monitor

Final Monday Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the final concert of the current Monday evening series in Symphony Hall last night. For novelty, Dr. Koussevitzky proffered in first performance Prof. Edward Burlingame Hill's Concertino for pianoforte and orchestra, op. 36. The concert opened with Haydn's "Surprise" Symphony and closed with Tchaikovsky's Fifth.

The concertino is dedicated to Mr. J. M. Sanromá, who was the soloist last night. The work, which is very short, is in one movement, which, however, follows roughly the three-movement concerto form. Evidently designed as a sort of playful compliment to Mr. Sanromá's crisp and brilliant technique, it differs widely in style from most of the composer's other works. It has none of the impressionistic charm of the symphonies and the "Lilacs," but speaks rather in the staccato voice of the modernists, though in form it is classical. Of the earlier compositions of Mr. Hill it is perhaps most closely related to the Scherzo for two pianos and orchestra, but it steers clear of the jazz idiom, which was not very successfully employed in that opus. The concertino was played with great virtuosity by soloist and orchestra and was received with exceptional enthusiasm.

The effulgent proclamation of the Tchaikovsky symphony closed a series of exceptional worth. Acclamations were heaped upon conductor and men.

L. A. S.

To Cambridge For A New Concertino

Tran Apr 29

THE usual rites marked, last evening, the final concert, for the season, of the Boston Orchestra at Harvard College. That is to say, the customary full and distinguished house received Dr. Koussevitzky and the orchestra with more than common warmth before they began Haydn's "Surprise Symphony"; waxed yet warmer when it took leave of them after they had played Chaikovsky's Symphony in E minor. Between ran agreeable and applausive intermezzo. Professor Hill's new Concertino for Piano and Orchestra, produced at Symphony Hall last Monday, was now repeated in his own domain. Mr. Sanromá, dedicatee and destination of the piece, was again the pianist. The audience welcomed him eagerly; renewed its plaudits at the end; called the composer from seat to stage joined the conductor to the other two clapped all three to the echo. The University audience does these things with an ingratiating courtesy and a heart warming honesty.

Sanders Theater, next to Paine Hall the most resonant concert-room within Bostonian reach, favored Haydn and put the players of his Symphony to their mettle. Every note sounded clear and full. Every shading and transition went unblurred. Once more the conductor and his diminished orchestra were sympathetic and dexterous masters of an eighteenth-century music that is oftener serious or felicitous than playful and obvious. As for the Chaikovskian intensities, within the wooden walls of Sanders they sound less from orchestra to audience than from man to man, say with Dr. Koussevitzky as full-voiced interpreter between. Both these symphonies have been active repertory pieces of late at Symphony Hall. There is no need to recur to them.

Rather, the new Concertino drew the casual reviewer to Sanders Theater. Two American composers, writing for piano and orchestra, have chosen the form: Mr. Carpenter using it, twelve years and more ago, for intimate discourse until both voices become as one in the rising warmth of the tonal conversation; now Mr. Hill, preferring it as means to a displayful music of pattern and progress in scintillant musical sound. He exposes a principal theme that accepts the contemporary convention of the piano as primarily a percussive instrument. He unfolds it in upstanding and richly figured measures for the pianist against an orchestra setting in a subtilized or a vivid background, sonority for sonority, decorative always. He lingers briefly over a tabloidal slow division, as one who would keep the modern faith of a self-contained, objective music. Then whirls away, via a cadenza, into a Rondo-Finale that may catch Liszt's ear in the Elysian Fields and remind him that even his "transcendental" bravura can now be transcended. Rhythm indeed has gone a long way since the Weimar day. Meanwhile a bold figure that from the start has caught ear and fancy recurringly ties the whole together.

By these means and in this fashion Mr. Hill has written a virtuoso-piece that is neither dry, mechanical nor cold-blooded; that he animates with spirited turns, or darts of tonal wit; that is expansive where Mr. Sanromá most excels and brief where he is less excellent. Therefore the pianist played both con amore and con slancio, as old scores used to put it. As for the audience, Mr. Hill had not written twenty measures before he was persuading it that to be scintillant and amusing gives reason to a Concertino that was a summer's jeu d'esprit.

H. T. P.

Orchestra in Blaze of Glory

Apr 26 **By MOSES SMITH** Amer.

The Boston Symphony orchestra, led by Serge Koussevitzky, closed its Monday evening series of concerts in a blaze of glory. The program was excellently arranged; the orchestral performance was uniformly excellent; and Jesus Maria Sanroma contributed his dazzling virtuosity at the piano.

Haydn's "Surprise" symphony began the concert. It was amusing to note that a large portion of the audience—in this year of 1932—was startled by the sudden orchestral outburst in the slow moment.

For further contrast there was a new concertino for piano and orchestra by Professor Hill of Harvard. Here is a short work in three connected sections, exposing lively and vigorous thematic material, or, in the case of the slow section, charmingly sentimental; a work in which this material is developed not too elaborately nor too self-consciously, with neat and effective transitions. Structurally the work seemed to offer not a flaw. There were some rude orchestral and pianistic dissonances and what might be called rhythmic dissonances. But the whole thing went off very enjoyably, especially with Mr. Sanroma performing with perfectly alarming bravura.

After Many Days Trans Apr 2

In the long courses of time all things are said to come to those who wait. Perhaps Boston is present and convenient instance. Three years ago Weinberger's folk-opera, "Schwanda the Bagpiper," went up and down Central Europe. For concert-purposes orchestras immediately detached a Polka and Fugue. They are still indispensables in a German afternoon or evening of light music. Last autumn the Metropolitan Opera House rubbed its eyes, opened its ears, and discovered "Schwanda." Forthwith the Polka and Fugue began a tour of our concert-halls. It will end on Thursday evening of next week when they will be heard—at last—at The Pops. . . . Mr. Gershwin's Second Rhapsody, produced last February at the Symphony Concerts, also has place on the program. This time Mr. Sanromá will play the piano-part.

Concert-Chronicle

Trans Apr 27

Overlooked Loeffler

TEN years ago, almost to a month, three "Irish Fantasies," composed by Mr. Loeffler, were produced at the Symphony Concerts. There were five in all—settings of verses from Irish folklore or poetry for tenor voice and orchestra. Mr. Monteux was the conductor; Mr. McCormack, the singer. Soon the Bostonians carried them to New York. Possibly there were performances in other cities. At the time these three Irish Fantasies made appreciable stir. They were set high among Mr. Loeffler's works. Mr. McCormack's singing added rich flavors. Admittedly they were difficult to produce. They also required collaboration. Consequently, no sooner were they known than they were put by and more than half forgotten.

Both Mr. Loeffler and Mr. McCormack are now older men. Fewer new works come from the composer. The singer begins to husband his powers. Soon it will be impossible to join them together in the original three, or all five, Irish Fantasies. Since music and performance have outlasted ten years in many memories, the time seems ripe for revival. Possibly Mr. Loeffler would hand the Fantasies to Dr. Koussevitzky as he originally handed them to Mr. Monteux. Possiby the conductor would view them with a favoring eye as item on his programs next season. Possibly Mr. McCormack could be also persuaded. The summer is the time, and Europe is often the place, where Symphonic plans are laid.

urselves and Others

wo of the major orchestra: —the Phil- onic in New York and Mr. Stock's icago—have ended their concerts utumn. Today and tomorrow the two, in Boston and in Philadelphia, g the season. Here at home phonies fill Dr. Koussevitzky's viz.:

No. 8, in F major	Beethoven
No. 1, in C minor	Brahms

ladelphia Mr. Stokowski, whose inclinations seem more and more ible, is drawing his program Vagner's music-dramas of "The presumably with assisting sing- nese are the excerpts.

as Rheingold":
ne of the Gods into Valhalla
ch's Invocation to the Nibelungs
Die Walküre":
of the Valkyrs
n's Farewell and Fire-Charm
'Siegfried":
t Murmurs
nt of Siegfried to Brünnhilde's Rock
"Götterdämmerung":
fried's Rhine-Journey
fried's Death
nnhilde's Immolation

dents and Prospects

. Koussevitzky, his work at Symony Hall done for the season, leaves ton for New York on Monday or esday and embarks next Wednesday the Berengaria for Cherbourg and Paris. The Symphony Concerts will begin anew, for the fifty-second year, on Oct. 7 and 8.

This year at The Pops Mr. Fiedler will return to an uncut version of Gershwin's "Rhapsody in Blue." Mr. Sanromá will play it for the first time with the orchestra on Sunday evening, May 8.

H. T. P.

THE SYMPHONY CONCERTS

Trans. Apr 30

To the Editor of the Transcript:

Art, whether expressed in painting, sculpture or music, is said to be a reflection of the period in which it is produced. This reason is given, sometimes, to explain why modern sculpture can never compete with that of Ancient Greece. The present disturbed condition of the world, its restlessness and depression, all seem to be reflected in much of the modern music, and these conditions may be responsible in part, at least, for the discords and seeming confusion. The times and the music that act and react upon each other, creating a vicious circle. We who have attended the concerts since their inception find it difficult to express adequately our admiration of the genius of Mr. Koussevitzky, and the splendid technique of the orchestra. Of course he wishes to produce some of the work of modern composers but many of his admirers wish that he might give more frequently compositions of the classical masters.

Two Interested Subscribers

Boston, April 29.

, 1932 Globe

MUSIC

Apr 30

SYMPHONY HALL

Boston Symphony Orchestra

To end the 51st season of the Boston Symphony Orchestra, Dr Koussevitzky chose two familiar masterpieces, Beethoven's Eighth Symphony and Brahms' First Symphony. They made a short concert. Each number was heartily applauded. There were the usual demonstrations by way of leave-taking at the end. At the beginning of the concert the players gave the signal for an ovation by rising as Dr Koussevitzky came on the platform. The audience applauded loudly and long, but remained seated.

Beethoven's Eighth is commonly regarded as a "little symphony," to use his own phrase about it. Its relative brevity, its lightness and grace contrast sharply with the other masterpieces from the "Eroica" to the Ninth. The 19th century, obsessed with bigness and with emotional intensity, was inclined to deem the Eighth Symphony a minor work, though its best judges, such as Berlioz and Wagner knew better.

This F major symphony is Beethoven's nearest approach to Mozart, though it lacks the elegance of style and the undercurrent of pathos that make his work inimitable. Beethoven has not tried to copy Mozart here. He has written a work more classic than romantic. Now that we are wearying of the 19th century and turning back with renewed admiration and joy to the best work of the 18th, this symphony of Beethoven is coming into its own.

Dr Koussevitzky's conception of the Eighth Symphony, as illustrated by his reading of it yesterday, does not, it must be said, correspond with that stated above. He tried to make it big, dramatic, eloquent, planning his effects very carefully; carrying them out with too obvious care, and a certain lack of emotional warmth.

Brahms' C minor Symphony is a favorite with Dr Koussevitzky. He has conducted no familiar classic here more frequently. Yet yesterday, as so often before, he was himself obviously carried away by the music. The warmth, the intensity, the breadth of style he imparted to it again roused and stirred his hearers.

Brahms, like the poet Gray according to Matthew Arnold, never really "spoke out." There is something sluggish about his emotions, something turgid in his style. But when Koussevitzky conducts, this sluggishness and turgidity vanish into clear and noble eloquence, except when the conductor becomes excited, as he did yesterday in the magnificent finale. Then he failed to keep the tempi even, to build up the climaxes majestically from afar.

After the first entrance of the choral theme, for instance, he hurried the o many measures before the first nato" marked in the score. Be the grand climax of all he hur with a frenzied and stumbling so that the impressive outburst ich trombones dominate sounded uch like Tchaikovsky bewailing rsh fate.

playing of the orchestra yester- llustrated once more the new f perfection to which Dr Kousse- has in many respects brought e perfection in ensemble which uished the Boston Symphony Dr Muck has not, to be sure, gained to the full extent. At- re not perfectly clean cut, inner are sometimes obscured, and nes obtruded. But the tone of hestra, especially of the strings ss, is once more magnificen s. The principal players, wi two exceptions, such as the rummer, are, taking them e, equal to those who we y 1915. Some of them, like the rinet, Mr Polatschek, are one could hope to hear any Nor is a better orchestra now nard either in this country or

th dawarning from the trustees rt atly displayed in yesterday's Me that $37,000 is still needed t he deficit now certain on the eason, and their earnest ap- contributions, however, small, the continuance of the con- ers would meet a warm response. n $60,000 has already been his ld by hundreds of donors. ore gifts should be sent to E. B. easurer, at 6 Beacon st.

F. R.

SYMPHONY ENDS YEAR OF MUSIC

Two Familiar Works Make Up Closing List

P..T — APR 30

BY WARREN STOREY SMITH

As compensation perhaps for the lengths and exactions of that of a week ago, the Symphony Concert of yesterday afternoon, the final matinee of the season, offered two familiar symphonies, Beethoven's little, and lesser, Eighth and the First of Brahms, now in the heyday of its popularity.

RECALLS AT THE END

The rites that mark the season's end were yesterday duly observed. When Dr. Koussevitzky first came upon the stage, the orchestra rose in greeting, and some members of the audience followed suit. The applause was long continued. The performance of Beethoven's Symphony, admirable saving some roughness in the first movement, was enthusiastically received. And when Dr. Koussevitzky, as is his wont, swelled the close of Brahms' Symphony to an apotheosis less Brahmsian than Lisztian or Tchaikovskian, the hall rang with applause to which was added the sound of stamping feet. Many were the recalls, and a deserving orchestra was called upon to bow.

Thus ended a symphony season, the 51st, in which the orchestral performance has been, on the whole, at a level extremely high, in which the programmes have ranged widely and have included much of interest and gratifyingly little of negligible value; a season that notably introduced to us the Ninth Symphony of Mahler, that renewed our acquaintance with the Eighth of Bruckner and the "Faust Symphony" of Liszt (the last-named in a singularly glamorous performance), and that deservedly restored to the repertory Strauss' "Don Quixote" and the noble "Istar" of the late Vincent d'Indy.

Two distinguished European composers appeared here for the first time in person during this season, the Russian Nicolai Tcherepnin and the Englishman Gustav Holst, each conducting his own music. The Americans, Morris and Gershwin and the Austrian Toch, were soloists in their own pieces for piano and orchestra. The Bach Cantata Club, the Harvard Glee Club and the Cecilia Society severally assisted at one or another concert. Anniversaries of Haydn and of Goethe were appropriately commemorated.

Nor does this complete the tale of what may be described of as eventful occasions through the season of 1931-32. Not always were the Symphony concerts so rich in such things, so agreeably diversified. That Dr. Koussevitzky has much of interest in store for us next season is a foregone conclusion. No sooner has a year of these concerts ended than one may begin to anticipate the excitements and satisfaction of the one that is to come.

FINAL CONCERT BY BOSTON SYMPHONY

Season of Brilliant Accomplishment Brought to an End

Herald Apr 30

With Brahms and Beethoven, the Boston Symphony Orchestra brought to a close the Friday afternoon season in brilliant performance yesterday. But for a repetition of the program this evening, Dr. Koussevitzky disbands his orchestra until the fall, having achieved what must be regarded as the most notable season of the past decade.

Seldom, if ever, has the organization reached such pinnacles of perfection. Not only in Boston, but in New York and elsewhere, Dr. Koussevitzky is hailed as a genius among program makers, lending a sympathetic ear to the new and rejuvenating the old in music.

Space does not permit a resume of the many interesting high lights of the entire season. Perhaps the most outstanding of the concerts have been the Gershwin premiere, with the youthful composer as the soloist in the second of his Rhapsodies, and the recent program which presented the distinguished pianist, Myra Hess, together with the Cecelia Society Chorus.

Of extraordinary interest, too, was the revival after eight years of the Liszt Faust Symphony, which was acclaimed at the New York concert as well as here as one of the most magnificent orchestral contributions to the musical season. Another memorable concert was in memory of Vincent d'Indy, noted French composer whose death occurred last December.

Forty-five composers found representation on the season's programs a goodly proportion for the first time. Many of the scores were discovered by Dr. Koussevitzky during his last Parisian pilgrimage, and certainly of his selections of the untried work of young composers, there were few that, whatever their deficiencies, lacked interest and vigor. It is all very well for the musical die-hards to grumble at the frequent appearance on the programs of such names as Berezowsky, Frid, Sowerby and others. But it is well to reflect, too, that when the magnificent Brahms C Minor Symphony, which shared honors on yesterday afternoon's program, was brought to its first performance in 1878, one musical commentator referred to it as "coldly elaborated, artificial; not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or . . . Beethoven."

Of the Brahms, and the Beethoven 8th Symphony which had their place on yesterday's program, everything has been said before. They are not new to concert-goers, or to Dr. Koussevitzky's audience. Yet each rehearing at the hands of this excellent and balanced group of instrumentalists, lends them new enchantment. The short and for the most part merry Eighth Symphony, with the great master sketching great things with the perfect light touch, with artistry and charm, was given an inspiriing reading, while the lofty C Minor of Brahms was once more a masterly interpretation of true Brahms greatness.

Only the gay Pop concerts remain to console the concert lover until fall. Yet surely we may look forward with pleasant anticipation to another inspired and inspiring season, when we shall be assured of another year of brilliantly conceived and executed symphonic music.

J. D.

Boston Symphony Season

Monitor Apr. 30

By L. A. SLOPER

WITHOUT benefit of a festival such as the several preceding springs have seen, the Boston Symphony Orchestra is closing its fifty-first season with the concerts of April 29-30. But it should not be deduced that the season has therefore been devoid of interest, or even of memorial observances. For a program was devoted to the music of Haydn in honor of his bicentennial, and another paid tribute to Goethe through the playing of Wagner's "Faust" Overture and of Liszt's "Faust" Symphony. The revival of the Liszt score was one of the events of the musical year.

Obviously, neither of these anniversaries called for a week of music; and there can be little doubt that Dr. Serge Koussevitzky was well advised not to attempt to make an annual custom of an undertaking which is likely to be successful only when occasion demands it. Next spring, probably, another festival may be looked for, in celebration of the Brahms centenary.

The main series of 24 pairs of concerts, just ending, has brought forth the customary number of novelties. If these have not all proved epochal, nobody need be astonished. Conductors perform new music; they do not as a rule write it. They cannot be blamed, therefore, if a new masterpiece is not available for each program.

Of the novelties which Dr. Koussevitzky has disclosed this season, however, a reasonable proportion have seemed to be additions of some importance to the symphonic repertory. At least two of the works which appeared on a first hearing to possess value were penned—Europeans will be surprised to hear—by Americans. These were the "Symphonic Ode" of Mr. Aaron Copland and the Piano Concerto of Mr. Harold Morris. Another new American piece which received a great deal of publicity—Mr. George Gershwin's Second Rhapsody for orchestra with piano—did not impress the present chronicler as indispensable.

The same comment applies to some of the European works which were performed for the first time in public, such as the Dukelsky "Epitaph" or the Martelli "Concerto." Some of the compositions which had their first American hearing in this series, on the other hand, held much of interest. Such were the Ravel Piano Concerto, and the Ninth Symphony of Mahler. Items of lesser concern in this class were the disappointing Stravinsky Violin Concerto and Toch's "Bunte" Suite.

The close of Dr. Koussevitzky's eighth year of dictatorship finds the orchestra a superb instrument, capable of amazing feats of execution. These qualities were displayed conspicuously in the final Friday afternoon concert, at which Beethoven's Eighth Symphony and the Brahms First made up the program.

The Beethoven was delectably etched, the Brahms nobly proclaimed. There were warm demonstrations, at the beginning and at the close of the Friday concert, for Dr. Koussevitzky, who shared the tribute with the orchestra.

It was a tribute well deserved by conductor and men. The present artistic stature of this orchestra, and its apparent material security, justify the traditional policy of the management in entrusting the organization to one conductor, who remains in active direction of a body of musicians of his own choosing and molding

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Her. Apr. 30 MU

SYMPHONY CONCERT

By PHILIP HALE

The 24th concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program comprised Beethoven's eighth symphony and Johannes Brahms' first. The former has now been played 29 times in the course of 51 seasons; the latter has now had 30 performances at these concerts. "So much has been said and well said" by deep thinkers about these two works, that it would be superfluous in 1932 to inquire curiously about their structure or emotional quality.

Dr. Koussevitzky was greeted warmly when he came on the platform, and he and the orchestra were applauded enthusiastically and for a long time after the magnificent performance of Brahms's symphony. By those who worship Johannes as the great god of music, Dr. Koussevitzky is justly reverenced as his prophet.

With the repetition of the concert tonight the 51st season will end. The 52d season will begin on Oct. 7.

In the course of the season now ending Brahms and Ravel were each represented five times; Beethoven, Haydn, Holst, Mozart, Strauss, Stravinsky and Wagner, four times each; Debussy, Tcherepnin and Toch, three times; Sebastian Bach, l'Indy, Liszt, Sibelius, twice each.

Forty-five composers were represented: Berezowsky, Mabel Daniels, Frid, Gershwin, Morris, Sowerby, Vogel, for the first time at these concerts.

The American composers were Copland, Miss Daniels, Gershwin, Griffes, Loeffler, Morris, Sowerby, Deems Taylor.

There were memorable performances; among them, the first symphony and first piano concerto of Brahms; Debussy's "Blessed Damozel"; Liszt's "Faust" symphony; Ravel's suite from "Daphnis and Chloe"; Rimsky-Korsakov's "Scheherazade"; tone-poems by Strauss; Stravinsky's "Symphony of Psalms"; Tchaikovsky's fifth symphony.

Among the orchestral "novelties" that interested or gave genuine pleasure were the works by Frid, Holst's "Hammersmith," Morris's piano concerto, Toch's "Little Theatre Suite" and "Bunta Suite," Hindemith's "Konzertmusik."

Among the disappointments, and in some cases provoking the question why they were thought worthy of performance were the works by Copland, Dukelsky, Gershwin, Pick-Mangiagalli; Ravel's piano concerto and Stravinsky's violin concerto, Sowerby's "Prairie," Vogel's Two Etudes, Debussy's Rhapsody for English horn.

It is needless to say that the music by the two Bachs, Beethoven, Corelli, Handel, Haydn, Mozart, was admirably performed, for Dr. Koussevitzky delights in the old masters, as he is open-minded and if anything too generous towards the contemporaneous, experimenting younger school.

23, 1932 Jan. Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Ravel's new concerto for piano, with Jesus Sanroma as soloist, was the outstanding item on the program of yesterday's Symphony concert. A concerto for orchestra by Martelli, played for the first time in this country, was eclipsed by Ravel's brilliant composition. The remaining number, Bruckner's Eighth Symphony, was also cordially applauded.

Ravel had promised to dedicate this concerto for piano to the Boston Symphony, for its 50th anniversary, but he did not finish it in time. It was first performed in Paris at a Ravel festival last January, and produced in London in February.

No doubt Dr Koussevitzky hoped for the honor, dear to his heart, of conducting the first performance in the United States, the "world premiere" having been denied him. But Mr Stokowski in Philadelphia is equally keen on the rather empty and futile distinction of conducting "first performances in the United States." So the prudent M Ravel arranged that the piano concerto should be performed in both Philadelphia and Boston yesterday, leaving honors even between the two leading conductors in America. Boston heard half a first performance, so to speak, with Philadelphia enjoying the other half.

This concerto is written, according to the composer, "in the tradition of Mozart and of Saint-Saens." Ravel has said of it that in this composition he has expressed himself most completely, pouring his thought into the exact mold he had dreamed. A listener hearing it for the first time was inclined to deem the composer's judgment of his work accurate. This music is not only brilliantly written, with an exquisite feeling for the orchestra and the piano, but it has an emotional warmth and an appearance of spontaneity not always found in Ravel's music.

The first movement begins with a vivacious theme, unforced in its gaiety. An ensuing andante section is so frankly melodious as to recall, of all things, Dvorak's "New World" symphony. There is a brilliant close. The slow movement, a long flowing song-like melody given first to the piano, then shifting almost imperceptibly into the orchestra, has the distinction of style, the delicacy of mood one associates with the music of Gabriel Faure.

The finale, plainly influenced by American jazz, succeeds in transmuting the "barbaric yawps" of our popular music into something elegant and Parisian, but with a certain lack of vitality. This movement falls below the other two in quality. This concerto seems likely to prove Ravel's masterpiece. But, like all he has written, it betrays beneath a surface finished with impeccable craftsmanship an eclecticism of style that is in itself a confession of poverty of imagination.

Martelli's concerto for orchestra seemed yesterday the work of a composer lacking in originality and subtlety, inclined to make "modernism" an excuse for clumsy workmanship. Its chief merit is brevity.

Bruckner's symphony contrasted strikingly with Ravel's concerto. This is the music of a pious peasant, who adored Beethoven and Wagner. It is prolix and diffuse in substance, yet not devoid of genuine grandeur. Ravel's music shows what perfect taste and impeccable technique can accomplish with a very little creative imagination. Bruckner's work is the triumph of sheer genius over a total lack of elegance, and an imperfect craftsmanship. Its defects are, in exaggerated form, the defects of Beethoven and of Wagner. Its merit is to have caught something of the nobility of mood, the selfless devotion to music for its own sake that is Beethoven's rarest gift. Bruckner, with Ravel's sense of style, would have been among the geniuses of all but the highest order. Ravel, without Bruckner's "soul," to use an old-fashioned word, cannot rise so high.

Mr Sanroma and Dr Koussevitzky interpreted Ravel admirably. The performance of Bruckner's symphony, especially in its slow movement, was too rhetorical. An outburst of applause came after this third movement, and when the conductor, contrary to his custom, acknowledged it, about 200 people departed, thinking the concert was over.

Next week the final program of the season includes Beethoven's Eighth and Brahms' First Symphony. P. R.

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Symphony Concert

Beethoven, Brahms And Leave-Taking

TRANS.

Superlative Performances Of Contrasted Classics Gild The Farewell Rites

apr 30

THE PURISTS of the Symphony Concerts are the young persons who frequent the "rush seats" on Friday afternoons. They are not many because nowadays the seats are few; but, for their part, they are austere, detached, exacting; an unsentimental tribe, as becomes sophisticated youth in this spring of 1932. Well in advance they scrutinize the pending program; weigh compositions and composers; consider the "assisting artist"; establish a scale of interest and values; decide whether the sum total warrants attendance. Incidental or semi-extraneous circumstances influence them little or nothing. Like the great, the good, the only perfect Monsieur Romain Rolland through the late war, they are "above the mêlée."

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"A great season. A superb orchestra," were his first words. "It has never played so beautifully as it has this past year."

To talk with Dr. Koussevitzky is to marvel at and to admire his enthusiasm. It is to understand the fire of his interpretations. It is, above all, to be completely captivated by his charm and friendliness, which make one forget the austerity of the huge room, barren except for a piano, couch and a few chairs.

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Far from taking a complete rest this summer, Dr. Koussevitzky will go first to Paris, the only city in the world where he owns a home. Then, he is to make a trip to Vienna where he will conduct a number of concerts and act as judge in an international music competition.

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"How greatly does a knowledge of a composer's life and character influence your interpretation of his music?" Dr. Koussevitzky was asked.

"Hardly at all," was his reply. "Beethoven and Wagner, we all know, were thoroughly disagreeable persons. And yet their music does not mirror that fact. And so it goes."

It is a pleasure to know that Dr. Koussevitzky will return next fall. His devotion to the art of music and his superb gifts as conductor have brought the Boston Symphony to its present enormously high peak. Boston is proud of him.

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LEWISTON, ME.
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MAY 3 - 1932

Musical Notes

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Obviously, neither of these anniversaries called for a week of music; and there can be little doubt that Dr. Serge Koussevitzky was well advised not to attempt to make an annual custom of an undertaking which is likely to be successful only when occasion demands it. Next spring, probably, another festival may be looked for, in celebration of the Brahms centenary.

The main series of 24 pairs of concerts, just ending, has brought forth the customary number of novelties. If these have not all proved epochal, nobody need be astonished. Conductors perform new music; they do not as a rule write it. They cannot be blamed, therefore, if a new masterpiece is not available for each program.

Of the novelties which Dr. Koussevitzky has disclosed this season, however, a reasonable proportion have seemed to be additions of some importance to the symphonic repertory. At least two of the works which appeared on a first hearing to possess value were penned—Europeans will be surprised to hear—by Americans. These were the "Symphonic Ode" of Mr. Aaron Copland and the Piano Concerto of Mr. Harold Morris. Another new American piece which received a great deal of publicity—Mr. George Gershwin's Second Rhapsody for orchestra with piano—did not impress the present chronicler as indispensable.

The same comment applies to some of the European works which were performed for the first time in public, such as the Dukelsky "Epitaph" or the Martelli "Concerto."

Some of the compositions which had their first American hearing in this series, on the other hand, held much of interest. Such were the Ravel Piano Concerto, and the Ninth Symphony of Mahler. Items of lesser concern in this class were the disappointing Stravinsky Violin Concerto and Toch's "Bunte" Suite.

The close of Dr. Koussevitzky's eighth year of dictatorship finds the orchestra a superb instrument, capable of amazing feats of execution. These qualities were displayed conspicuously in the final Friday afternoon concert, at which Beethoven's Eighth Symphony and the Brahms First made up the program.

The Beethoven was delectably etched, the Brahms nobly proclaimed. There were warm demonstrations, at the beginning and at the close of the Friday concert, for Dr. Koussevitzky, who shared the tribute with the orchestra.

It was a tribute well deserved by conductor and men. The present artistic stature of this orchestra, and its apparent material security, justify the traditional policy of the management in entrusting the organization to one conductor, who remains in active direction of a body of musicians of his own choosing and molding.—C. S. Moni-

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THIS CLIPPING FROM
LAWRENCE, MASS.
SUNDAY LEADER

MAY 1 1932

PERFECT TONE FOR ORCHESTRAS.

"I was much intrigued by one instrument that was used in the Boston Symphony concert," said a man who came in from 'the sticks' to attend.

"It was stationed down front in the extreme right side of the stage, next to the harps, and it looked like something that had been manufactured at home. Its dull gray paint looked like a home-made job, too. There was so much to see that I didn't notice it until the player took his seat at it for the third number, the Ravel ballet suite. Then I became curious to learn what sort of sound might come out of it. But I didn't find out, for every time the player got busy, which was infrequently, it was when forked lightnings of sound were darting and the thunder of instrumentation bulging the Auditorium walls. So whether it gave out a squeak or a roar I shall never know. Doubtless, Dr. Koussevitzky and perhaps the neighboring harpists heard it, but I am certain no one else did, except perhaps the man who played it and who, I noted, 'doubled' as a violinist in the other numbers.

"It all goes to show how hard a great orchestra leader will struggle to get a perfect tone effect. Here was this thing, which must have taken two men to move and taken up considerable space in a baggage car, imported from Boston merely to give a few toots, or whatever they were that blended all but indistinguishably with the ensemble.

"O yes, I learned next day that the thing is a 'celesta' and that it is really a sort of little organ." — Springfield Union.

THIS CLIPPING FROM
TIME

MAY [illegible] 1932

Ravel Race

The start was even. Conductor Serge Koussevitzky came out on Boston's Symphony Hall stage last week at precisely the same moment that Leopold Stokowski appeared on the Philadelphia Academy of Music stage. Koussevitzky's entrance was dignified, unflurried. Stokowski fairly flew from the wings. But then Stokowski had a longer first lap. He had the gloomy Fourth Symphony of Finnish Jan Sibelius to get through with, whereas Koussevitzky had only a trifling piece by Corsican Henri Martelli. Stokowski's pace was brisk but with odds so against him it was not surprising that Koussevitzky was ready first to start on the first U. S. performance of Maurice Ravel's new Piano Concerto.

Koussevitzky deserved to win. Composer Ravel had promised him the première to help celebrate the Boston Symphony's semi-centennial (TIME, Oct. 13, 1930). Ravel claimed then that he was "aiming less at profundity than at setting in relief the pianist's virtuosity." Just the same he could not get his Concerto finished last year. It took him two years to write it, working ten and twelve hours a day. When it was done, his contract with Koussevitzky was already broken. Conductor Stokowski was also a potent leader with a penchant for doing "first times." What could be more diplomatic than to have both conductors present the Concerto simultaneously?

Stokowski's performance and Koussevitzky's were typical. Stokowski's was brilliant, electric. Koussevitzky's had more elegance, more finesse. Ravel's music was equally characteristic. There was a gay, light beginning in which the piano took the lead while the orchestra shimmered all around it, a slow movement lengthily developed and embroidered, a quick finale discreetly syncopated. All of it was the glittering, impersonal kind of music that people have come to associate with the Ravel so notedly fastidious about his neckties, his pastries, his home-grown hot-house flowers. Bostonians liked the soloing of Pianist Jesus Maria Sanroma. Philadelphians were just as pleased with Pianist Sylvan Levin. In both cities the urbane Ravel has become so popular that his Concerto was accepted unquestioningly as a big event of the season.

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Symphony Concert

Beethoven, Brahms And Leave-Taking

TRANS.

Superlative Performances Of Contrasted Classics Gild The Farewell Rites

apr 30

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Obviously, neither of these anniversaries called for a week of music; and there can be little doubt that Dr. Serge Koussevitzky was well advised not to attempt to make an annual custom of an undertaking which is likely to be successful only when occasion demands it. Next spring, probably, another festival may be looked for, in celebration of the Brahms centenary.

The main series of 24 pairs of concerts, just ending, has brought forth the customary number of novelties. If these have not all proved epochal, nobody need be astonished. Conductors perform new music; they do not as a rule write it. They cannot be blamed, therefore, if a new masterpiece is not available for each program.

Of the novelties which Dr. Koussevitzky has disclosed this season, however, a reasonable proportion have seemed to be additions of some importance to the symphonic repertory. At least two of the works which appeared on a first hearing to possess value were penned—Europeans will be surprised to hear—by Americans. These were the "Symphonic Ode" of Mr. Aaron Copland and the Piano Concerto of Mr. Harold Morris. Another new American piece which received a great deal of publicity—Mr. George Gershwin's Second Rhapsody for orchestra with piano—did not impress the present chronicler as indispensable.

The same comment applies to some of the European works which were performed for the first time in public, such as the Dukelsky "Epitaph" or the Martelli "Concerto."

Some of the compositions which had their first American hearing in this series, on the other hand, held much of interest. Such were the Ravel Piano Concerto, and the Ninth Symphony of Mahler. Items of lesser concern in this class were the disappointing Stravinsky Violin Concerto and Toch's "Bunte" Suite.

The close of Dr. Koussevitzky's eighth year of dictatorship finds the orchestra a superb instrument, capable of amazing feats of execution. These qualities were displayed conspicuously in the final Friday afternoon concert, at which Beethoven's Eighth Symphony and the Brahms First made up the program.

The Beethoven was delectably etched, the Brahms nobly proclaimed. There were warm demonstrations, at the beginning and at the close of the Friday concert, for Dr. Koussevitzky, who shared the tribute with the orchestra.

It was a tribute well deserved by conductor and men. The present artistic stature of this orchestra, and its apparent material security, justify the traditional policy of the management in entrusting the organization to one conductor, who remains in active direction of a body of musicians of his own choosing and molding.—C. S. Monitor

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SUND

MAY 1 1932

PERFECT TONE FOR ORCHESTRAS.

"I was much intrigued by one instrument that was used in the Boston Symphony concert," said a man who came in from 'the sticks' to attend.

"It was stationed down front in the extreme right side of the stage, next to the harps, and it looked like something that had been manufactured at home. Its dull gray paint looked like a home-made job, too. There was so much to see that I didn't notice it until the player took his seat at it for the third number, the Ravel ballet suite. Then I became curious to learn what sort of sound might come out of it. But I didn't find out, for every time the player got busy, which was infrequently, it was when forked lightnings of sound were darting and the thunder of instrumentation bulging the Auditorium walls. So whether it gave out a squeak or a roar I shall never know. Doubtless, Dr. Koussevitzky and perhaps the neighboring harpists heard it, but I am certain no one else did, except perhaps the man who played it and who, I noted, 'doubled' as a violinist in the other numbers.

"It all goes to show how hard a great orchestra leader will struggle to get a perfect tone effect. Here was this this thing, which must have taken two men to move and taken up considerable space in a baggage car, imported from Boston merely to give a fe toots, or whatever they wer that blended all but indisti guishably with the ensemble.

"O yes, I learned next da hat the thing is a 'celesti nd that it is really a sort ttle organ." — Springfiel nion.

THIS CLIPPING FROM
TIME

MAY 2 1932

Ravel Race

The start was even. Conductor Serge Koussevitzky came out on Boston's Symphony Hall stage last week at precisely the same moment that Leopold Stokowski appeared on the Philadelphia Academy of Music stage. Koussevitzky's entrance was dignified, unflurried. Stokowski fairly flew from the wings. But then Stokowski had a longer first lap. He had the gloomy Fourth Symphony of Finnish Jan Sibelius to get through with, whereas Koussevitzky had only a trifling piece by Corsican Henri Martelli. Stokowski's pace was brisk but with odds so against him it was not surprising that Koussevitzky was ready first to start on the first U. S. performance of Maurice Ravel's new Piano Concerto.

Koussevitzky deserved to win. Composer Ravel had promised him the première to help celebrate the Boston Symphony's semi-centennial (TIME, Oct. 13, 1930). Ravel claimed then that he was "aiming less at profundity than at setting in relief the pianist's virtuosity." Just the same he could not get his Concerto finished last year. It took him two years to write it, working ten and twelve hours a day. When it was done, his contract with Koussevitzky was already broken. Conductor Stokowski was also a potent leader with a penchant for doing "first times." What could be more diplomatic than to have both conductors present the Concerto simultaneously?

Stokowski's performance and Koussevitzky's were typical. Stokowski's was brilliant, electric. Koussevitzky's had more elegance, more finesse. Ravel's music was equally characteristic. There was a gay, light beginning in which the piano took the lead while the orchestra shimmered all around it, a slow movement lengthily developed and embroidered, a quick finale discreetly syncopated. All of it was the glittering, impersonal kind of music that people have come to associate with the Ravel so notedly fastidious about his neckties, his pastries, his home-grown hot-house flowers. Bostonians liked the soloing of Pianist Jesus Maria Sanroma. Philadelphians were just as pleased with Pianist Sylvan Levin. In both cities the urbane Ravel has become so popular that his Concerto was accepted unquestioningly as a big event of the season.

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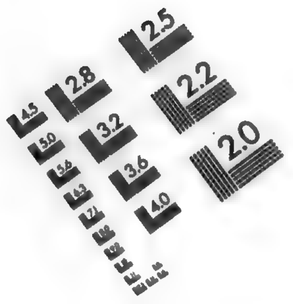
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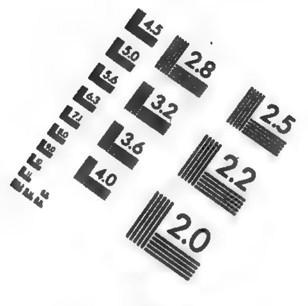
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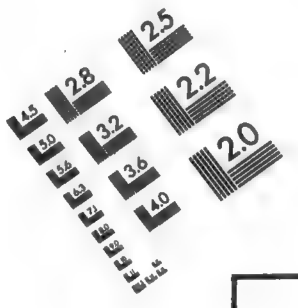
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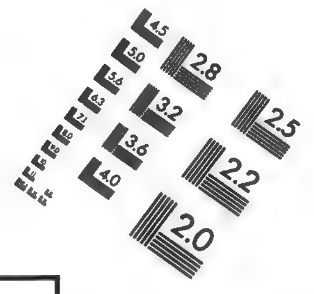
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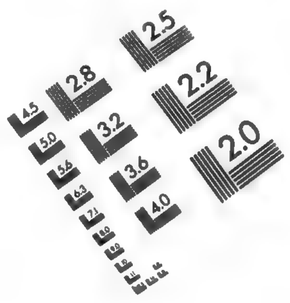
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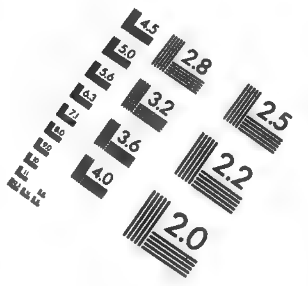
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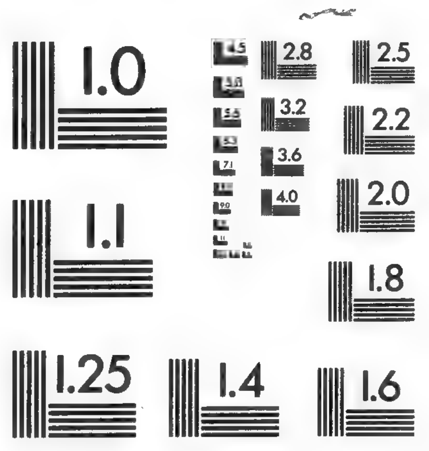
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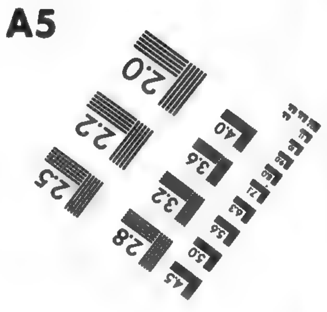
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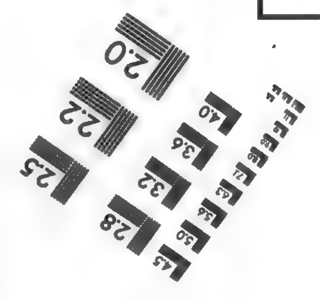
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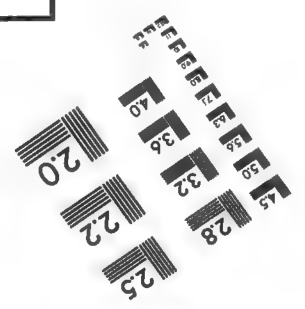
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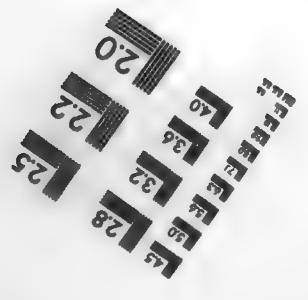
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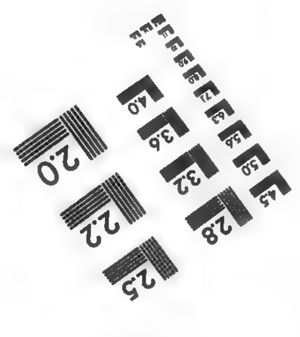
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Problem of Programs, Perils to Performance

To Close the Symphonic Year Give a Thought To the Balance of Koussevitzky's Repertory And To the Orchestral Prowess He Must Now Maintain

THE PROBLEM pressing hardest upon the ambitious conductor and the ambitious hearers of the Symphony Concerts is the problem of room upon the programs. Unless there is a festival afoot, like that for Bach last spring or for Brahms next spring, the twenty-four pairs of long-standing subscription concerts determine the range of the symphonic year. From them come almost all the pieces played on the supplementary Mondays or Tuesdays; while the additions, if any, are usually unimportant. In fact, however, Dr. Koussevitzky has only twenty-two programs at disposal; since the other two are filled by the guest-conductor and the guest-conductor-composer of each recurring January. For those twenty-two there is annual list of indispensables.

A just number of time-honored symphonies, overtures, concertos and miscellaneous pieces must have place. There must be room also for hallowed or generally accepted music from the elder generation. Debussy, Ravel, Strauss, Sibelius, even Stravinsky, are convenient examples. The public of Symphony Hall expects to hear new works by eminent composers. Sometimes they are handed directly to the orchestra, like the new Eighth Symphony of Sibelius announced for performance next season. Sometimes they spring upon the conductor out of the air, like Ravel's Piano-Concerto a few weeks ago. Somtimes dates are set for them long in advance, as with Stravinsky's Violin-Concerto last January. In any case, once accepted, they must be fitted into an appropriate program.

It is now the warrantable and established policy of trustees and conductor, it is also the just wish of their more open-minded public, to encourage new or neglected composers, each according to his deserts, by the performance of their music. Hence in the season now ended the Suite of Frid, the Suites of Toch, the Studies by Vogel, the Concerto of Martelli. Whether these "novelties" succeed or fail, whether the conductor's choice is justified or questionable, so much more of his twenty-two programs is filled. It is the particular policy of the present régime to encourage such composers if they happen also to be native or resident Americans. Hence, through the closing season, music of Mr. Copland, Mr. Morris, Mr. Sowerby, Mr. Gershwin. Again the program-space is lessened.

There are Bostonian composers customarily heard in old works or new—say Mr. Loeffler or Mr. Hill. There are composers whose lengthy and exacting symphonies may be played only at long intervals—Mahler's or Bruckner's for example. In October and again in April, Dr. Koussevitzky made room for each. There are outcropping centenaries to be marked, like Goethe's, last March, who deeply influenced music; like Haydn's, a few weeks later, for his quality and place as composer. Usually the rites fill a whole program. Along comes an unexpected and deserving guest, as Herr Toch, and half a concert is his allotment. Such eminent virtuosi as Mr. Busch or Miss Hess may not be ignored, or there is grumbling among subscribers and loss of prestige to the concerts. The end in death of a long and illustrious career, like d'Indy's, demands one or two memorial pieces. There are the virtuoso-numbers, the spécialités de la maison, in which the orchestra must from time to time be exhibited. The Second Suite from Ravel's ballet of "Daphne and Chloë" is typical instance at Symphony Hall.

So it goes through such a season as this of 1931-32. At intervals the conductor bethinks himself of the music he would gladly play. How long since that Brandenburg Concerto of Bach had place on a program? Or the eighteenth-century Symphony, even of Mozart or Haydn, that he chanced upon the other day as he fingered the library catalogue? He remembers semi-classic overtures to which he would return, that the orchestra could sound to perfection. In an unromantic time and fashion, there is still romantic nineteenth-century music that would bear re-hearing. Above all, he recalls the modern works played once, twice or three times to his own satisfaction and the general pleasure; then somehow fallen into neglect. Or the novel pieces that proved their worth at production; that he would establish by recurring performance in the active repertory.

Questionings and grumblings from his audiences echo into his ears. "Why does he not give us Stravinsky's 'Sacre' or 'Œdipus' again instead of the relatively minor 'Pulcinella'?" . . . "Will he never remember Debussy's 'Rondes de Printemps'?" . . "How long we had to wait for Strauss's 'Don Quixote'!" . . . "Has he quite forgotten Beethoven's choice little, gay little, Eighth Symphony?" And Schubert, and Schumann, and what not? In fact, the conductor grumbles at himself more than we grumble at him; would play twenty pieces where we ask for two; would re-assemble "novelty" after "novelty" that deserves familiarizing performance.

If only there were room upon programs under the conditions above set forth! As it is, the treasury of symphonic music is now far too full for those who would administer it amply and variously. Unless they are cribbed in routine or hidebound with prejudice, they chafe under constant self-denial. The burden of choice and distribution is upon every other ambitious and broad-minded conductor no less than upon Dr. Koussevitzky. He at least may congratulate himself upon the return of Wagner's "Siegfried Idyl," Chausson's Symphony, Franck's "Daughters of Æolus," d'Indy's "Istar," Loeffler's "Death of Tintagiles." Taylor's "Through the Looking Glass,"' in this ended musical year of 1931-32. For the first times Mozart's "Requiem" was sung at the Symphony Concerts; while within a year of production Stravinsky's "Symphony of Psalms" was repeated.

There is reason to cite these conditions not only because they expose the difficulties that beset Dr. Koussevitzky's program-making; but also because they bear witness to the open mind, the even hand, the endless consideration, with which he accomplishes a testing task. In New York, in other cities, those that speak with authority count him the most judicious, catholic and dependable program-maker in the American field. But here in Boston, where his programs—and changes of program—almost weekly praise him, he is reproached by Aunt Emily because she cannot abide the modernists; by Master Jack who fondly fancies that Beethoven and Wagner are old hat; by the Fuddy-Duddies who cannot remember how they first acquired their prejudice against Brahms or Bruckner or Mahler, but stick to it for all that. Mean while the content and exhilarated majority have come, under long habit, to take these Koussevitzkian programs as matter of course. Think back over twenty or thirty years of the Symphony Concerts. Within that time, were the programs ever maintained, season in and season out, at such a pitch or range and proportion, of diversity and vitality, as under Dr. Koussevitzky?

Another care, another obligation, incessantly pre-occupy the conductor. By common consent at home and abroad, he has restored the Boston Orchestra to the standards of performance that it practised, to the prestige that it enjoyed, at the zenith of Dr. Muck. In some respects he may even have bettered them. Such work, if progress seasonally rewards it, is immensely exhilarating—the prideful upbuilding, the nearer and nearer approach to the beckoning ideal. Now Dr. Koussevitzky must maintain the orchestra at that pitch—a task that demands unremitting vigilance, unrelaxing will, an integrity of spirit permitting no self-content and no self-deception.

These three years the orchestra has been a homogeneous body made in the conductor's image, reciprocal choir to choir, group to group, man to man. By close exaction upon every individual, by instant susceptibility to the whole effect he must now keep it such. The moment in which it ceases to be this unified and mutually sensitive body, the standard will decline, the prestige begin to wane. Often Dr. Koussevitzky returns to Mozart, to Strauss, to Ravel—three touchstones of orchestral performance. Perhaps by such tests he reassures himself of continuing homogeniety and sensibility.

The conductor and the orchestra excel in the vitalizing of the classics. The masterpieces of Beethoven—the "Eroica" or the Ninth Symphony, the Third "Leonore" Overture—sound from their hands and lips as great music; as great music, moreover, newly born into a hearing world. They fuse the romanticism and the introspection of Brahms, the rugged surface, the meditated procedures, the inner and poetizing warmths, into single and highly individualized impression. Not often for sonority's sake do they overdo him. Their Mozart is transparent and luminous, precise yet plastic, felicitous always. Again comes the illusion of a music new-born upon the waiting ear. Their phrasing and accent make the too songful Schubert bearable; clarify and set free the clumsy Schumann. The rich and glowing tonal textures of Strauss and Wagner, the iridescent and sparkling tonal textures of Debussy and Ravel are equally at their command. From them the modernists sound, each according to his kind and purpose; yet keep the semblance of a new and sharp-set musical speech, of a restless and adventuring musical time.

No orchestra within memory ranges so widely—and so equally; is susceptible and projecting master of so many styles. Even the chameleon-like Stravinsky cannot evade it. The price of such achievement, as has been intimated, is tireless vigilance, inexhaustible ambition, undeviating integrity. Dr. Koussevitzky still pays it, willingly, whole-mindedly, whole-heartedly. More and more he masters—even with Chaikovsky—his own exuberances of zeal. There were concerts, last autumn, last winter, this spring, in which the beauty and the power of the performance—whatever the program in itself—were incomparable upon Bostonian ears; when music strode the listening earth; was clothed in splendor; throbbed with vital and irresistible force.

At the end of these eight years under Dr. Koussevitzky, the Symphony Concerts, and the two supplementary series, have waxed again into an aristocratic institution. They are intrinsically such, though temporary circumstance or ill-judged experiment may occasionally overcloud or diminish them. They are frequented and maintained by an élite, numerically small, widely separated in possessions, in social station, in ways and interests of life. Yet bound together at Symphony Hall by a common pleasure in the best possible performance of the best available music, without condescension or relaxation; by a common zeal, and often a common sacrifice, for such standards and continuance. In America or for that matter almost anywhere else, there is no more egregious nonsense and futility than to prattle about the popularizing of symphonic music, to see in editorial vision the Boston Symphony Orchestra playing, say, in the Boston Garden while a vast radio mob flocks to hear.

Symphonic music can never be popularized amongst us Americans because in no America that we know, or are likely to know, is it within the understanding and the interest of the rank and file. A few examples and a few individuals aside, it gives them no pleasure, not because they are unaccustomed to it, but because they are alien from it. The whole cast of their minds, the whole caurse of their lives, are at odds with the standards by which it must be chosen and performed. Symphonic music, intrinsically and in performance, must remain the pleasure and preoccupation of the few—perhaps no more than ten thousand in any populous city. (In such a cosmopolis as New York the number is set no higher.)

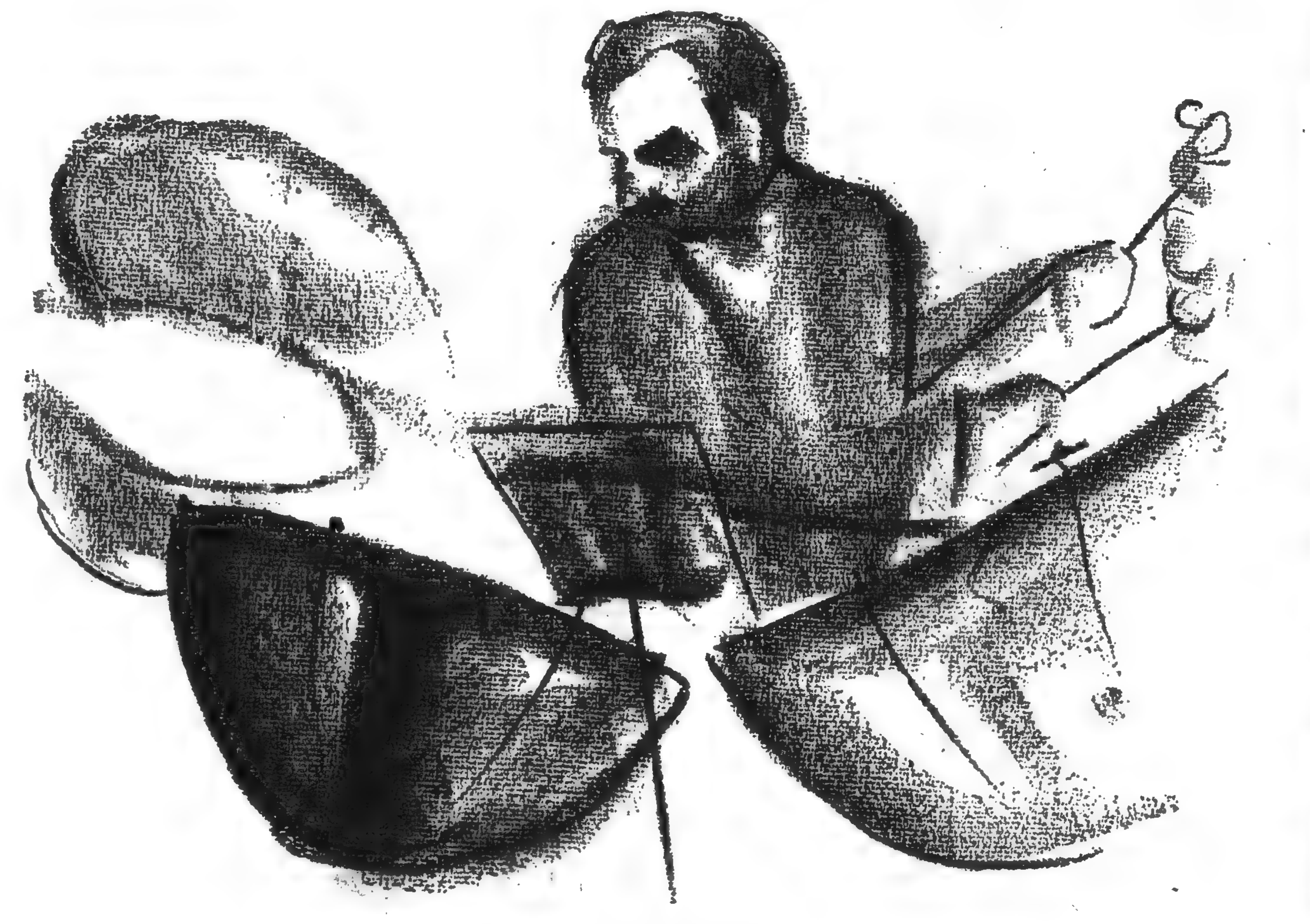
But those few can pour $60,000 as guarantee fund into the treasury of Symphony Hall in a year of general economies; contribute as well to endowment funds; renew subscriptions as though no apprehension sat on their shoulders. They can also count the Symphony Orchestra one of Boston's choicest possessions and set Dr. Koussevitzky, with Nikisch and Muck, in the first rank of its conductors. . . . Why not blurt out the truth now and again? The America in which we shall all be reduced to a common denominator of the lower pleasures is a delusion of the base.

H. T. P.

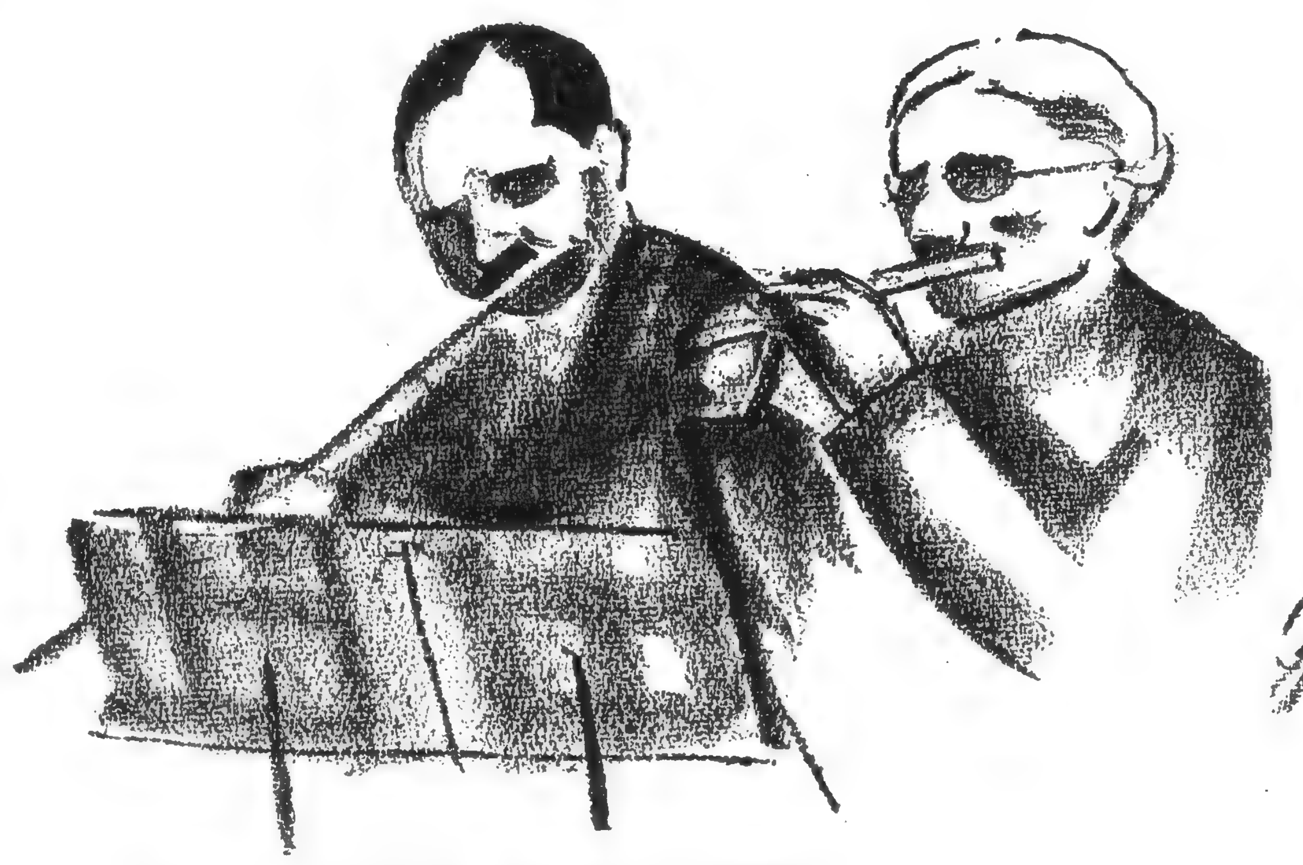
Art, Nature, Music

When the Symphony Concerts Run Full Tide

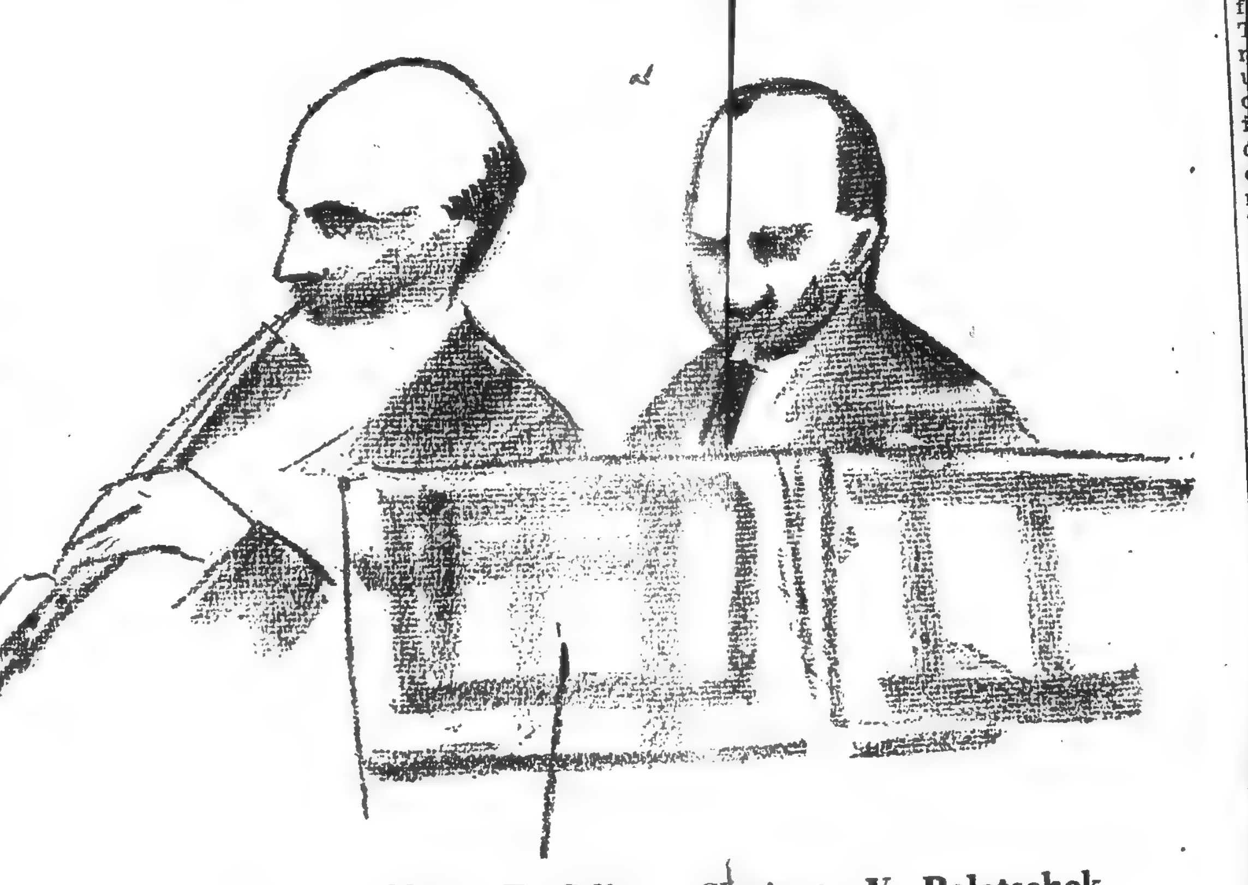
The Sketches by Emma Bourne



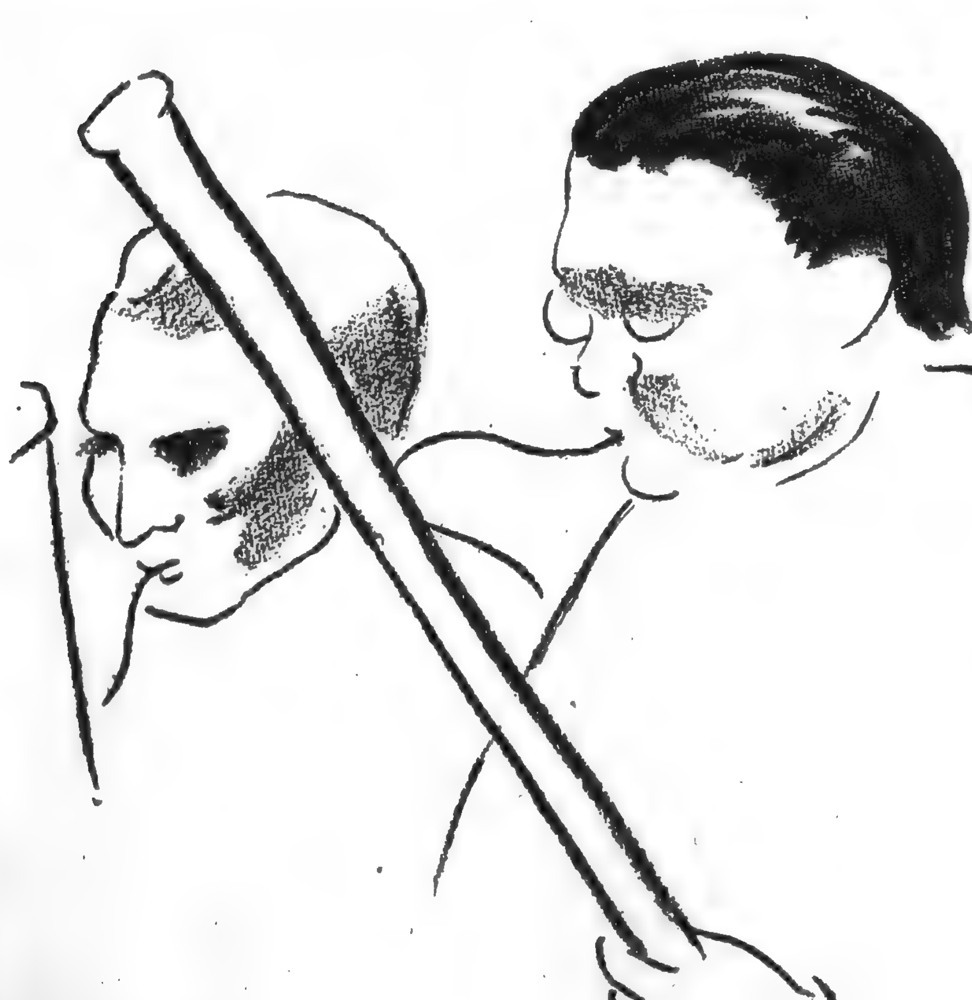
Timpani: A. Ritter



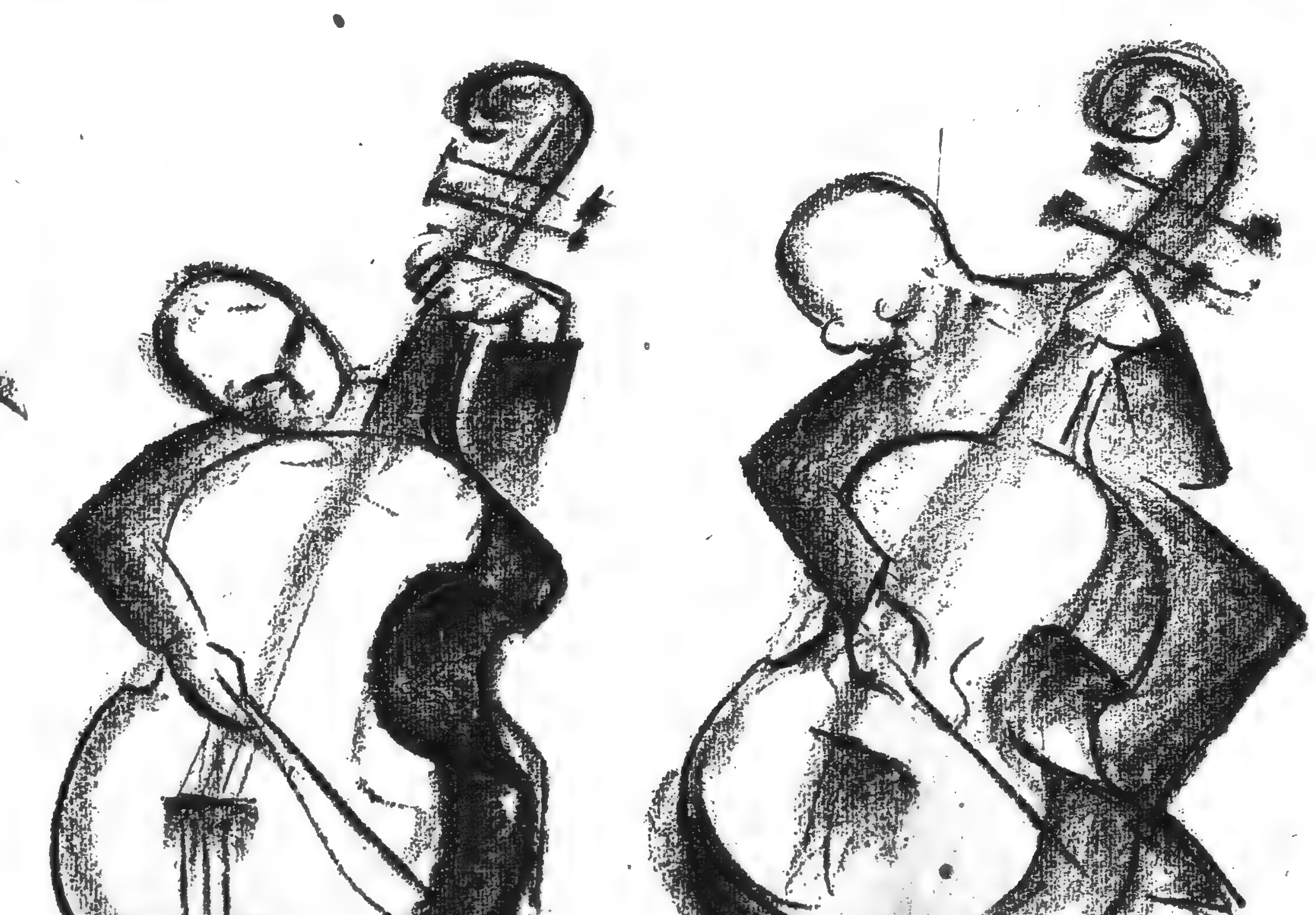
Flute: G. Laurent. Piccolo: A. Battles



Oboe: F. Gillet. Clarinet: V. Polatschek



Bassoons: E. Panenka; A. Laus



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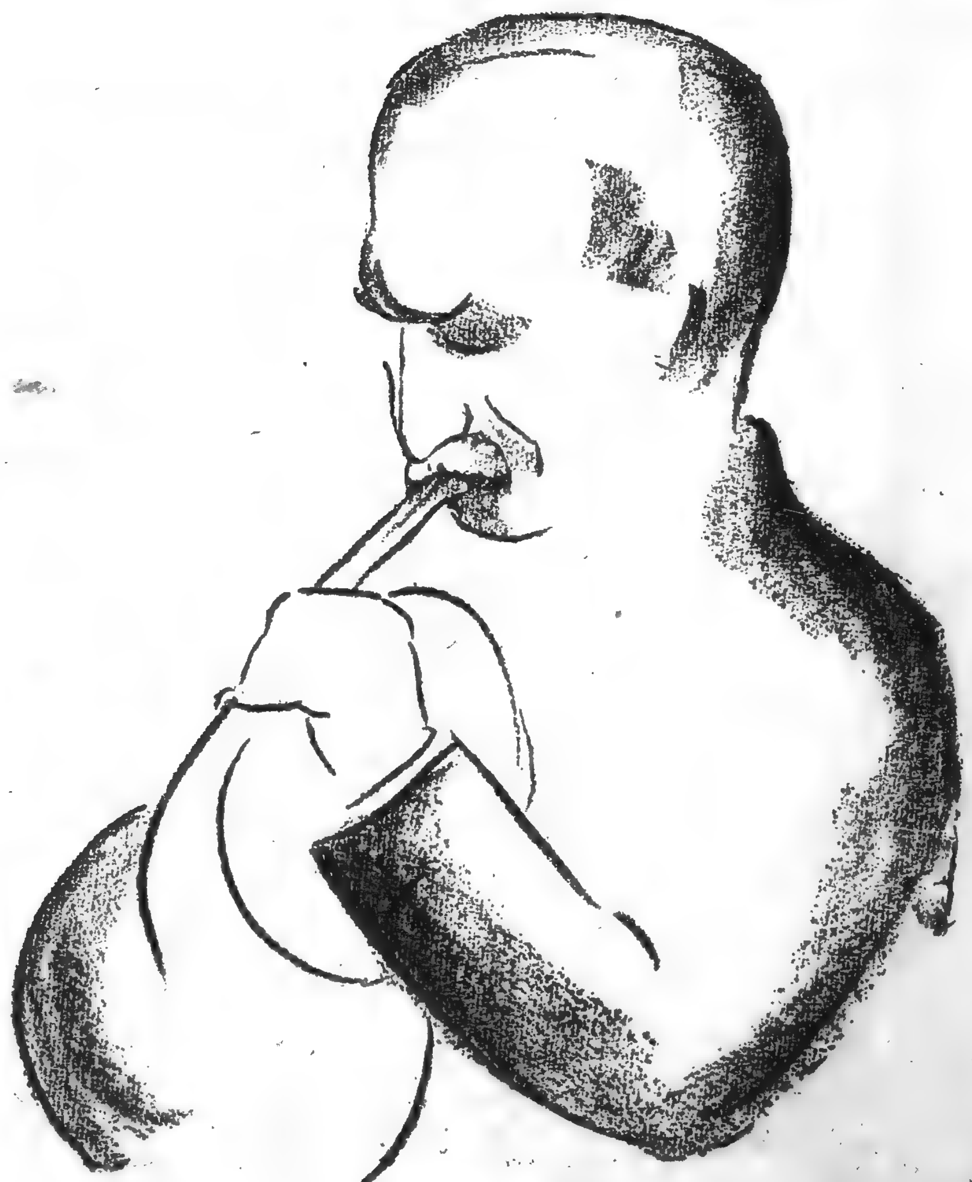

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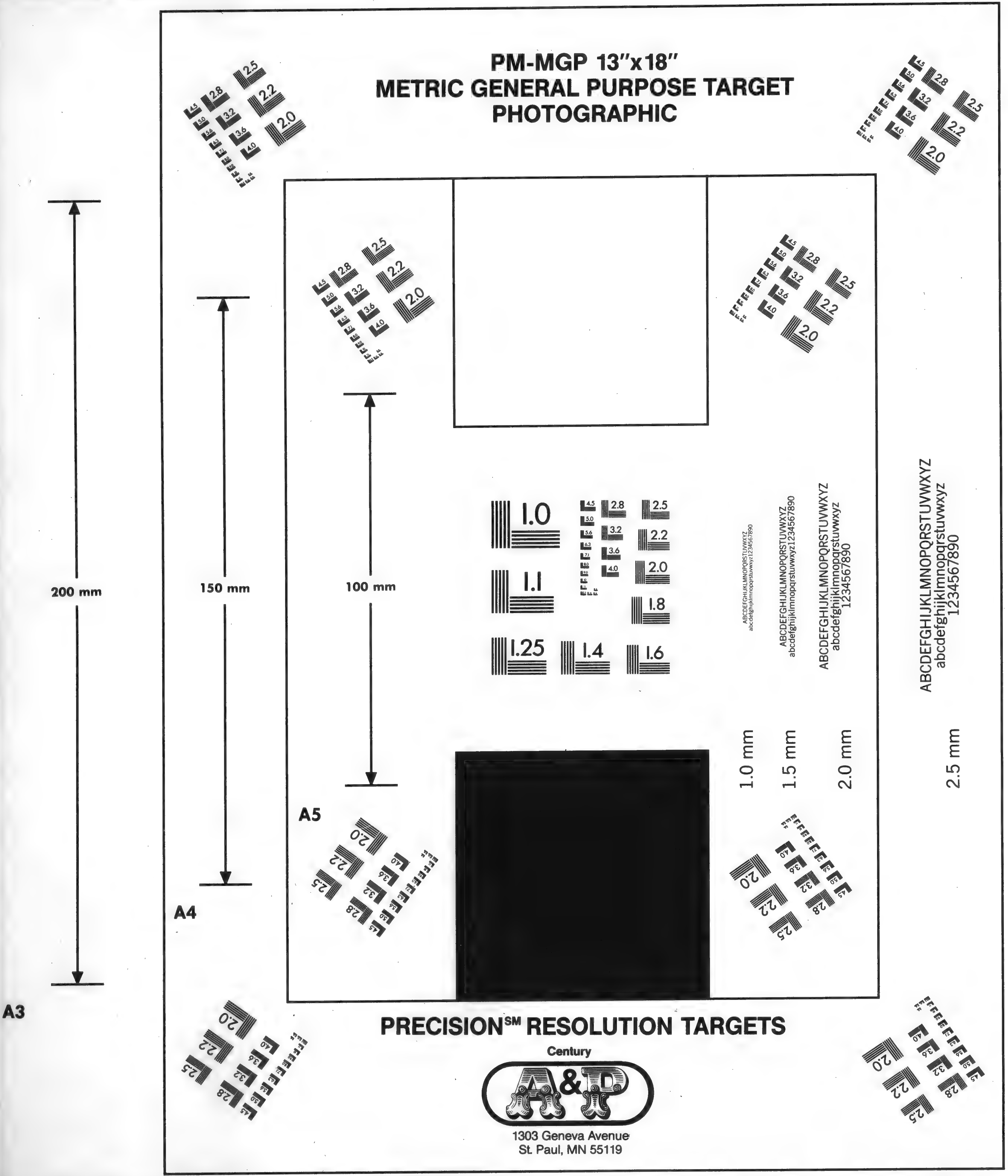

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There is reason to cite these conditions not only because they expose the difficulties that beset Dr. Koussevitzky's program-making; but also because they bear witness to the open mind, the even hand, the endless consideration, with which he accomplishes a testing task. In New York, in other cities, those that speak with authority count him the most judicious, catholic and dependable program-maker in the American field. But here in Boston, where his programs—and changes of program—almost weekly praise him, he is reproached by Aunt Emily because she cannot abide the modernists; by Master Jack who fondly fancies that Beethoven and Wagner are old hat; by the Fuddy-Duddies who cannot remember how they first acquired their prejudice against Brahms or Bruckner or Mahler, but stick to it for all that. Mean while the content and exhilarated majority have come, under long habit, to take these Koussevitzkian programs as matter of course. Think back over twenty or thirty years of the Symphony Concerts. Within that time, were the programs ever maintained, season in and season out, at such a pitch or range and proportion, of diversity and vitality, as under Dr. Koussevitzky?

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These three years the orchestra has been a homogeneous body made in the conductor's image, reciprocal choir to choir, group to group, man to man. By close exaction upon every individual, by instant susceptibility to the whole effect he must now keep it such. The moment in which it ceases to be this unified and mutually sensitive body, the standard will decline, the prestige begin to wane. Often Dr. Koussevitzky returns to Mozart, to Strauss, to Ravel—three touchstones of orchestral performance. Perhaps by such tests he reassures himself of continuing homogeniety and sensibility.

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No orchestra within memory ranges so widely—and so equally; is susceptible and projecting master of so many styles. Even the chameleon-like Stravinsky cannot evade it. The price of such achievement, as has been intimated, is tireless vigilance, inexhaustible ambition, undeviating integrity. Dr. Koussevitzky still pays it, willingly, whole-mindedly, whole-heartedly. More and more he masters—even with Chaikovsky—his own exuberances of zeal. There were concerts, last autumn, last winter, this spring, in which the beauty and the power of the performance—whatever the program in itself—were incomparable upon Bostonian ears; when music strode the listening earth; was clothed in splendor; throbbed with vital and irresistible force.

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H. T. P.

Art, Nature, Music

When the Symphony Concerts Run Full Tide

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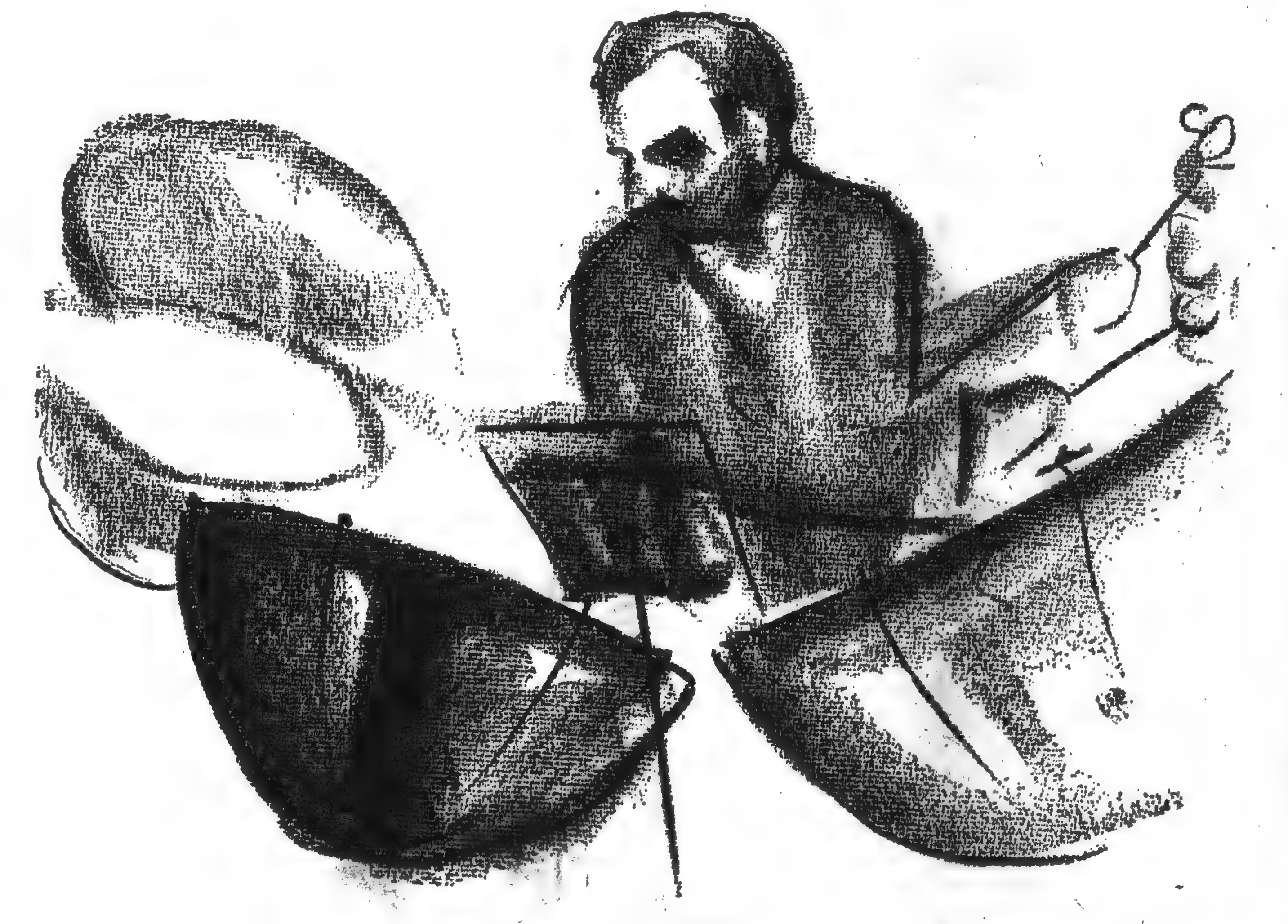

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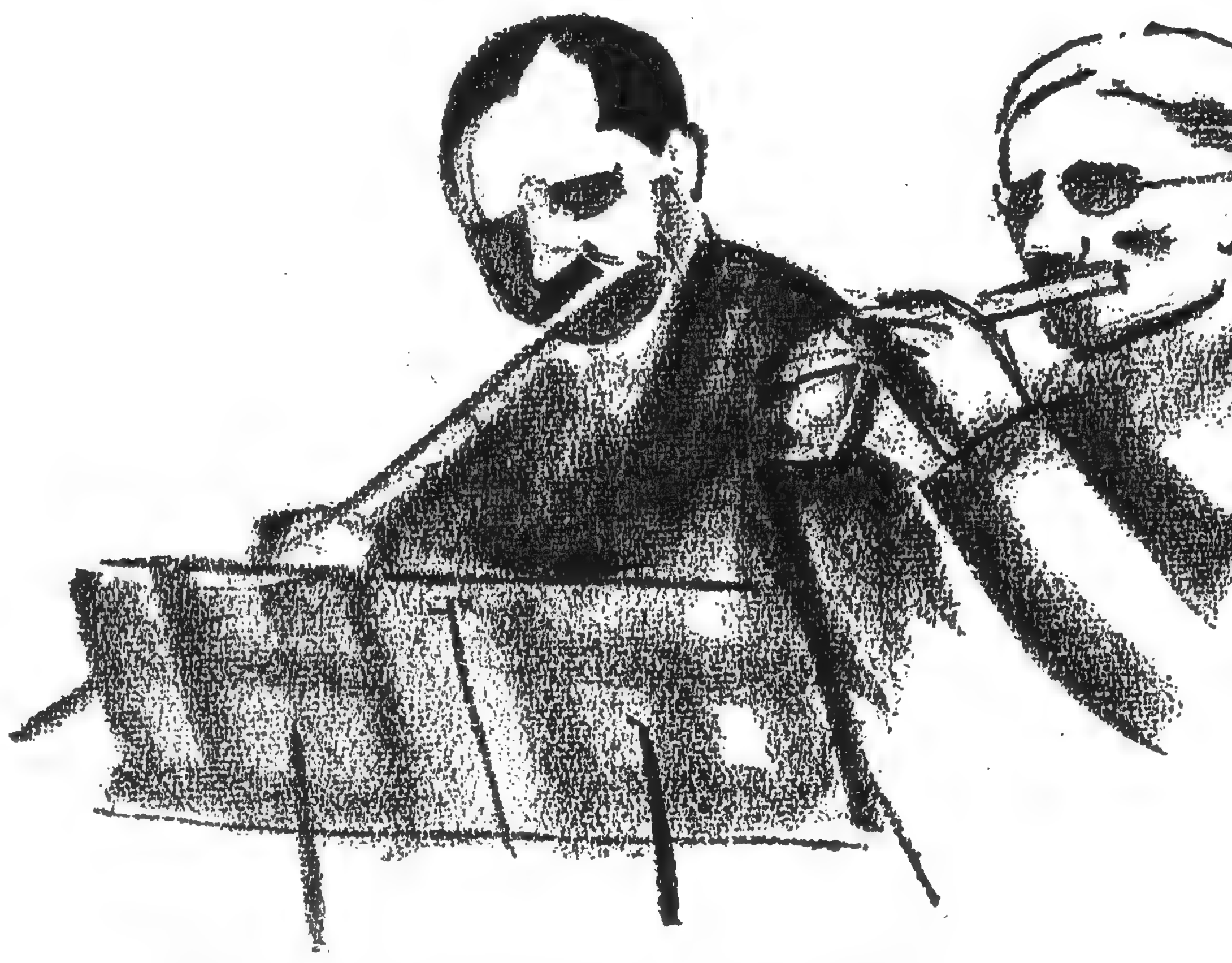

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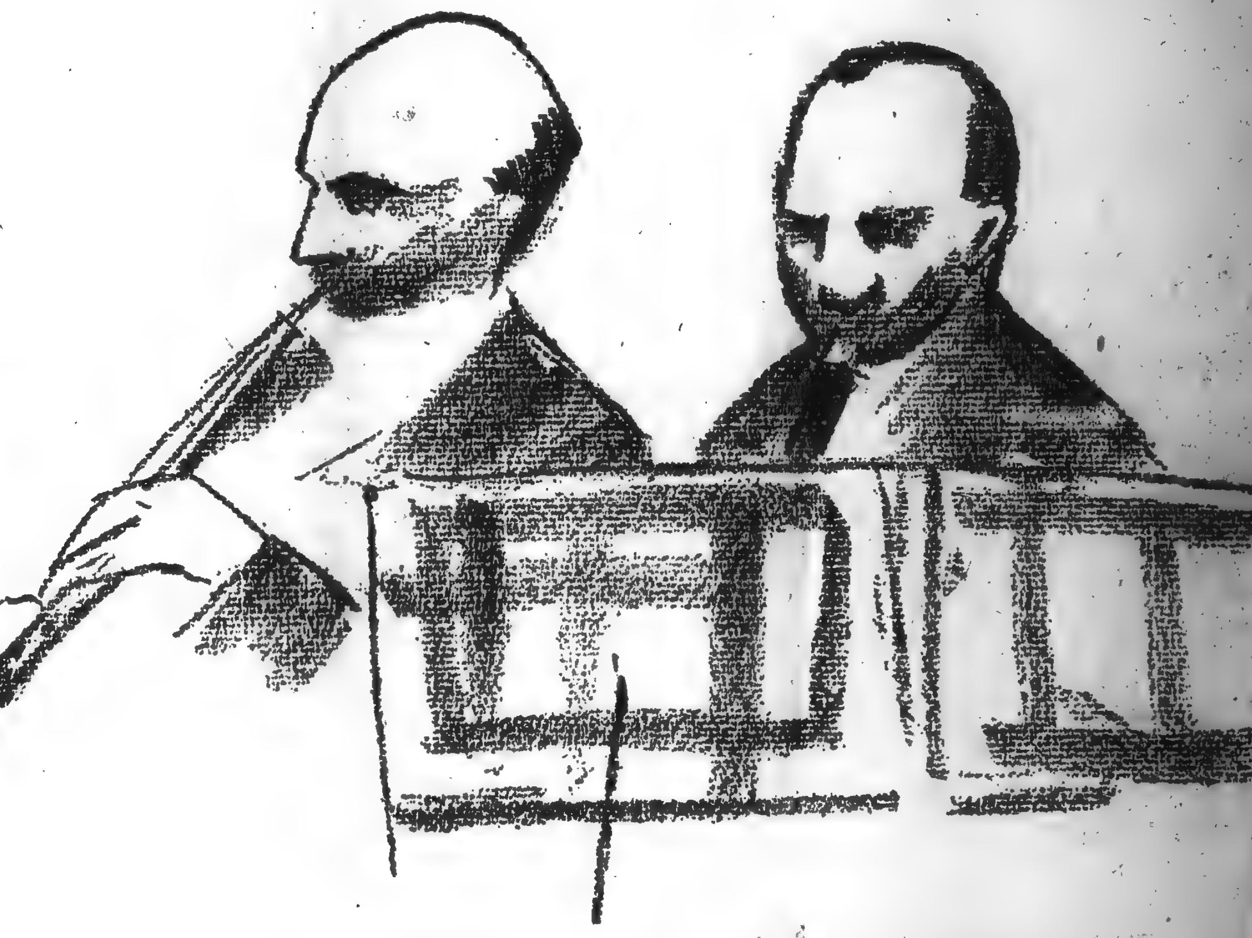
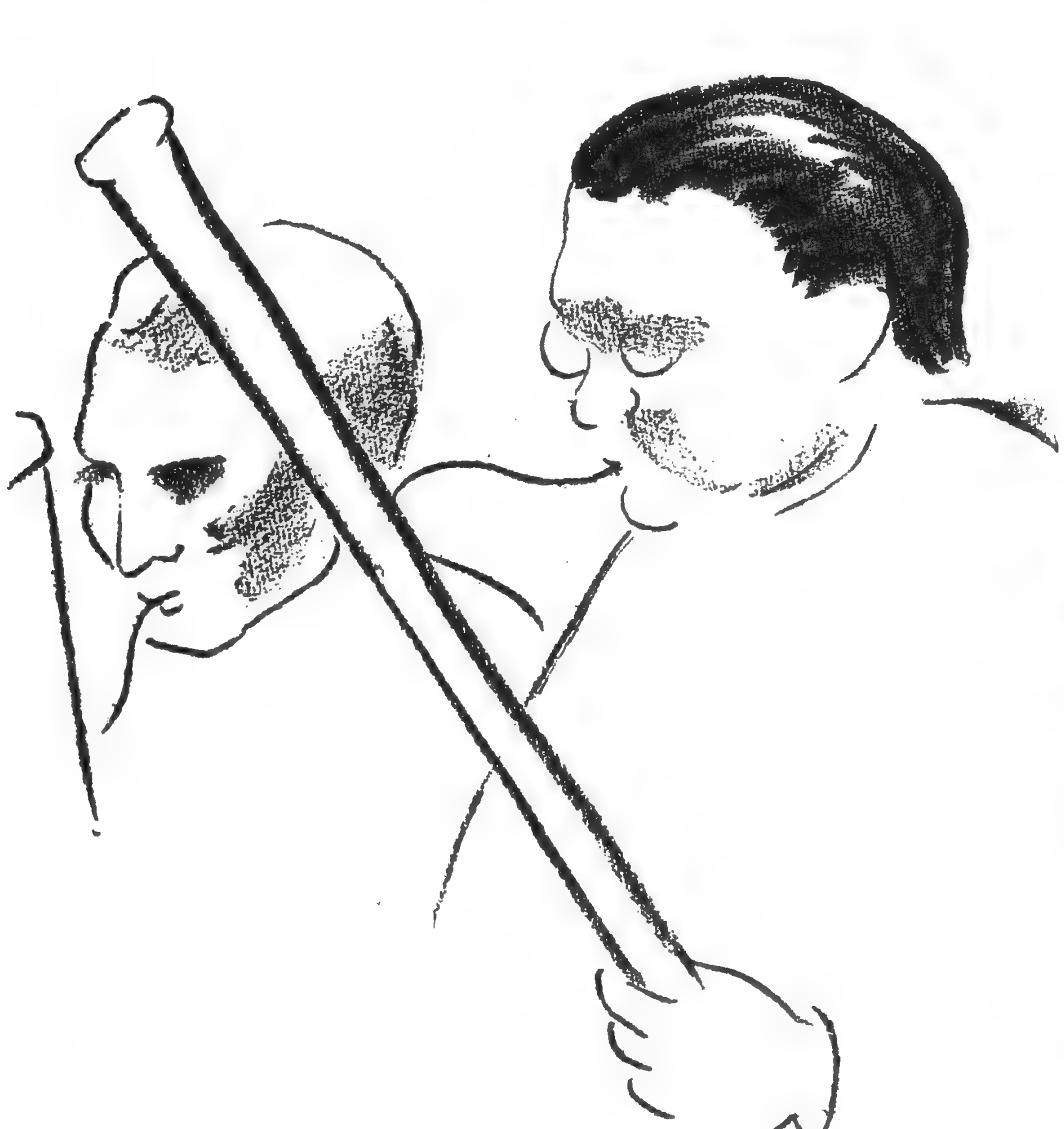


Oboe: F. Gillet. Clarinet: V. Polatschek



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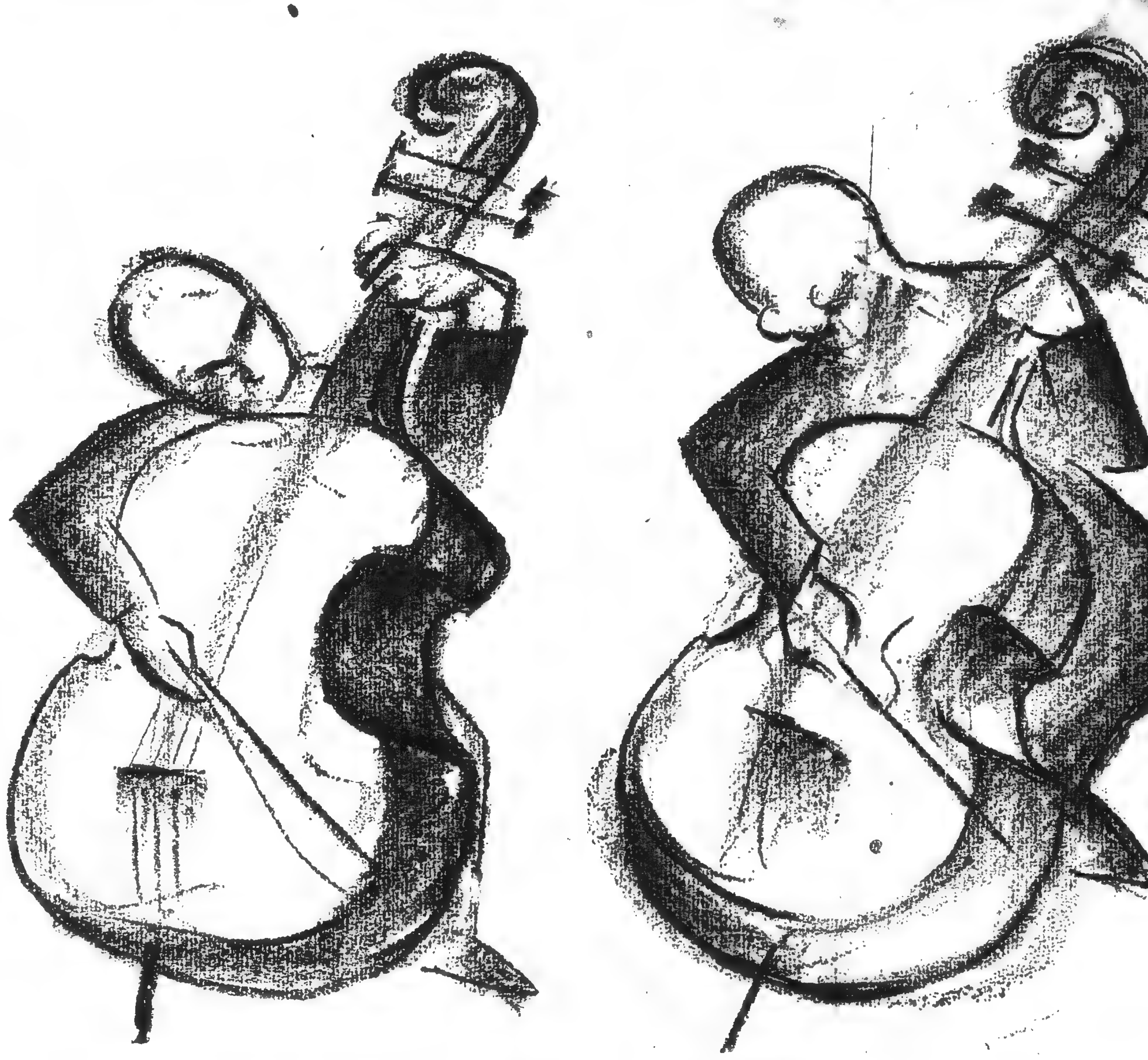

Foundation Stones: Two Basses

Horn:

Problem of Programs, Perils to Performance

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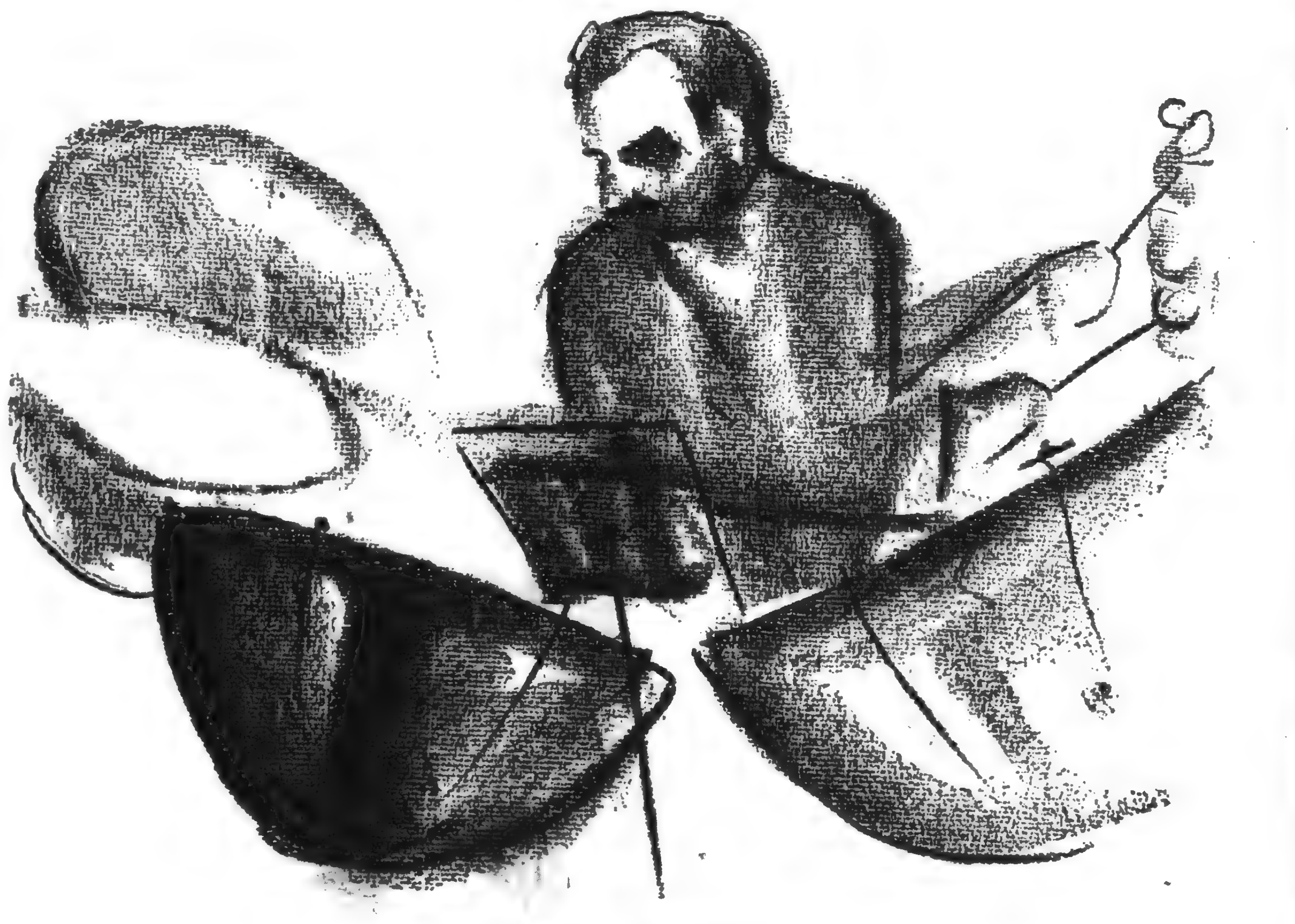

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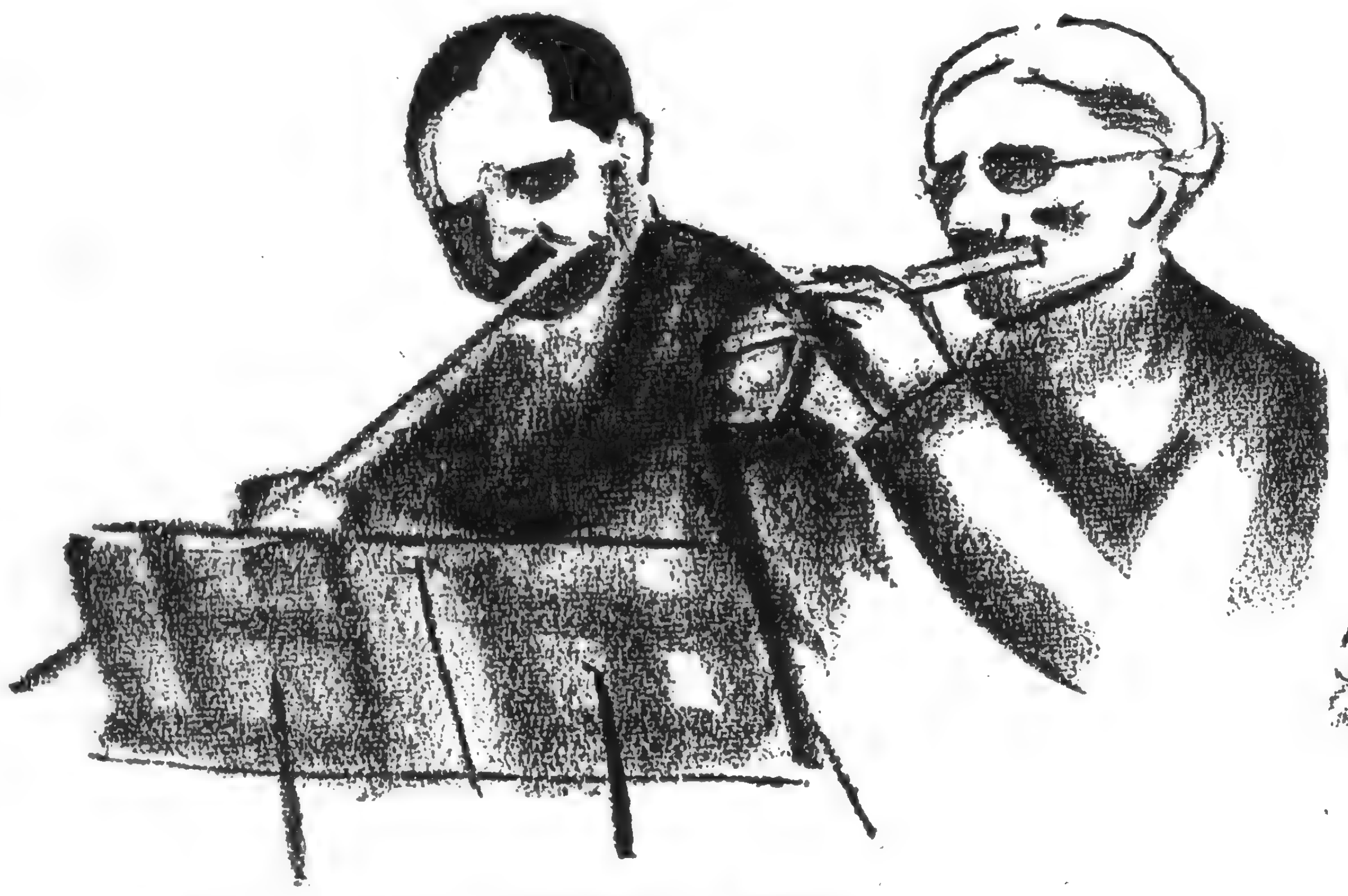

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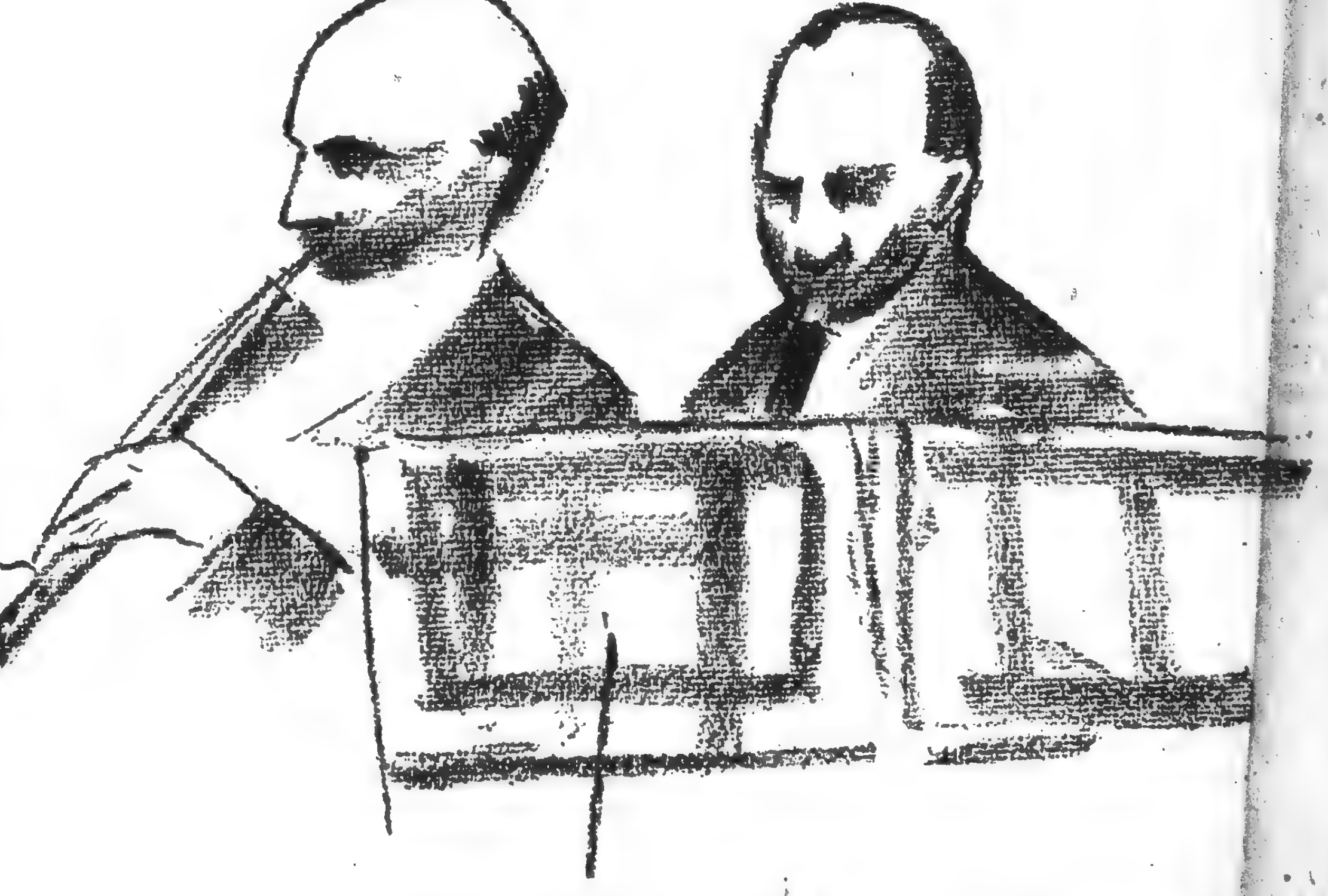

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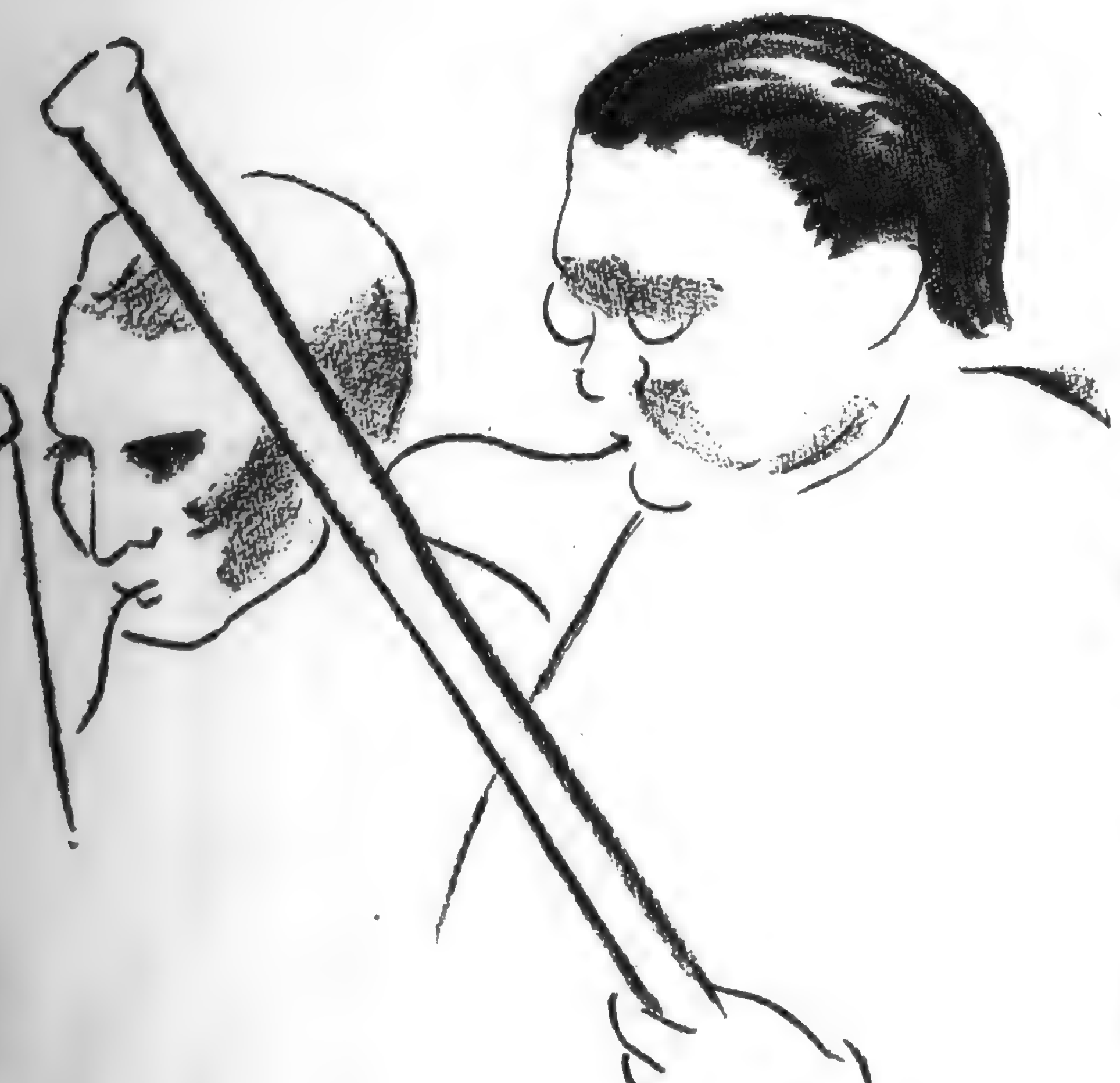

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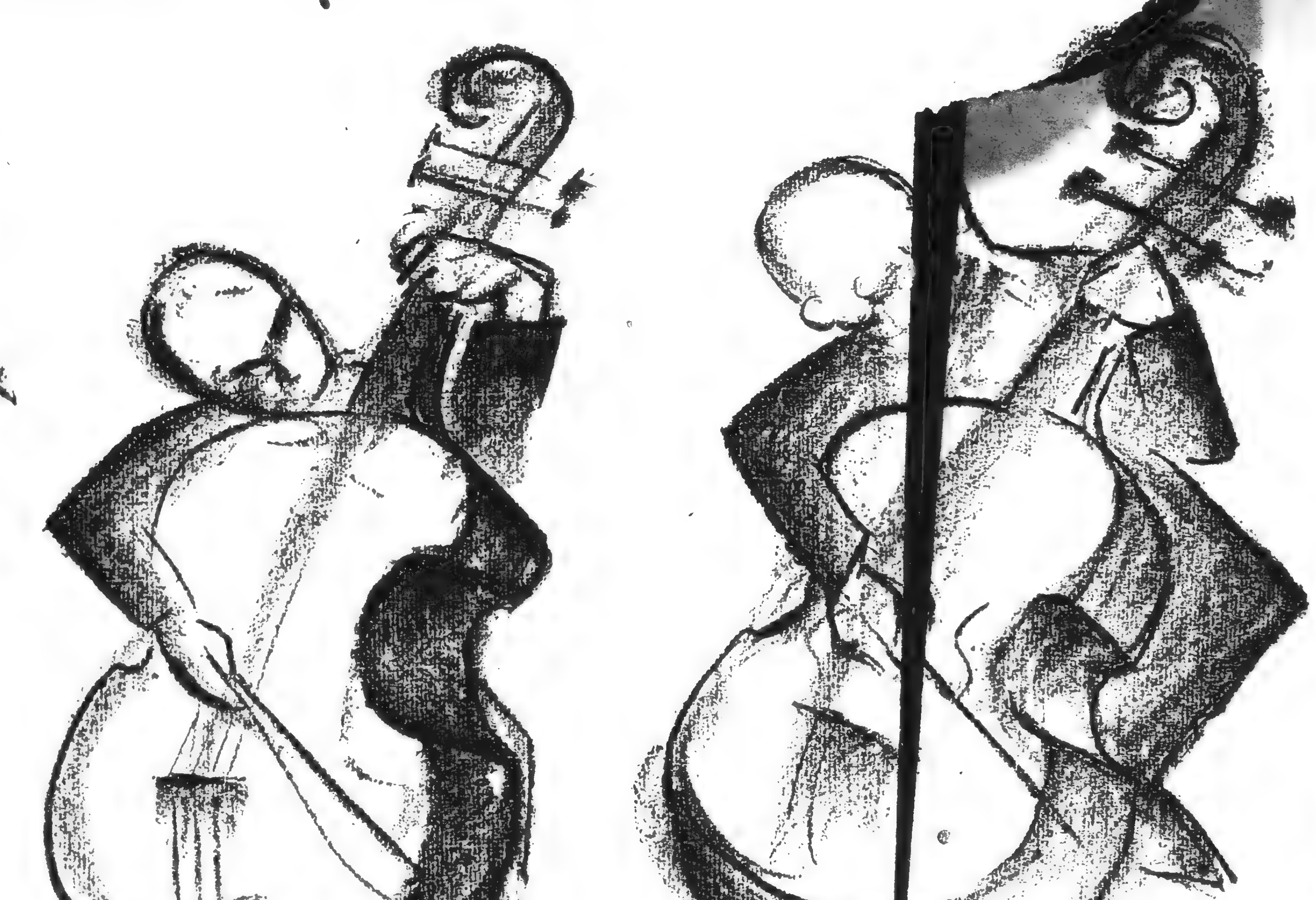

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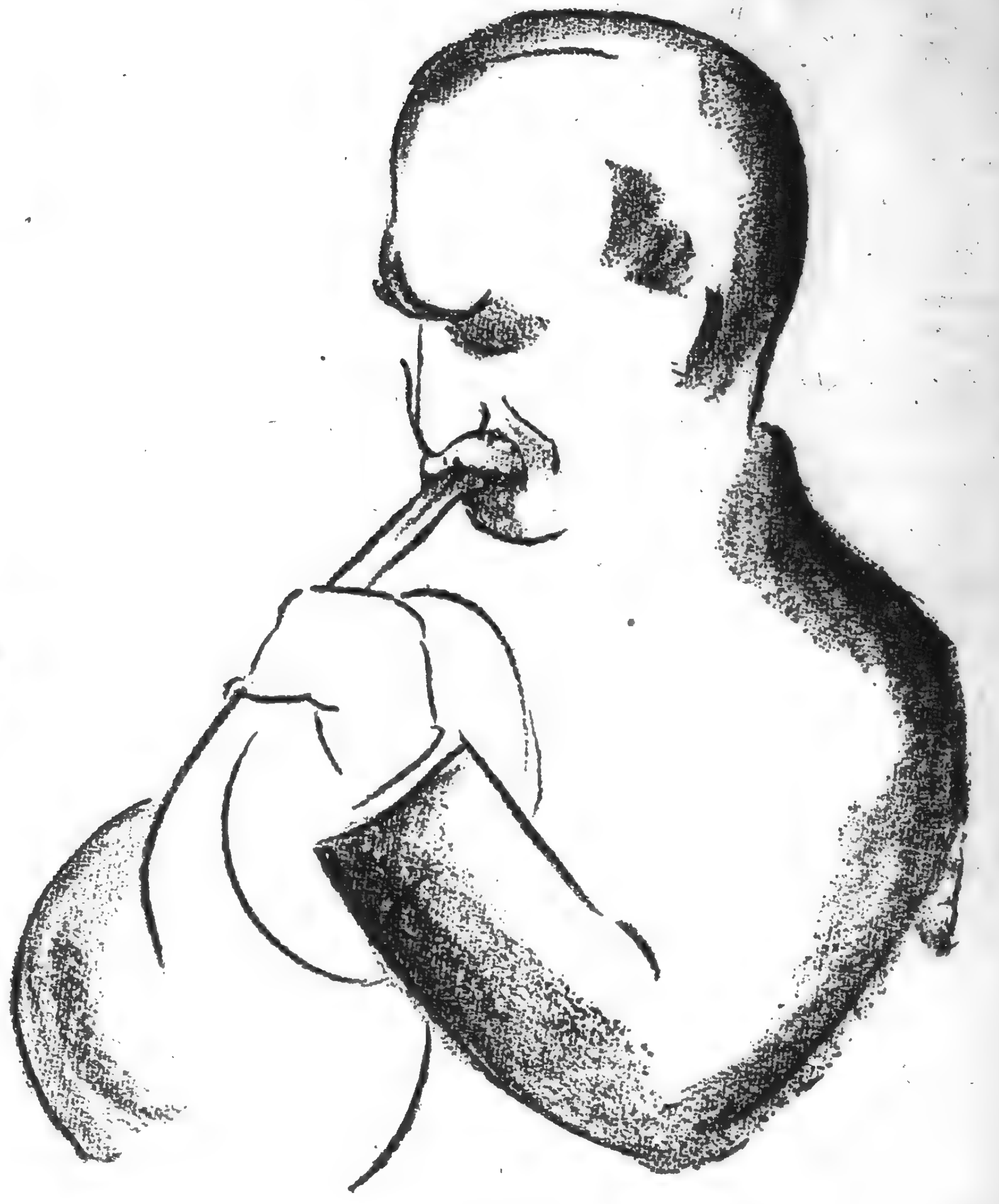

Horn: H. Lorbeer

THIS CLIPPING FROM
BROOKLYN EAGLE

APR 17 1932

Koussewitsky's Programs

By EDWARD CUSHING

Reasons for Concluding That the Season's Most Interesting Series of Concerts Was That Given by the Boston Symphony Orchestra

WITH performances of Liszt's "A Faust Symphony" at the Academy of Music, Brooklyn, and Carnegie Hall, Manhattan, Mr. Koussewitsky and the Boston Orchestra recently concluded the most interesting series of concerts heard in New York this season. Not the most brilliant, necessarily, nor the most rewarding, but indisputably the most interesting. We have often thought that if circumstance permitted us to hear no more than one series of orchestral concerts in a season we should choose those, 15 in number, given here each Fall and Winter by the Bostonians and their distinguished leader. We should, of course, be sacrificing a great deal, and sacrificing it unwillingly, to say the least: Mr. Toscanini's concerts, and Mr. Stokowski's. But if sacrifice were obligatory, this is the way we should choose to make it, for it is our notion that one attends concerts first of all for the sake of the music performed at them and that other considerations—the virtuosity of orchestras, the celebrity of their conductors—should be secondary to this.

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Koussewitsky's Programs

Now, there can be no question of the fact that, taken as a series, the 15 programs performed under Mr. Koussewitsky's direction in Brooklyn and Manhattan during the last season have been more interesting than those of other orchestras, similarly considered. In arranging his programs, a conductor must naturally proceed on the theory that his audience is entirely dependent upon him for its musical experience and must do his best to make that experience as comprehensive, enlightening and significant as he can. Mr. Koussewitsky's programs could not, in this respect, have been better planned. There is no reason for reprinting all 15 of them to prove the point. To indicate the manner in which Mr. Koussewitsky covered the ground from Bach to Gershwin, we need only remind the reader of his performances of symphonies by Haydn, Beethoven, Brahms, Liszt, Tschaikowsky, Sibelius (the Second and Fourth), Mahler (the Ninth) and Strauss ("Ein Heldenleben"), of music by Corelli, Handel, C. P. E. Bach, Wagner, Rimsky-Korsakow, Scriabin, Debussy, Ravel, Prokofiew and Strawinsky—and of the fact that, with few exceptions, he chose the most significant work or works of each of these composers for presentation.

Few conductors, we may feel sure, would disclose a taste similarly catholic or equally sound in arranging their programs if they were limited to the number that Mr. Koussewitsky annually conducts in this city. Few conductors, for that matter, giving twice as many concerts within the same period, could be counted on to include symphonies by Sibelius and Mahler, or such a work as Liszt's "Faust Symphony," among their offerings, though it is obvious that an acquaintance with these masterpieces (for they are that) is essential to the development of an audience's musical background, to the rounding out of its musical experience. It is possible, of course, to point to the omissions in Mr. Koussewitsky's repertory: Mozart is not represented in it, nor Schubert, nor half a dozen other classic and modern masters. But 15 programs are too few in which to achieve a complete survey of the musical literature of three centuries, and it must also be borne in mind that Mr. Koussewitsky's 15 concerts are addressed not to one, but the three audiences, inevitably involving a certain amount of duplication in the programs arranged for them. (Thus, for example, the Mahler Ninth, Sibelius Second and Liszt "Faust" symphonies were each performed twice at Boston Orchestra concerts given in New York this season.)

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A Record for Eight Seasons

Reflecting on the excellence of Mr. Koussewitsky's programs and upon the unusually interesting character of the novelties that they have included during the season past (the Mahler Ninth Symphony, Copland's Symphonic Ode, Gershwin's Second Rhapsody, the Morris Piano Concerto, pieces by Frid and Toch and Hindemith), we have gone to the trouble of compiling a complete list of works which Mr. Koussewitsky has introduced to New York during the eight years of his connection with the Boston Orchestra. It seems to us unusually revealing, and in the belief that the reader will find it equally so, we reprint it here without omissions:

Bach-Schoenberg: Prelude and Fugue in E-flat minor.
Bax: Symphony in E minor, No. 2.
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Copland: Jazz Concerto for piano and orchestra. "Music for the Theater." Symphonic Ode.
Eichheim: A Chinese Legend.
De Falla: Concerto for harpsichord and chamber orchestra.
Frid: Suite, for orchestra.
Frederick the Great: Symphony in D.
Galliard-Steinberg: Sonata in G, arr. for orchestra.
Gershwin: Second Rhapsody, for piano and orchestra.
Gilbert: Symphonic Piece.
Gruenberg: "The Enchanted Isle," symphonic poem. Jazz Suite, for orchestra.
Hill: Symphony in C. Symphony in B-flat. "Lilacs," poem for orchestra.
Hindemith: Concerto for orchestra. Konzertmusik, for orchestra.
Honegger: Symphony.
Ibert: "Escales," suite for orchestra.
Lazar: Music for orchestra.
Mahler: Ninth Symphony.
Malipiero: Suite, "La Cimarosiana."
Martinu: "La Bagarre," piece for orchestra.
Morris: Concerto for piano and orchestra.
Moussorgsky-Ravel: "Pictures at an Exposition."
Nabokov: Lyric Symphony.
Pick-Mangiagalli: Prelude and Fugue.
Prokofiew: Suite from "The Love of Three Oranges." Cantata, "Sept, ils sont sept " Scythian Suite. Piano Concerto No. 2.
Purcell-Wood: Trumpet Voluntary.
Rachmaninoff-Respighi: Etudes Tableaux, arr. for orchestra.
Respighi: "Ventrate de Chiesa," suite.
Riegel: Symphony.
Roussel: Suite in F, for orchestra. Suite from "Padmavti." Symphony in G, op. 42.
Sibelius: Sixth Symphony. Seventh Symphony.
Strawinsky: "Oedipus Rex." opera oratorio. Symphonie de Psaumes, for chorus and orchestra. "Apollon Musagete," ballet. Capriccio, for piano and orchestra.
Tailleferre: "Jeux de Plein Air," for orchestra.
Tansman: Second Piano Concerto.
Tcherepnine: Eight Miniatures, for orchestra.
Toch: Piano Concerto. "Bunte," Suite.
Vaughan-Williams: A Norfolk Rhapsody, for orchestra.
Walton: Overture, "Portsmouth Point." Sinfonia Concertante.

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Enterprise And Judgment

The broad range of Mr. Koussewitsky's taste, or at least of his tolerance, is indicated by this list, which may also be interpreted as evidence that he has not shirked a conductor's primary obligation, that of extending our musical horizons by the performance of new works representing comprehensively contemporary developments in the art. Furthermore, the list includes at least 15 works which, since their introduction to us at concerts of the Boston Symphony, have become staples of the modern orchestral repertory. This is a good record for any conductor, a tribute to his judgment as well as to his enterprise, but we are even more impressed, in reading the list, by the realization that of the 56 works comprising it, not more than 16 involved a total waste of the conductor's, the orchestra's or the audience's time. Mr. Koussewitsky is good at picking winners, but even when he fails to do so (and the failure must often be deliberate), his selection of novelties is almost invariably justified by the necessity of acquainting us with this or that phase of contemporary musical thought in this country and abroad.

New York to Hear

Koussewitsky's Programs

By EDWARD CUSHING

Reasons for Concluding That the Season's Most Interesting Series of Concerts Was That Given by the Boston Symphony Orchestra

Brooklyn Eagle Ap17

WITH performances of Liszt's "A Faust Symphony" at the Academy of Music, Brooklyn, and Carnegie Hall, Manhattan, Mr. Koussewitsky and the Boston Orchestra recently concluded the most interesting series of concerts heard in New York this season. Not the most brilliant, necessarily, nor the most rewarding, but indisputably the most interesting. We have often thought that if circumstance permitted us to hear no more than one series of orchestral concerts in a season we should choose those, 15 in number, given here each Fall and Winter by the Bostonians and their distinguished leader. We should, of course, be sacrificing a great deal, and sacrificing it unwillingly, to say the least: Mr. Toscanini's concerts, and Mr. Stokowski's. But if sacrifice were obligatory, this is the way we should choose to make it, for it is our notion that one attends concerts first of all for the sake of the music performed at them and that other considerations—the virtuosity of orchestras, the celebrity of their conductors—should be secondary to this.

* * *

Koussewitsky's Programs

Now, there can be no question of the fact that, taken as a series, the 15 programs performed under Mr. Koussewitsky's direction in Brooklyn and Manhattan during the last season have been more interesting than those of other orchestras, similarly considered. In arranging his programs, a conductor must naturally proceed on the theory that his audience is entirely dependent upon him for its musical experience and must do his best to make that experience as comprehensive, enlightening and significant as he can. Mr. Koussewitsky's programs could not, in this respect, have been better planned. There is no reason for reprinting all 15 of them to prove the point. To indicate the manner in which Mr. Koussewitsky covered the ground from Bach to Gershwin, we need only remind the reader of his performances of symphonies by Haydn, Beethoven, Brahms, Liszt, Tschaikowsky, Sibelius (the Second and Fourth), Mahler (the Ninth) and Strauss ("Ein Heldenleben"), of music by Corelli, Handel, C. P. E. Bach, Wagner, Rimsky-Korsakow, Scriabin, Debussy, Ravel, Prokofiew and Strawinsky—and of the fact that, with few exceptions, he chose the most significant work or works of each of these composers for presentation.

Few conductors, we may feel sure, would disclose a taste similarly catholic or equally sound in arranging their programs if they were limited to the number that Mr. Koussewitsky annually conducts in this city. Few conductors, for that matter, giving twice as many concerts within the same period, could be counted on to include symphonies by Sibelius and Mahler, or such a work as Liszt's "Faust Symphony," among their offerings, though it is obvious that an acquaintance with these masterpieces (for they are that) is essential to the development of an audience's musical background, to the rounding out of its musical experience. It is possible, of course, to point to the omissions in Mr. Koussewitsky's repertory: Mozart is not represented in it, nor Schubert, nor half a dozen other classic and modern masters. But 15 programs are too few in which to achieve a complete survey of the musical literature of three centuries, and it must also be borne in mind that Mr. Koussewitsky's 15 concerts are addressed not to one, but the three audiences, inevitably involving a certain amount of duplication in the programs arranged for them. (Thus, for example, the Mahler Ninth, Sibelius Second and Liszt "Faust" symphonies were each performed twice at Boston Orchestra concerts given in New York this season.)

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A Record for Eight Seasons

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

APR 17 1932

Symphonies Hold Center Of Interest

New York Hears Concerts By Philharmonic, Boston And The "Musicians'" Orchestras

By JOHN ALAN HAUGHTON

AGAIN, symphony concerts have given New York the most vital music of the week, the Philharmonic going full tilt, a visit from the Boston Symphony and the weekly concert by the huge Musicians' Symphony.

Hearing Sir Thomas Beecham again, one comes to the conclusion that he is a less good conductor than we thought him on his previous visit here. The fact that he has one of the great orchestras of the world under his baton is much in his favor, but his programs have not been of startling interest and his conducting without a score, while it may impress the groundlings, nearly brought him to grief, once at least, in the Handel Concerto Grosso in E minor last week.

His playing of music by Bax, Delius and Elgar is good propaganda for contemporary British composers, but aside from that the music as a whole is not of thrilling interest.

KOUSSEVITZKY'S PROGRAMS

Mr. Koussevitzky outdid himself at his final two concerts of the season. At the first of these he gave a New York premiere of a Suite by Toch, the modernist composer who is in New York at the present time on a visit. The program also contained Strauss' Till Eulenspiegel and the old chestnut Fifth Symphony of Tchaikowsky.

Mr. Toch's suite, which he calls a "bunte" suite; that is to say, "many colored," fulfills expectations. It is many-colored in more senses than one and while interesting and even of some beauty in spots, is not music which could be taken very near to one's heart.

NO LONGER RADICAL

The Strauss work, which even in our memories used to be thought so dissonant and radical, is conservative enough now and need startle no one. With the Tchaikowsky, Mr. Koussevitzky did wonderful things not only by his sharply pointed playing of it, but also by the careful shading which gave it a vigor it does not inherently possess, and robbed it of much of its sentimentality.

At the second concert he gave the Egmont Overture of Beethoven and Liszt's Faust Symphony with the Harvard Glee Club singing the choral part, and the tenor solo capably done by Rulon Y. Robison.

There would be no point in making a discussion of this work of Liszt which, too, in its day, was considered somewhat unorthodox. If we accept the hypothesis of Liszt as a composer at all, it has its place in the gallery of musical delineations of Goethe's legend, or rather the legend which Goethe made famous. The performance was excellent in every respect and so caught the fancy of the audience that it remained long after the end of the program to applaud.

MUSICIANS' SYMPHONY

The Musicians' Symphony had Sandor Harmati at the baton for its concert and John McCormack as soloist. The program began with the Abert transcription of the great G minor organ fugue of Bach, to which Mr. Abert, for reasons best known to himself, put a prelude of his own invention. Perhaps he thought to go Bach one better. If so he made a poor choice of main subjects, for even though some of the Bach fugues are dull stuff this particular one is, to your correspondent's way of thinking, the greatest fugue ever written.

But all that is beside the question. The Brahms-Haydn Variations were played (the three hundred and eighty millionth set of variations heard this season), Charles T. Griffes' Pleasure Dome of Kubla Khan and other things. Mr. McCormack gave pleasure by his delivery of an aria from Mozart's cantata, Penitent David, and some Irish songs.

THIS CLIPPING FROM
N. Y. TIMES

APR 10 1932

MUSIC IN REVIEW

Liszt's "Faust" Symphony Given an Impressive Performance by Koussevitzky in Carnegie Hall.

By OLIN DOWNES.

Liszt's "Faust" symphony, preceded by Beethoven's "Egmont" overture, made the program of the last New York concert of this season by the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon in Carnegie Hall, and also served, with Beethoven's overture, as a musical observation of the Goethe commemoration.

The choice of these compositions, both inspired by creations of Goethe, was very suggestive. Beethoven's short and pregnant overture, notwithstanding its avowed subject, is after all music without a story. It follows a classic form and interprets certain general moods of a drama without attempting to underscore or delineate its events. It is therefore technically to be classified as absolute music of concentrated power and pathos, surcharged with the newborn democratic spirit of Beethoven's era.

Liszt's symphony is program music, but in the broadest sense, and far ahead of its time. The three movements, "Faust," "Gretchen," "Mephistopheles," and the concluding passages for the chorus do not tell us that Faust wore a beard and was attired in doublet and hose, or that Marguerite went marketing every morning, or that Mephistopheles was a good swordsman who went about in fancy dress costume. There these movements are not at all musical realism. They are intended as expressive of character; they attempt psychological delineation; they have roots in philosophic conceptions, this being especially true of the Mephistopheles movement, the spirit that denies, with its belittling and distortion of the Faust themes. When the orchestral sky clears it is the simple and touching motive of Marguerite which leads to the apotheosis, "upward and on." Faust, philosopher, dreamer, seeker of the absolute; the innocent Gretchen, and the divine simplicity of her love; Mephistopheles, apostle of negation—these ideas permeate Liszt's music and color it very significantly.

It is easy to say that the "Faust" symphony falls short of saying thes things and that the music does n come up to its program. But re peated hearings of this astonishin work, which constantly grows upo this writer, cause him to conclud that it is after all the presence c precisely the philosophic concepts and the brilliant genius of Liszt which give the music such origina ity, and prophetic idiom, and sugges tive power. Of all the symphoni works of Liszt, including th "Dante" symphony and the sym phonic poems, this "Faust" sym phony is in all probability the great est, and the richest, in ideas of whic Liszt's posterity has availed itself.

The indebtedness of Wagner t Liszt was certainly great, althoug it would be hard to prove that theme discovered in the second a of "Walküre"—the theme with au mented intervals—was taken fro the first movement of the "Faust symphony. The scores are almo synchronous, though Liszt revise the "Faust" symphony in 1857, two years after the composition of "Walküre." But the intervals so strongly suggestive of "Tristan" are another matter; likewise Wagner's letter to von Bulow, in which he acknowledges, though with some irritation, his indebtedness to Liszt for certain developments of his harmonic style. These things are not to be minimized, with the influence of Liszt's music upon later generations, from Borodin to Franck, from Strauss to Mahler.

But if we only found in the "Faust" symphony ideas which other composers put to better use than Liszt, it would not entitle the work to the position it occupies. It is to other factors we must turn to find the explanation of its durability, despite its faults. For the symphony is too long for its development. Liszt's weaknesses of structure, and his tendency, constsantly to transform rather than to develop and elongate themes, and fertilize them with the counterpoint that gives Wagner's music its magnificent substratum, are perfectly obvious. But this creation of a great genius is not to be judged by what it lacks; it is to be valued by what it contains.

The "Faust" movement is perhaps the weakest of the three, yet very fecund in its themes, very dramatic and delineative of ideas and character. The phases of Faust's nature are implied in this music. Sometimes the expression of theme has a degree of superficiality and bombast, but these are excrescences. By and large it is highly sincere music, full of ideas and rich in feeling. The Gretchen movement is the only portrayal of Goethe's heroine that we know of in music. Berlioz's Marguerite is a passionate and sophisticated woman, burning with memories. Wagner's Gretchen music has the "Senta-Sentimentality" of which Nietzsche justly complained. Schumann drips with sentiment.

The Gretchen movement of the Faust symphony is beautiful, tender music, full of poetry and the innocence of a first passion. The passing reference, or the suggestion of the thought of Marguerite with the flower—"he loves me, he loves me not"—is a poetical simile, not a literalism. The music is infinitely touching in its real naïveté and the occasional burst of impulsive and sensuous emotion. Perhaps nothing is more moving than the reappearance, in this movement, of certain of the Faust themes—the one, of a passionate and introspective nature, made gentler and more poetical in the transformation; the otner, a theme of haughtier and more grandiose nature, seeming to pass by, mirrored in the orchestra, as Marguerite, looking in her own mirror, saw the face of Faust, and his proud bearing before her.

The portrayal of Mephistopheles is not melodramatic, but intellectual, and was doubtless an origin of Boito's music of "Mefistofele," feeble as that is by the side of Liszt's. Here we have the savage, jeering transformation of Faust's nobler themes, the sardonic reference to Gretchen's music, the belittling of everything. No doubt Berlioz's "Fantastic" symphony had to do with this, but Liszt, in his hint not of damnation, but negation, goes deeper, and much further into the future.

If the end, with its choral conclusion, is more of a symbol and a ceremony than a climax of musical creativeness, it nevertheless fulfills the form and the composer's conception. And if this symphony is archtype of those spurious artistic creations of the nineteenth century which confused music and literature, music and philosophy, painting, drama, what you please, let us admit that, and then see what we have. We have a most stimulating and imaginative and potential piece of music.

Mr. Koussevitzky is much to be thanked for performing the "Faust" symphony and giving it a very thoughtful and effective performance. The end was made particularly impressive by the pianissimo beginning of the chorus; by the vocal quality and the sincerity of the singers of the Harvard Glee Club and by Rulon Robinson's earnest and expressive treatment of the tenor solo part. The audience remained in the hall, applauding long after the last note of the symphony had sounded, recalling the conductor and showing by every sign its response to the occasion.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 13 1932

OF MUSIC,
Season

Appreciation of Artistry of Presented by Boston Hails Dr. Koussevitzky.

Angels Through the Sky" and a number of other examples where creative art failed because it did not have the tools with which to work.

At all events, last night's concert marshalled these modernistic forces in the delicate touches of pictoral artistry and in the full panoply of war, death and destruction. As played by the superb tonal artistry of this orchestra, these works were immensely impressive and to those interested in the technique of a large orchestra with the moderns, most revealing.

One cannot but note the superiority of the orchestra of today and its writing over that of Beethoven, its larger voices and the opportunities for orchestral richness offered by the addition of the English horn, the bass clarinet, the double bassoon, and by the greater freedom of musical thought made possible by

elaborate orchestral scoring for virtuosi.

Whereas the Debussy "Nocturnes" allowed more opportunity for the appreciation of orchestral tone coloring in slower measure and contemplative manner, "Till" fascinated from the bravura of bravado and made the senses keen and taut in one's endeavor to keep pace with the composer's kaleidoscopic changes of mood and color. One can hardly recall any composition more afire with orchestral scintillation, more rich in varied tone color, more intense in its musical emotions than this composition as played by this orchestra and as directed by Dr. Koussevitzky. Nor can greater technical perfection on the part of the orchestra be imagined than this, one of its most successful "showpieces."

Although Tchaikovsky accomplishes his purpose in tonal expression with simpler and less involved figures and invokes greater variety and wealth of thematic material, his efforts are no less impressive.

Serious musical thought is everywhere evident; it is idealistic, esthetic and more in the classic style. It is an epic rather than a fantasy, a volume rather than a short story, philosophic instead of comic. From the first announcement of the principal theme, offered plainly without preamble, to the tremendous finale, it is in the heights of tonal nobility without hint of mediocrity. One noted the splendor of the brass choir which has many opportunities for the display of its powers, the richness of the woodwind, its flexibility of articulation and beauty of tone color, and the perfection of ensemble of the strings. Into this work Dr. Koussevitzky projects the tremendous vitality of his personality; he holds his forces in reserve, yet releases them when occasion requires. He is sensitive to the finer nuances and delicacies of expression, but does not stress them unduly or oversentimentalize.

Neither director nor orchestra seemed jaded from the tremendous activities of the season just closing. Fit and in the prime of condition there were no evidences of technical uncertainty, weariness or lack of interest.

Conspicuous among the many superb tonal effects achieved were the exquisite nuances in the "Waltz" of the Tchaikovsky fifth symphony, the dramatic impressions of muted French horns and trumpets in "Till Eulenspiegel" and the atmospheric and visionary iridescence of the stately "Nuages" of Debussy. Nor should one forget the agility and tone colors of the woodwind, the unity of ensemble and the telling extremes of sforzando and pianissimo of the entire orchestra and the perfection of the string choir in its many episodes and configurations. Dr. Koussevitzky's reading of the "Andante Cantabile" will be long remembered for its rare sympathy and feeling, as will Mr. Boettcher's splendid tone study of the leading theme of this now famous movement.

The capacity audience was quick to appreciate the artistry of this concert and called both conductor and orchestra to their feet to acknowledge its applause. Ane one rejoices in the interest ~~shown~~ Debussy and Richard Strauss, composers, who have not always been so readily accepted or understood.

With the closing of this season's offerings of the Boston Symphony Orchestra one notes with more than ordinary interest the musical and popular appeal of its well planned programs, the consistently perfect performances and the capacity attendance which has greeted each performance.

The program:

Beethoven ....
....Overture to Goethe's "Egmont," Op. 84
Debussy .... Two Nocturnes
a. Nuages.
b. Fetes.
Strauss .. "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," —in Rondo Form, Op. 28
Tchaikovsky ....
......Symphony No. 5 in E minor, Op., 64
I. Andante: allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

DR. LOUIS CHAPMAN.

FINANCIAL AID SOUGHT TO CONTINUE CONCERTS

$4500 Must Be Raised; Guarantors Asked To Enroll

A plea for financial support to assure continuance of concerts by the Boston Symphony Orchestra here next year was made last night by Harry Parsons

Cross at the orchestra's final appearance in Providence this season, the 50th the organization has visited this city.

Mr. Cross, speaking during an intermission in the concert at the Albee Theatre, urged Providence music-lovers to enroll as guarantors of the 1932-33 concerts as soon as possible. To assure the series of concerts by the Boston Symphony Orchestra here next year, he said $4500 must be raised.

"The visits of this magnificent organization are our most precious and most important musical event," he declared "Nothing in the musical year of Providence has ever equalled them in importance and musical significance, and I feel certain that I voice the feelings of everyone present when I express our deep appreciation of the great cultural value of these concerts and bespeak your support and assistance for their continuance."

He congratulated the orchestra on "its 51 years of superb music and brilliant performance," Dr. Koussevitzky, the director, for "his high musical ability and ideals which have brought the orchestra to fresh heights of achievement and fame," and this community "for having been able to enjoy these concerts for the past 50 years."

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

APR 13 1932

CONTINUED SUPPORT URGED FOR SYMPHONY

An appeal for continued support of the Boston Symphony "our most precious and important musical event," was made by Harry Parson Cross during an Intermission in the final concert of the orchestra's 50th season here.

A total of $4500 must be guaranteed if the orchestra is to return to Providence next season. "I feel certain," said Cross, "that I voice the feelings of everyone present when I express our deep appreciation of the great cultural value of these concerts and bespeak your support and assistance for their continuance."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 12 1932

CONCERT SERIES FUTURE IN PERIL

Boston Symphony Appearances Next Season Depend Upon Raising $4500.

NEW SUBSCRIBERS SOUGHT

Mrs. Henry D. Sharpe Appeals in Behalf of Music Association for Public Support

If the Boston Symphony Orchestra is to give another series of concerts in this city next season, Music Association guarantors will have to subscribe the $4500 necessary for buying out the RKO-Albee theatre for four nights, Mrs. Henry D. Sharpe, president of the Music Association, said last night. The last concert this season is to be given tonight.

"Concerts like the one to be heard tonight," Mrs. Sharpe said, "have been made possible for thousands of Rhode Island music-lovers through the generosity of about 150 men and women who annually subscribe the $4500 necessary to buy out the theatre where the concerts are given. Today the Music Association sent out its annual letters of appeal to these generous sponsors with the hope that all pledges will be renewed and that some additional sponsors may be recruited to take the place of those who this year cannot afford to continue their subscriptions."

Management of the Boston Symphony Orchestra tonight will insert statements in the programs of the concert informing members of the audience that the concerts are made possible only through the co-operation of the Music Association sponsors. Mrs. Sharpe said last night that persons desiring to sponsor the symphony's reappearance next season in this city can do so by writing to Miss Gertrude F. Murphy, assistance secretary of the Music Association, 100 North Main street.

"Several years ago," Mrs. Sharpe said last night, "the Music Association carried on an ambitious program of sponsoring not only the Boston Symphony concerts but also arranging a number of other excellent concerts to delight those who enjoy good music. More recently the Music Association inaugurated the Community Concert Association series and started the first annual campaign for members. After two successful membership campaigns and one successful Community concert season, we feel confident that the additional music of a high order will be continued. Our only concern now, then, is making certain that we keep the Boston Symphony Orchestra with us.

"The concerts of the Boston Symphony this season have been excellent and Providence, I am sure, will not permit them to be discontinued. Responses from the campaign for the necessary $4500 will determine the future of the concert series. Those enthusiastic symphony supporters who desire to hear the Boston orchestra next season have only to send in their pledges and the return of this excellent concert organization will be guaranteed."

Officers of the Music Association which is making the appeal for funds are: Mrs. Henry D. Sharpe, president; William S. Innis, vice president; Robert S. Holding, Jr., treasurer, and Hugh F. MacColl, secretary.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 17 1932

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A capacity audience greeted the Boston Symphony Orchestra at the Albee Theatre, Tuesday evening, when the last concert of the season was presented. The program was varied and interesting and the audience gave enthusiastic applause.

THIS CLIPPING FROM
N. Y. World-Telegra

APR 19 1932

Ravel's new piano concerto will be heard for the first time in America at simultaneous concerts in Boston and Philadelphia Friday afternoon. Jesus Maria Sanroma is to be the soloist with the Boston Symphony Orchestra, to which the work was to have been dedicated had Ravel completed it in time for the orchestra's fiftieth anniversary last season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

APR 13 1932

-:- MUSIC -:-

THE SEASON CLOSES

In the Albee Theatre last night, Dr. Serge Koussevitzky and the Boston Symphony Orchestra ended the latest Providence season in a blaze of glory. There was a finely balanced programme, finely played and more warmly received than any which we can just now recall. The house was packed, with standees numerous; it was one of those occasions which do infinite credit to the musical taste of this city.

Two classical and two modern composers were represented, Beethoven, Tchaikowsky, Debussy and Richard Strauss. To that classification the very young may, indeed, object on the ground that neither Debussy nor Strauss is any longer to be considered modern. The Frenchman, to be sure, is dead and his place is secure; the German is still happily alive and his place is equally secure. Fashion today is no longer what it was in their heyday, so much we concede, but, by contrast, we insist they are still moderns.

The concert opened with the overture to "Egmont" by Beethoven, not one of the master's greatest achievements but still typical enough and always good to hear. Its technical requirements are within easy reach of Dr. Koussevitzky, but, in less conscientious hands, that very fact might make the playing of it dangerous. There was no disposition to take it easy last night; all its beauties were made manifest and manifestly satisfying.

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J.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

APR 29 1932

MR. KOUSSEVITZKY NOW ON THE PAN

But, alas, this is a day when the Boston Symphony's conductor wastes his [illegible] audience's time, too) on things like Mr. Gershwin's latest rhapsody, rather than on works of unquestioned merit like those of Griffes.

—Musical America

THIS CLIPPING FROM
N. Y. TIMES
APR 10 1932

he Sloan

Three-Piece

come up to its program. But repeated hearings of this astonishin work, which constantly grows upo this writer, cause him to conclud that it is after all the presence c precisely the philosophic concepts and the brilliant genius of Liszt which give the music such origina ity, and prophetic idiom, and sugges tive power. Of all the symphoni works of Liszt, including th "Dante" symphony and the sym phonic poems, this "Faust" sym phony is in all probability the great est, and the richest, in ideas of which Liszt's posterity has availed itself.

The indebtedness of Wagner to Liszt was certainly great, although it would be hard to prove that a theme discovered in the second act of "Walküre"—the theme with augmented intervals—was taken from the first movement of the "Faust" symphony. The scores are almost synchronous, though Liszt revised the "Faust" symphony in 1857, two years after the composition of "Walküre." But the intervals so strongly suggestive of "Tristan" are another matter; likewise Wagner's letter to von Bulow, in which he acknowledges, though with some irritation, his indebtedness to Liszt for certain developments of his harmonic style. These things are not to be minimized, with the influence of Liszt's music upon later generations, from Borodin to Franck, from Strauss to Mahler.

But if we only found in the "Faust" symphony ideas which other composers put to better use than Liszt, it would not entitle the work to the position it occupies. It is to other factors we must turn to find the explanation of its durability, despite its faults. For the symphony is too long for its development. Liszt's weaknesses of structure, and his tendency, constsantly to transform rather than to develop and elongate themes, and fertilize them with the counterpoint that gives Wagner's music its magnificent substratum, are perfectly obvious. But this creation of a great genius is not to be judged by what it lacks; it is to be valued by what it contains.

The "Faust" movement is perhaps the weakest of the three, yet very fecund in its themes, very dramatic and delineative of ideas and character. The phases of Faust's nature are implied in this music. Sometimes the expression of theme has a degree of superficiality and bombast, but these are excrescences. By and large it is highly sincere music, full of ideas and rich in feeling. The Gretchen movement is the only portrayal of Goethe's heroine that we know of in music. Berlioz's Marguerite is a passionate and sophisticated woman, burning with memories. Wagner's Gretchen music has the "Senta-Sentimentality" of which Nietzsche justly complained. Schumann drips with sentiment.

The Gretchen movement of the Faust symphony is beautiful, tender music, full of poetry and the innocence of a first passion. The passing reference, or the suggestion of the

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
APR 13 1932

IN TERMS OF MUSIC, *Comment in Season*

Capacity Audience Shows Appreciation of Artistry of Season's Final Concert Presented by Boston Symphony Orchestra; Hails Dr. Koussevitzky.

The Boston Symphony Orchestra, with Dr. Koussevitzky conducting, gave the last concert of its season last night in the Albee Theatre, presenting as varied and interesting a program as could be well imagined or designed. To remind of Goethe, Beethoven's "Egmont" overture was played. For sterner fare, the brilliant and massively grand Symphony No. 5 of Tchaikovsky was offered and, lest we forget the tremendous inroads of modern musical speech, representative examples were very much in evidence in the "Till Eulenspiegel" of Richard Strauss and two "Nocturnes" by Debussy.

The musical worth of these compositions is so great in each case that one may not hold one against the other for invidious comparison, but rather praise each in its manner and kind and allow it to be accepted as exemplary of its composer. In the short "Overture to Egmont" one hears features very characteristic of Beethoven, his remarkable use of comparatively simple thematic material, the manner in which he forms moods and sentiment with only few themes and their variants and what we feel to be highly legitimate and orthodox orchestration. Few opportunities for great virtuosity on the part of orchestra or conductor are offered by this overture, yet it interests by its straightforwardness and by the contrast it offers with the extremely modern idioms to follow.

Comparison of two modernists would be facilitated by greater similarity of works. Surely no more diverse sentiment could be offered than a tone poem upon clouds and the helter-skelter scamperings of a shameless rascal. The comic or grotesque has no place in the former and the delicate refinements of tone color are entirely out of place in Till's cavortings.

The analysis of Strauss's methods of musical expression, very similar to other compositions of Debussy, but not to this one, would seem to show that disgust, horror and dread can be expressed better by modern harmonic devices than by those to which we are more accustomed. One recalls the failure of Handel to instill fear and dread into the "horrid thought" of his beautiful "Waft Her Angels Through the Sky" and a number of other examples where creative art failed because it did not have the tools with which to work.

At all events, last night's concert marshalled these modernistic forces in the delicate touches of pictoral artistry and in the full panoply of war, death and destruction. As played by the superb tonal artistry of this orchestra, these works were immensely impressive and those interested in the technique of a orchestra with the moderns, most ing.

nnot but note the superiority hestra of today and its writing Beethoven, its larger voices portunities for orchestral d by the addition of the e bass clarinet, the dou nd by the greater freedom thought made possible by elaborate orchestral scoring for virtuosi.

Whereas the Debussy "Nocturnes" allowed more opportunity for the appreciation of orchestral tone coloring in slower measure and contemplative manner, "Till" fascinated from the bravura of bravado and made the senses keen and taut in one's endeavor to keep pace with the composer's kaleidoscopic changes of mood and color. One can hardly recall any composition more afire with orchestral scintillation, more rich in varied tone color, more intense in its musical emotions than this composition as played by this orchestra and as directed by Dr. Koussevitzky. Nor can greater technical perfection on the part of the orchestra be imagined than this, one of its most successful "showpieces."

Although Tchaikovsky accomplishes his purpose in tonal expression with simpler and less involved figures and invokes greater variety and wealth of thematic material, his efforts are no less impressive.

Serious musical thought is everywhere evident; it is idealistic, esthetic and more in the classic style. It is an epic rather than a fantasy, a volume rather than a short story, philosophic instead of comic. From the first announcement of the principal theme, offered plainly without preamble, to the tremendous finale, it is in the heights of tonal nobility without hint of mediocrity. One noted the splendor of the brass choir which has many opportunities for the display of its powers, the richness of the woodwind, its flexibility of articulation and beauty of tone color, and the perfection of ensemble of the strings. Into this work Dr. Koussevitzky projects the tremendous vitality of his personality; he holds his forces in reserve, yet releases them when occasion requires. He is sensitive to the finer nuances and delicacies of expression, but does not stress them unduly or oversentimentalize.

Neither director nor orchestra seemed jaded from the tremendous activities of the season just closing. Fit and in the prime of condition there were no evidences of technical uncertainty, weariness or lack of interest.

Conspicuous among the many superb tonal effects achieved were the exquisite nuances in the "Waltz" of the Tchaikovsky fifth symphony, the dramatic impressions of muted French horns and trumpets in "Till Eulenspiegel" and the atmospheric and visionary iridescence of the stately "Nuages" of Debussy. Nor should one forget the agility and tone colors of the woodwind, the unity of ensemble and the telling extremes of sforzando and pianissimo of the entire orchestra and the perfection of the string choir in its many episodes and configurations. Dr. Koussevitzky's reading of the "Andante Cantabile" will be long remembered for its rare sympathy and feeling, as will Mr. Boettcher's splendid tone study of the leading theme of this now famous movement.

The capacity audience was quick to appreciate the artistry of this concert and called both conductor and orchestra to their feet to acknowledge its applause. Ane one rejoices in the interest shown Debussy and Richard Strauss, composers, who have not always been so readily accepted or understood.

With the closing of this season's offerings of the Boston Symphony Orchestra one notes with more than ordinary interest the musical and popular appeal of its well planned programs, the consistently perfect performances and the capacity attendance which has greeted each performance.

The program:

Beethoven ....
...Overture to Goethe's "Egmont," Op. 84
Debussy .... Two Nocturnes
a. Nuages.
b. Fetes.
Strauss .. "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," —in Rondo Form, Op. 28
Tchaikovsky ....
......Symphony No. 5 in E minor, Op., 64
I. Andante: allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

DR. LOUIS CHAPMAN.

FINANCIAL AID SOUGHT TO CONTINUE CONCERTS

$4500 Must Be Raised; Guarantors Asked To Enroll

A plea for financial support to assure continuance of concerts by the Boston Symphony Orchestra here next year was made last night by Harry Parsons Cross at the orchestra's final appearance in Providence this season, the 50th the organization has visited this city.

Mr. Cross, speaking during an intermission in the concert at the Albee Theatre, urged Providence music-lovers to enroll as guarantors of the 1932-33 concerts as soon as possible. To assure the series of concerts by the Boston Symphony Orchestra here next year, he said $4500 must be raised.

"The visits of this magnificent organization are our most precious and most important musical event," he declared "Nothing in the musical year of Providence has ever equalled them in importance and musical significance, and I feel certain that I voice the feelings of everyone present when I express our deep appreciation of the great cultural value of these concerts and bespeak your support and assistance for their continuance."

He congratulated the orchestra on "its 51 years of superb music and brilliant performance," Dr. Koussevitzky, the director, for "his high musical ability and ideals which have brought the orchestra to fresh heights of achievement and fame," and this community "for having been able to enjoy these concerts for the past 50 years."

FROM
, R. I.
BUNE
3 1932

PORT
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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
APR 17 1932

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A capacity audience greeted the Boston Symphony Orchestra at the Albee Theatre, Tuesday evening, when the last concert of the season was presented. The program was varied and interesting and the audience gave enthusiastic applause.

THIS CLIPPING FROM
N. Y. World-Telegra
APR 19 1932

Ravel's new piano concerto will be heard for the first time in America at simultaneous concerts in Boston and Philadelphia Friday afternoon. Jesus Maria Sanroma is to be the soloist with the Boston Symphony Orchestra, to which the work was to have been dedicated had Ravel completed it in time for the orchestra's fiftieth anniversary last season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
APR 12 1932

CONCERT SERIES FUTURE IN PERIL

Boston Symphony Appearances Next Season Depend Upon Raising $4500.

NEW SUBSCRIBERS SOUGHT

Mrs. Henry D. Sharpe Appeals in Behalf of Music Association for Public Support

If the Boston Symphony Orchestra is to give another series of concerts in this city next season, Music Association guarantors will have to subscribe the $4500 necessary for buying out the RKO-Albee theatre for four nights, Mrs. Henry D. Sharpe, president of the Music Association, said last night. The last concert this season is to be given tonight.

"Concerts like the one to be heard tonight," Mrs. Sharpe said, "have been made possible for thousands of Rhode Island music-lovers through the generosity of about 150 men and women who annually subscribe the $4500 necessary to buy out the theatre where the concerts are given. Today the Music Association sent out its annual letters of appeal to these generous sponsors with the hope that all pledges will be renewed and that some additional sponsors may be recruited to take the place of those who this year cannot afford to continue their subscriptions."

Management of the Boston Symphony Orchestra tonight will insert statements in the programs of the concert informing members of the audience that the concerts are made possible only through the co-operation of the Music Association sponsors. Mrs. Sharpe said last night that persons desiring to sponsor the symphony's reappearance next season in this city can do so by writing to Miss Gertrude F. Murphy, assistance secretary of the Music Association, 100 North Main street.

"Several years ago," Mrs. Sharpe said last night, "the Music Association carried on an ambitious program of sponsoring not only the Boston Symphony concerts but also arranging a number of other excellent concerts to delight those who enjoy good music. More recently the Music Association inaugurated the Community Concert Association series and started the first annual campaign for members. After two successful membership campaigns and one successful Community concert season, we feel confident that the additional music of a high order will be continued. Our only concern now, then, is making certain that we keep the Boston Symphony Orchestra with us.

"The concerts of the Boston Symphony this season have been excellent and Providence, I am sure, will not permit them to be discontinued. Responses from the campaign for the necessary $4500 will determine the future of the concert series. Those enthusiastic symphony supporters who desire to hear the Boston orchestra next season have only to send in their pledges and the return of this excellent concert organization will be guaranteed."

Officers of the Music Association which is making the appeal for funds are: Mrs. Henry D. Sharpe, president; William S. Innis, vice president; Robert S. Holding, Jr., treasurer, and Hugh F. MacColl, secretary.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE
APR 13 1932

-:- *MUSIC* -:-

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J.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
APR 29 1932

MR. KOUSSEVITZKY NOW ON THE PAN

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—Musical America

192

Symphony Offers Superb Program

Dr. Koussevitzky Selects "Brilliant Galaxy" of Composers

BY DR. W. LOUIS CHAPMAN

On Tuesday evening the last concert of the season by the Boston Symphony Orchestra will be given in the Albee Theatre. No more enjoyable and improving program has been offered during the season than this nor could there be a more brilliant and glowing galaxy of composers than Beethoven of the great classicists, and Debussy, Richard Strauss, and Tschaikowski of our own time.

The Overture to "Egmont," by Beethoven, not only offers a splendid illustration of the composer's solid, substantial and rugged genius, and an example of tonal contrasts and dramatic character, but also serves as a reminder of his friendship with Goethe and of the anniversary of the latter's death, now being memorialized by the whole world of letters. It begins, as did so many of Beethoven's works with a commanding unison forte in stately and dignified tempo which is followed by equally impressive massive chords in F-minor by the entire string band. The woodwind replies, in less solemn strains, which are imitated by the strings and lead into the portentous and tragic tones of the introduction. Then follows in 3-4 time less ominous sentiments, by the strings, followed by the entire orchestra with interesting dialogue between the string and woodwind choirs, with suggestions of questioning mystery.

In this overture Beethoven does not attempt to recount the events of the tragedy but follows his well known dictum of the creation of an atmosphere by suggestion rather than by the exposition of an actual picture. Quite the opposite of the intent of "program music" so much in vogue at the present time, and so much easier to create. It is easy to see that creative artistry such as this is of a far higher esthetic type and upon an entirely different plane from that of the obvious and the definite.

Debussy, although of a century later, followed this high ideal of musical treatment and created ideals of musical impressionism which persisted throughout his life. Even with stage, scenery and operatic libretto, Debussy's genius of composition creates atmosphere and sentiment rather than definite portrayal, which is undoubtedly the secret of his high position among the great composers of all time.. Even with a stated subject, his music is luminous and mystic rather than direct and definite. Those who would correlate visual color with musical timbre will find in this superb tone poem upon cloud effects remarkable material for such association. Yet beyond the domain of suggestiveness they cannot go. They cannot properly align tonal keys with colors or shades, nor may the voices of orchestral instruments be assigned to definite emotions or impressions. We should not attempt to unite the real and the actual too closely or turn all poetry into prose. But try as one will, Debussy's luminous dust can never be brought down to earth.

In "Till Eulenspiegel's Merry Pranks" we have an entirely different kind of music, one in which the mood is not of tragic and dramatic prophecy or of fleecy clouds slowly and lazily rolling across the sky. Here is quick action, the rake's progress, cavortings and adventure, and all at top speed. Strauss himself refused to assign a program to the work. The story in the program book is highly suggestive and cannot fail to interest, and many of its surmises go very well indeed with the shrieking of the high D clarinet, the whirlwind chromatics of the flutes, onward rushing of rapid strings and the sinister bleatings of the French horns. It is a veritable study of virtuoso orchestra because of the technical difficulties of the parts.

None but orchestras of the highest technical and artistic attainments should attempt the performance of this work—nor do they. It is a marvellous orchestral fantasy: invested with the gruesome story, it is a phantasmagoria and it is one of the greatest works of that colossal genius of our own time Richard Strauss. The tired business man will not slumber nor sleep during this portrayal and should he read a few chapters of Francois Villon with this music still ringing in his ears after the concert its effect will not be lessened.

In the Fifth Symphony of Tschaikowski we have a return to more serious and profound moods. One might read into this symphony an infinite variety of poetic thoughts. Its movements might have application to the great events in the lives of individuals or peoples, for into the work are poured thoughts of melody and harmony which may be construed in many ways. One hears with much interest the "borrowing" of many of the finest musical thoughts of Tschaikowski for the "talking" screen and often the music is far better than the picture. So far no name has been given to this symphony which is to many the finest of all of Tschaikowski's works. From the first utterance of the low rich chalumeau of the clarinet to the final "allegro vivace" with its suggestion of clanging bells and the onward tramping of a peasant nation, it is absorbing and gripping, its fierce intensities. Strongly rhythmic, persuasive in orchestral voices, grand and massively impressive in its use of the brass choir, and colossal in its tonal climaxes, its fascination is irresistible.

The second movement contains the famous horn solo which offers opportunity for familiarity with this potent orchestral voice with the exquisite musical material of the composer. At times horn sings alone, at others the clarinet enters with pleasing obligato. Again the 'cellos take up the same melody and with typical Tschaikowski idiom the solo oboe may in turn take it from the strings. The motive is graceful, stately and contemplative. The composer handles this theme with the greatest skill and esthetic artistry and leads it to a thunderous climax with the full orchestra only to part with it in the softest possible pianissimo. This movement is a veritable gem of graceful legato in which the solo instruments have many opportunities for their individual and characteristic speech. Attention must be called to the delicious waltz which is heard before the finale.

Tschaikowsky is not often thought of as a "Waltz King" yet this title is fully deserved when one considers the beautiful 3-4 movements in the piano trio, Opus. 50, that in the "Serenade for Strings," Opus 48, in the "Valse des Fleurs" of the Nutcracker Suite, and this movement of the symphony. The violins first announce a charming theme punctuated off beat by horns, bassoons and the other strings pizzicato. This is answered by bassoons and clarinets to which the

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FROM Sun

Baltimore Md

APR 17 1932

Symphonies Hold Center Of Interest

New York Hears Concerts By Philharmonic, Boston And The "Musicians'" Orchestras

By JOHN ALAN HAUGHTON

AGAIN, symphony concerts have given New York the most vital music of the week, the Philharmonic going full tilt, a visit from the Boston Symphony and the weekly concert by the huge Musicians' Symphony.

Hearing Sir Thomas Beecham again, one comes to the conclusion that he is a less good conductor than we thought him on his previous visit here. The fact that he has one of the great orchestras of the world under his baton is much in his favor, but his programs have not been of startling interest and his conducting without a score, while it may impress the groundlings, nearly brought him to grief, once at least, in the Handel Concerto Grosso in E minor last week.

His playing of music by Bax, Delius and Elgar is good propaganda for contemporary British composers, but aside from that the music as a whole is not of thrilling interest.

KOUSSEVITZKY'S PROGRAMS

Mr. Koussevitzky outdid himself at his final two concerts of the season. At the first of these he gave a New York premiere of a Suite by Toch, the modernist composer who is in New York at the present time on a visit. The program also contained Strauss' Till Eulenspiegel and the old chestnut Fifth Symphony of Tchaikowsky.

Mr. Toch's suite, which he calls a "bunte" suite; that is to say, "many colored," fulfills expectations. It is many-colored in more senses than one and while interesting and even of some beauty in spots, is not music which could be taken very near to one's heart.

NO LONGER RADICAL

The Strauss work, which even in our memories used to be thought so dissonant and radical, is conservative enough now and need startle no one. With the Tchaikowsky, Mr. Koussevitzky did wonderful things not only by his sharply pointed playing of it, but also by the careful shading which gave it a vigor it does not inherently possess, and robbed it of much of its sentimentality.

At the second concert he gave the Egmont Overture of Beethoven and Liszt's Faust Symphony with the Harvard Glee Club singing the choral part, and the tenor solo capably done by Rulon Y. Robison.

There would be no point in making a discussion of this work of Liszt which, too, in its day, was considered somewhat unorthodox. If we accept the hypothesis of Liszt as a composer at all, it has its place in the gallery of musical delineations of Goethe's legend, or rather the legend which Goethe made famous. The performance was excellent in every respect and so caught the fancy of the audience that it remained long after the end of the program to app

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 13 1932

Boston Symphony's Final Program Proves Interesting

Capacity Audience Shows Appreciation of Artistry as Season Ends.—Varied Offerings Include Beethoven's "Egmont" Overture and Tchaikovsky's Symphony No. 5.

The Boston Symphony Orchestra, with Dr. Koussevitzky conducting

brilliant and massively grand Symphony No. 5 of Tchaikovsky was offered and, lest we forget the tremendous inroads of modern musical speech, representative examples were very much in evidence in the "Till Eulenspiegel" of Richard Strauss and two "Nocturnes" by Debussy.

Neither director nor orchestra seemed jaded from the tremendous activities of the season just closing. Fit and in the prime of condition there were no evidences of technical uncertainty, weariness or lack of interest.

Conspicuous among the many superb tonal effects achieved were the exquisite nuances in the "Waltz" of the Tchaikovsky fifth symphony, the dramatic impressions of muted French horns and trumpets in "Till Eulenspiegel" and the atmospheric and visionary iridescence of the stately "Nuages" of Debussy. Nor should one forget the agility and tone colors of the woodwind, the unity of ensemble and the telling extremes of sforzando and pianissimo of the entire orchestra and the perfection of the string choir in its many episodes and configurations. Dr. Koussevitzky's reading of the "Andante Cantabile" will be long remembered for its rare sympathy and feeling, as will Mr. Boettcher's splendid tone study of the leading theme of this now famous movement.

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rture to Goethe's "Egmont," Op. 84

.... Two Nocturnes

Nuages.

Fetes.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

APR 22 1932

Orchestralities

A LONG telegram has come from the manager of the Boston Symphony Orchestra relating items of interest concerning the season's-end activities of the great organization which will open the Symphony Club's series here next fall.

Dr. Koussevitzky, it develops, will sail on the Ile de France May 4, and among his summer tasks is that of serving as guest conductor for a time with the Vienna Philharmonic.

This Friday afternoon the American premier of Ravel's new piano concerto is scheduled in Boston—Philadelphia has it for an evening concert on the same date — with Jesus Maria Sanroma as soloist.

On the last Boston programs, April 29 and 30, stands the first symphony of Brahms. As I remember, the Fourth was scheduled for the season's opening concerts. The New York series closed last week with a performance of the Liszt "Faust Symphony," hailed there as Manhattan's only musical celebration of the Goethe centenary. The

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THIS CLIPPING FROM
BROOKLYN EAGLE

APR 24 1932

Schoenberg and Stokowski

By EDWARD CUSHING

A Postscript to a Review of the 'Gurrelieder' and a Table of Novelties Introduced Here by an Enterprising Conductor

"NOT long ago," Puzzled Reader embarrassingly reminds us, "you referred to Schoenberg as 'a romanticist of the deepest dye.' Today in your review of the 'Guerrelieder' performance you tell me that 'Schoenberg was not born to be a romanticist.' The inconsistency is striking because it is not characteristic of your opinions. I should like to know which you believe before expressing * * * agreement or disagreement with you."

The inconsistency, we hasten to assure Puzzled Reader, is verbal. As a man Schoenberg is a romanticist, as an artist he was not born to be one; the distinction is between temperament and talent, between the nature of Schoenberg's experience, as conditioned by the former, and his ability to express it, as limited by the latter. What, essentially, he lacks is the gift of expression; it is this deficiency which accounts for the ineffectualness of both his early and his later works. In the former it was emphasized, homever, by his inability to personalize the romantic idiom which he borrowed from Wagner. Probably he realized this. With the completed score of the "Gurrelieder" before him, it may be that he recalled Spontini's words to Wagner on hearing a performance of "Rienzi": "Young man, you should stop composing; you have done better than you can." Schoenberg was not born to be a Wagner any more than Wagner was born to be a Meyerbeer, but, unlike Wagner, he was not, we think, born to be very much of anything else, for the gift of expression which Wagner possessed, and needed only to develop in another direction than that to which "Rienzi" pointed, was and remains lacking in Schoenberg's equipment.

For this reason his later works as well as his earlier ones are unrealized masterpieces. In them the idiom has become personalized to an amazing degree, but still the thought, the feeling which Schoenberg seeks to convey, remain unclear and unintelligible; still Schoenberg cannot say, so that the rest of us will understand, what is on his mind and in his heart, though to this end he has developed a technique of expression startling in its novelty, and rich in possibilities which other men than he—Alban Berg, conspicuously — have better realized.

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Stokowski's Novelties

The publication in these columns of a complete list of novelties introduced in New York by Serge Koussewitsky during the past eight seasons (the full term, to date, of his connection with the Boston Symphony Orchestra) has led to requests from readers for similar tables of new music brought to the attention of New York audiences by other conductors. Willing to oblige, the writer has compiled a list of works whose first performances here have been conducted by Mr. Stokowski at concerts of the Philadelphia Orchestra. The list, which is printed below, does not include novelties introduced here by other conductors—Mr. Reiner, Mr. Gabrilowitsch, Mr. Molinari, Mr. Krauss—under whose leadership the Philadelphians have played in New York:

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Casella: "Italia," rhapsody for orchestra. "A Notte Alta."
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Elgar: Concerto for 'cello and orchestra.
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Jacobi: Indian Dances.
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Kaminsky: Concerto Grosso.
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Szymanowski: Violin Concerto.
Tailleferre: Piano Concerto.
Varese: "Hyperprism" (*). "Ameriques." "Arcanes."
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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 24 1932

SYMPHONY FUND CLIMBS TO $3293

More Than Two-Thirds of Sum Necessary Already Has

000 and $150,000.

SAYS TAX INCOME UNCERTAIN

Finance Chairman Says "We Must Go Slow Until We Know What We Are About"

Additional large appropriations for the construction of highways and sewers this year must be given careful consid-

a letter sent out last week by Mrs. Henry D. Sharpe, President of the Music Association.

Subscriptions received to date from 71 persons, to whom Mrs. Sharpe appealed for the $4500 necessary, total $3293.

There are still a few regular sponsors of the Boston Symphony to be heard from, Mrs. Sharpe said last night, but it is doubtful whether their subscriptions will bring the total up to $4500.

"This means," Mrs. Sharpe pointed out, "that additional sponsors must be found. Several have decreased the amount of their former subscriptions and some who have given in former years are not able to give at all this year. It would be a pity if the Boston Symphony concerts had to be discontinued because of our failure to raise $4500 necessary to pay the expenses of the theatre on the four nights when it is leased. I am hopeful that during the next few days the total will be substantially increased either by replies from original sponsors or by the addition of new names to the list of guarantors."

Subscriptions should be sent to the office of the Music Association, 100 North Main street.

Those who have already sent in their subscriptions include:

$300—John Nicholas Brown, Mrs. Robert I. Gammell; $250—Mrs. Jesse H. Metcalf; $150—Mrs. Murray S. Danforth, Mr. and Mrs. W. R. Callender, Mrs. George Hail, Miss Ellen D. Sharpe, Samuel M. Nicholson; $100—Mrs. Peter G. Gerry, Mrs. Alfred L. Lustig, Herbert W. Rice, Mrs. Walter Callender, Mrs. Daniel Beckwith, Mr. and Mrs. Henry D. Sharpe; $75—Mr. and Mrs. R. Clinton Fuller. $50—Mrs. G. Maurice Congdon, Chaminade Club of Providence, Mrs. Prescott O. Clarke, Mrs. Gammell Cross.

$30—Dr. and Mrs. Henry A. Whitmarsh; $25—Helen C. Robertson, Mr. and Mrs. Wilson G. Wing, Edith Edwards, Irene B. Butler, Mrs. Harrison B. Huntoon, W. W. Dempster, William Fly, Mr. and Mrs. Benjamin T. Peck,

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THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

APR 27 1932

Boston Programs.

With the programs on Friday afternoon and Saturday evening this week the Boston Symphony orchestra's 51st season comes to close. On the programs for the final concerts Mr. Koussevitzky has set Beethoven's Eight Symphony in F major and Brahm's First Symphony in C minor. Thus the season will end on the classic note with an orchestra that has never been more sensitive to the demands upon it.

At the final concert of the supplementary series last Monday the orchestra gave Haydn's Surprise Symphony; Hill's new Concertino for piano and orchestra, with J. M. Sanroma as pianist; Tschaikowsky's Fifth Symphony.

According to the Boston Globe's music critic, Professor Hill's concertino was composed in July and August of last summer. The score is dedicated to Jesus Maria Sanroma, who played the solo part. Fundamentally in the concerto form, inasmuch as there are three distinct sections, the work nevertheless is constructed in one movement. The orchestration requires a small array of percussion instruments.

On the whole the piano part is more interesting than the orchestral portions. It has more variety, more vitality, more point. Although affording ample opportunity for technical display, this part is neither superficial nor lacking in musical feeling. In addition, there is a certain pithiness of ideas, a certain breezy vitality that makes it stand in memory.

Some of the harmony is mildly modern, and extensive use is made of jazz rhythms. In this last respect the concertino is to be counted among the more sincere and least self-conscious specimens of such symphonic writing.

Mr. Sanroma, who seems the ideal pianist for modern music, imparted his own brilliance of execution to an already brilliantly written part. There was most enthusiastic applause for all concerned; conductor, soloist, composer and orchestra.

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Symphony Offers Superb Program

Dr. Koussevitzky Selects "Brilliant Galaxy" of Composers

BY DR. W. LOUIS CHAPMAN

On Tuesday evening the last concert of the season by the Boston Symphony Orchestra will be given in the Albee Theatre. No more enjoyable and improving program has been offered during the season than this nor could there be a more brilliant and glowing galaxy of composers than Beethoven of the great classicists, and Debussy, Richard Strauss, and Tschaikowski of our own time.

The Overture to "Egmont," by Beethoven, not only offers a splendid illustration of the composer's solid, substantial and rugged genius, and an example of tonal contrasts and dramatic character, but also serves as a reminder of his friendship with Goethe and of the anniversary of the latter's death, now being memorialized by the whole world of letters. It begins, as did so many of Beethoven's works with a commanding unison forte in stately and dignified tempo which is followed by equally impressive massive chords in F-minor by the entire string band. The woodwind replies, in less solemn strains, which are imitated by the strings and lead into the portentous and tragic tones of the introduction. Then follows in 3-4 time less ominous sentiments, by the strings, followed by the entire orchestra with interesting dialogue between the string and woodwind choirs, with suggestions of questioning mystery.

In this overture Beethoven does not attempt to recount the events of the tragedy but follows his well known dictum of the creation of an atmosphere by suggestion rather than by the exposition of an actual picture. Quite the opposite of the intent of "program music" so much in vogue at the present time, and so much easier to create. It is easy to see that creative artistry such as this is of a far higher esthetic type and upon an entirely different plane from that of the obvious and the definite.

Debussy, although of a century later followed this high ideal of musical treatment and created ideals of musical impressionism which persisted throughout his life. Even with stage, scenery and operatic libretto, Debussy's genius of composition creates atmosphere and sentiment rather than definite portrayal, which is undoubtedly the secret of his high position among the great composers of all time. Even with a stated subject, his music is luminous and mystic rather than direct and definite. Those who would correlate visual color with musical timbre will find in this superb tone poem upon cloud effects remarkable material for such association. Yet beyond the domain of suggestiveness they cannot go. They cannot properly align tonal keys with colors or shades, nor may the voices of orchestral instruments be assigned to definite emotions or impressions. We should not attempt to unite the real and the actual too closely or turn all poetry into prose. But try as one will, Debussy's luminous dust can never be brought down to earth.

In "Till Eulenspiegel's Merry Pranks" we have an entirely different kind of music, one in which the mood is not of tragic and dramatic prophecy or of fleecy clouds slowly and lazily rolling across the sky. Here is quick action, the rake's progress, cavortings and adventure, and all at top speed. Strauss himself refused to assign a program to the work. The story in the program book is highly suggestive and cannot fail to interest, and many of its surmises go very well indeed with the shrieking of the high D clarinet, the whirlwind chromatics of the flutes, onward rushing of rapid strings and the sinister bleatings of the French horns. It is a veritable study of virtuoso orchestra because of the technical difficulties of the parts.

None but orchestras of the highest technical and artistic attainments should attempt the performance of this work—nor do they. It is a marvellous orchestral fantasy: invested with the gruesome story, it is a phantasmagoria and it is one of the greatest works of that colossal genius of our own time Richard Strauss. The tired business man will not slumber nor sleep during this portrayal and should he read a few chapters of Francois Villon with this music still ringing in his ears after the concert its effect will not be lessened.

In the Fifth Symphony of Tschaikowski we have a return to more serious and profound moods. One might read into this symphony an infinite variety of poetic thoughts. Its movements might have application to the great events in the lives of individuals or peoples, for into the work are poured thoughts of melody and harmony which may be construed in many ways. One hears with much interest the "borrowing" of many of the finest musical thoughts of Tschaikowski for the "talking" screen and often the music is far better than the picture. So far no name has been given to this symphony which is to many the finest of all of the Tschaikowski's works. From the first utterance of the low rich chalumeau of the clarinet to the final "allegro vivace" with its suggestion of clanging bells and the onward tramping of a peasant nation, it is absorbing and gripping, in its fierce intensities. Strongly rhythmic, persuasive in orchestral voices, grand and massively impressive in its use of the brass choir, and colossal in its tonal climaxes, its fascination is irresistible.

The second movement contains the famous horn solo which offers opportunity for familiarity with this potent orchestral voice with the exquisite musical material of the composer. At times horn sings alone, at others the clarinet enters with pleasing obligato. Again the 'cellos take up the same melody and with typical Tschaikowski idiom the solo oboe may in turn take it from the strings. The motive is graceful, stately and contemplative. The composer handles this theme with the greatest skill and esthetic artistry and leads it to a thunderous climax with the full orchestra only to part with it in the softest possible pianissimo. This movement is a veritable gem of graceful legato in which the solo instruments have many opportunities for their individual and characteristic speech. Attention must be called to the delicious waltz which is heard before the finale.

Tschaikowsky is not often thought of as a "Waltz King" yet this title is fully deserved when one considers the beautiful 3-4 movements in the piano trio, Opus. 50, that in the "Serenade for Strings," Opus 48, in the "Valse des Fleurs" of the Nutcracker Suite, and this movement of the symphony. The violins first announce a charming theme punctuated off beat by horns, bassoons and the other strings pizzicato. This is answered by bassoons and clarinets to which the oboe is soon added. The full woodwind chorus takes up the strain to a legato accompaniment of slowly moving scales by the 'cellos and first violins. The bassoon then plays a counter subject which is taken up by the woodwind choir in full voice only to give way to a pizzicato episode by the strings in entirely different mood and sentiment.

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this particular one is, to your correspondent's way of thinking, the greatest fugue ever written.

But all that is beside the question. The Brahms-Haydn Variations were played (the three hundred and eighty millionth set of variations

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going full tilt, a visit from the Boston Symphony and the weekly concert by the huge Musicians' Symphony.

Hearing Sir Thomas Beecham again, one comes to the conclusion that he is a less good conductor than we thought him on his previous visit here. The fact that he has one of the great orchestras of the world under his baton is much in his favor, but his programs have not been of startling interest and his conducting without a score, while it may impress the groundlings, nearly brought him to grief, once at least, in the Handel Concerto Grosso in E minor last week.

His playing of music by Bax, Delius and Elgar is good propaganda for contemporary British composers, but aside from that the music as a whole is not of thrilling interest.

KOUSSEVITZKY'S PROGRAMS

Mr. Koussevitzky outdid himself at his final two concerts of the season. At the first of these he gave a New York premiere of a Suite by Toch, the modernist composer who is in New York at the present time on a visit. The program also contained Strauss' Till Eulenspiegel and the old chestnut Fifth Symphony of Tchaikowsky.

Mr. Toch's suite, which he calls a "bunte" suite; that is to say, "many colored," fulfills expectations. It is many-colored in more senses than one and while interesting and even of some beauty in spots, is not music which could be taken very near to one's heart.

NO LONGER RADICAL

The Strauss work, which even in our memories used to be thought so dissonant and radical, is conservative enough now and need startle no one. With the Tchaikowsky, Mr. Koussevitzky did wonderful things not only by his sharply pointed playing of it, but also by the careful shading which gave it a vigor it does not inherently possess, and robbed it of much of its sentimentality.

At the second concert he gave the Egmont Overture of Beethoven and Liszt's Faust Symphony with the Harvard Glee Club singing the choral part, and the tenor solo capably done by Rulon Y. Robison.

There would be no point in making a discussion of this work of Liszt which, too, in its day, was considered somewhat unorthodox. If we accept the hypothesis of Liszt as a composer at all, it has its place in the gallery of musical delineations of Goethe's legend, or rather the legend which Goethe made famous. The performance was excellent in every respect and so caught the fancy of the audience that it remained long after the end of the program to ap

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 13 1932

Boston Symphony's Final Program Proves Interesting

Capacity Audience Shows Appreciation of Artistry as Season Ends.—Varied Offerings Include Beethoven's "Egmont" Overture and Tchaikovsky's Symphony No. 5.

The Boston Symphony Orchestra, with Dr. Koussevitzky conducting, gave the last concert of its season last night in the Albee Theatre, presenting as varied and interesting a program as could be well imagined or designed. To remind of Goethe, Beethoven's "Egmont" overture was played. For sterner fare, the brilliant and massively grand Symphony No. 5 of Tchaikovsky was offered and, lest we forget the tremendous inroads of modern musical speech, representative examples were very much in evidence in the "Till Eulenspiegel" of Richard Strauss and two "Nocturnes" by Debussy.

Neither director nor orchestra seemed jaded from the tremendous activities of the season just closing. Fit and in the prime of condition there were no evidences of technical uncertainty, weariness or lack of interest.

Conspicuous among the many superb tonal effects achieved were the exquisite nuances in the "Waltz" of the Tchaikovsky fifth symphony, the dramatic impressions of muted French horns and trumpets in "Till Eulenspiegel" and the atmospheric and visionary iridescence of the stately "Nuages" of Debussy. Nor should one forget the agility and tone colors of the woodwind, the unity of ensemble and the telling extremes of sforzando and pianissimo of the entire orchestra and the perfection of the string choir in its many episodes and configurations. Dr. Koussevitzky's reading of the "Andante Cantabile" will be long remembered for its rare sympathy and feeling, as will Mr. Boettcher's splendid tone study of the leading theme of this now famous movement.

The capacity audience was quick to appreciate the artistry of this concert and called both conductor and orchestra to their feet to acknowledge its applause. Ane one rejoices in the interest shown Debussy and Richard Strauss, composers, who have not always been so readily accepted or understood.

With the closing of this season's offerings of the Boston Symphony Orchestra one notes with more than ordinary interest the musical and popular appeal of its well planned programs, the consistently perfect performances and the capacity attendance which has greeted each performance.

The program:

Beethoven ....
...Overture to Goethe's "Egmont," Op. 84
Debussy .... Two Nocturnes
a. Nuages.
b. Fetes.
Strauss .. "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28
Tchaikovsky ....
......Symphony No. 5 in E minor, Op., 64
I. Andante: allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

DR. LOUIS CHAPMAN.

New York series closed last week with a performance of the Liszt "Faust Symphony," hailed there as Manhattan's only musical celebration of the Goethe centenary. The orchestra was then abetted by the Harvard Glee Club.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 24 1932

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Some Who Contributed Former Now Are Unable to Help Reach $4500 Mark

More than two-thirds of the amou necessary to finance the appearances the Boston Symphony in this city ne season has been raised in response a letter sent out last week by Mrs. Henry D. Sharpe, President of the Music Association.

Subscriptions received to date from 71 persons, to whom Mrs. Sharpe appealed for the $4500 necessary, total $3293.

There are still a few regular sponsors of the Boston Symphony to be heard from, Mrs. Sharpe said last night, but it is doubtful whether their subscriptions will bring the total up to $4500.

"This means," Mrs. Sharpe pointed out, "that additional sponsors must be found. Several have decreased the amount of their former subscriptions and some who have given in former years are not able to give at all this year. It would be a pity if the Boston Symphony concerts had to be discontinued because of our failure to raise $4500 necessary to pay the expenses of the theatre on the four nights when it is leased. I am hopeful that during the next few days the total will be substantially increased either by replies from original sponsors or by the addition of new names to the list of guarantors."

Subscriptions should be sent to the office of the Music Association, 100 North Main street.

Those who have already sent in their subscriptions include:

$300—John Nicholas Brown, Mrs. Robert I. Gammell; $250—Mrs. Jesse H. Metcalf; $150—Mrs. Murray S. Danforth, Mr. and Mrs. W. R. Callender, Mrs. George Hail, Miss Ellen D. Sharpe, Samuel M. Nicholson; $100—Mrs. Peter G. Gerry, Mrs. Alfred L. Lustig, Herbert W. Rice, Mrs. Walter Callender, Mrs. Daniel Beckwith, Mr. and Mrs. Henry D. Sharpe; $75—Mr. and Mrs. R. Clinton Fuller, $50—Mrs. G. Maurice Congdon, Chaminade Club of Providence, Mrs. Prescott O. Clarke, Mrs. Gammell Cross.

$30—Dr. and Mrs. Henry A. Whitmarsh; $25—Helen C. Robertson, Mr. and Mrs. Wilson G. Wing, Edith Edwards, Irene B. Butler, Mrs. Harrison B. Huntoon, W. W. Dempster, William Ely, Mr. and Mrs. Benjamin T. Peck, Mrs. Kenneth F. Wood, Stephen O. Metcalf, Eleanor B. Green, Helen G. Chase, Mr. and Mrs. William L. Sweet, Hugh F. MacColl, George Pierce Metcalf, Mary Helena Dey, Dr. and Mrs. Frank Anthony Cummings, Mrs. James B. Richardson, Mrs. Paul C. DeWolf, Mrs. Henry S. Lanpher, Mrs. John S. Holbrook, Mrs. S. Foster Hunt.

$15—F. C. Freeman, William S. Innis, Mrs. Arthur W. Newell, Mrs. Albert A. Baker, Thomas Crosby, Jr.; $10—Mrs. Richard Rathborne Graham, Herbert F. Preston, The Henschel Club, Mrs. Austin T. Levy, Mrs. Edward L. Johnson, Miss Loraine Johnson, Prof. Lindsay T. Damon, Mrs. George B. Waterhouse, Mrs. Isabel Harris Metcalf; $5—Mrs. Hovey T. Freeman, Ellis L. Yatman, Carrie Schmitt, Anna L. Evans, Mr. and Mrs. William H. Edwards, Ada Blinkhorn, Janet Blinkhorn, Mrs. E. H. Howard, Louise C. Hoppin; John B. Archer, Edith W. Edwards, Mrs. Seeber Edwards, Emily Fairbanks, Charles S. Wood; $3—Evangeline Larry.

Hoover and Acting Secretary

score is dedicat Maria Sanroma, who played the solo part. Fundamentally in the concerto form, inasmuch as there are three distinct sections, the work nevertheless is constructed in one movement. The orchestration requires a small array of percussion instruments.

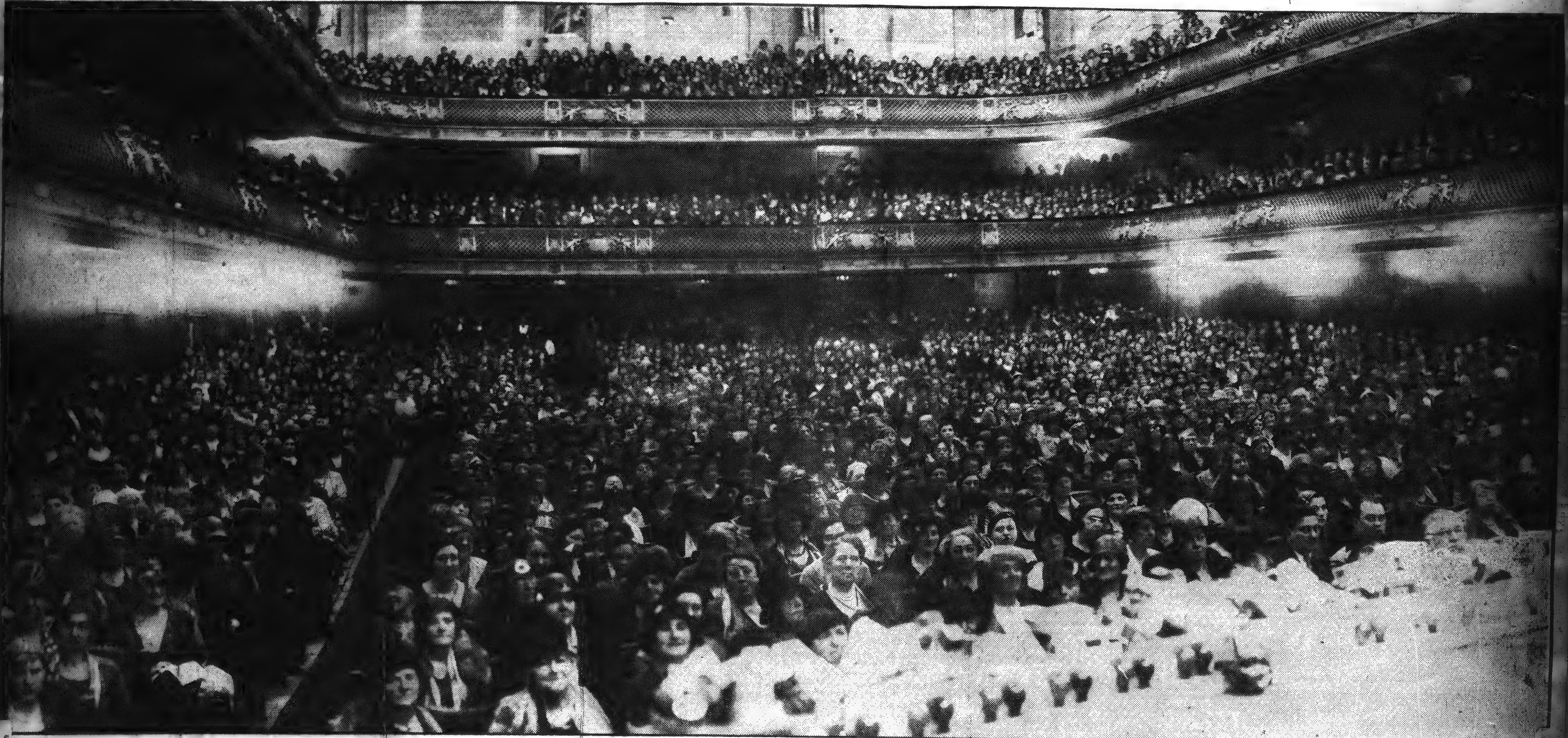
On the whole the piano part is more interesting than the orchestral portions. It has more variety, more vitality, more point. Although affording ample opportunity for technical display, this part is neither superficial nor lacking in musical feeling. In addition, there is a certain pithiness of ideas, a certain breezy vitality that makes it stand in memory.

Some of the harmony is mildly modern, and extensive use is made of jazz rhythms. In this last respect the concertino is to be counted among the more sincere and least self-conscious specimens of such symphonic writing.

Mr. Sanroma, who seems the ideal pianist for modern music, imparted his own brilliance of execution to an already brilliantly written part. There was most enthusiastic applause for all concerned; conductor, soloist, composer and orchestra.

FROM
Traveler
Boston, Mass.
4/27/32

WOMEN THRONG SYMPHONY HALL FOR COOKING SCHOOL



A glimpse of part of the 3000 women who thronged Symphony hall yesterday afternoon at the opening of The Herald-Traveler cooking school. Home-makers came from all over New England to attend this school, which has its second session today at 2 o'clock, with cooking lectures, music, entertainment and prizes as features of the occasion. All seats are free at this big school. Everyone is invited.

By AGNES CARR

With music to lend an air of festivity to the occasion, a warm welcome from Marjorie Mills, director of the better homes bureau of the Herald-Traveler, to make the guests feel at home, and cooking lectures by Mrs. Ida Chitwood and George Rector to provide both entertainment and instruction, the second session of the Herald-Traveler cooking school opened today at Symphony hall.

If the opening session were crowded, it seemed as if twice that number assembled today, eager to enjoy the varied program at the cooking school. The festivities opened with songs by Mimi Parks, contralto, and Aidan Redmond, baritone, both from WBZ. More than 3000 women jammed the great auditorium.

Hearty applause greeted the appearance of Mrs. Chitwood, lecturer who has already made a host of friends among Boston homemakers. Mrs. Chitwood has a charming stage presence, and presents her culinary information in entertaining fashion.

Her recipes today featured a honey all-bran pudding which scored a big hit with her audience and a banana macaroon mousse which was a triumph of perfection. Almond rings and a carrot pyramid salad were other special dishes which came in for applause. All these recipes are on the magazine page of today's Traveler.

Following Mrs. Chitwood, George Rector, who comes to the school through the courtesy of the A. & P. Stores, gave the second of his delightful food talks, which have been so much anticipated by New England women. Mr. Rector is famous as the proprietor of the well known Rector restaurants in New York and Chicago. His demonstration is unusual and carried through in snappy fashion, giving his audience many new seasoning and flavoring suggestions.

There was special interest in his French pancakes and in a delicious spaghetti milanaise. Every woman wanted these recipes. All the Rector recipes are to be found on the magazine page of today's Traveler.

WATER HEATER PRIZE

Judge Gordon, market expert for the A. & P. Stores, appeared with Mr. Rector and gave one of his entertaining five-minute talks, which everyone enjoyed. Twenty baskets of foodstuffs were given away today to holders of lucky numbers. A grand prize of a water heater was to be given away at the close of today's session.

Tomorrow Miss Helen O'Brien, well-known to Bostonians, will give one of her entertaining lectures on cakes and will make many varieties of cake for the enjoyment of the visitors. Miss O'Brien comes through the courtesy of the First National Stores. On Friday evening Dwight W. Hartzell of Chicago, meat-cutting expert for the First National Stores, will cut up a side of beef. There will be special gift boxes tomorrow afternoon and Friday evening, given by the First National Stores. In addition there will be gift baskets and grand prizes awarded.

Jack Beauvais, WEEI crooner, and a comedy team, Grin and Bearit, will come from WBZ for entertainment.

TREAT FRIDAY EVENING

An unusual treat in the entertainment line is in store for Friday evening at 8 o'clock when Sid Reinhert, "the man of 1000 tunes," whose piano performances have made him a big drawing card at the Metropolitan Theatre, will appear to entertain The Herald-Traveler guests.

This young man has a "way with a piano" that has not been equalled in this section of the country, according to critics. He composes and plays with equal facility. He comes to the school through the courtesy of the Metropolitan Theatre.

Sessions at the school are at 2 today and tomorrow and at 8 on Friday evening. All seats are free and everyone is welcome.

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Post May 1

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Adv May 1

SYMPHONY HALL

POPS

OPENING NIGHT
WED., MAY 4
at 8.30

85
Symphony
Players

ARTHUR
FIEDLER
Conductor

1ST SUNDAY
PROGRAM
INCLUDES
GERSHWIN'S
RHAPSODY
IN BLUE

J. M. Sanroma
Soloist

25c
ADMISSION

Refreshments
SMOKING

50c. 75c. $1.00

AGAIN THE POPS!

Camb Sentinel Apr 30

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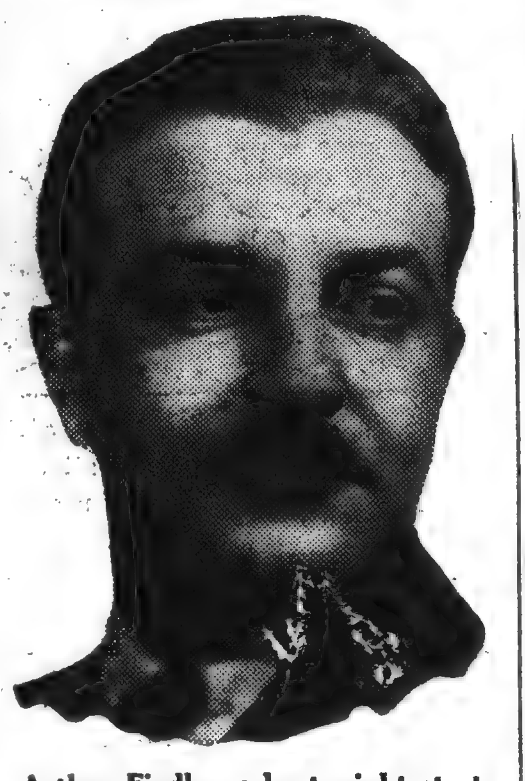
Y POST, MAY 1, 1932

Revival of trical Gossip

ARTHUR FIEDLER, POPS CONDUCTOR, STARTING NEW SEASON AT SYMPHONY HALL, MAY 4

Concert Favorite



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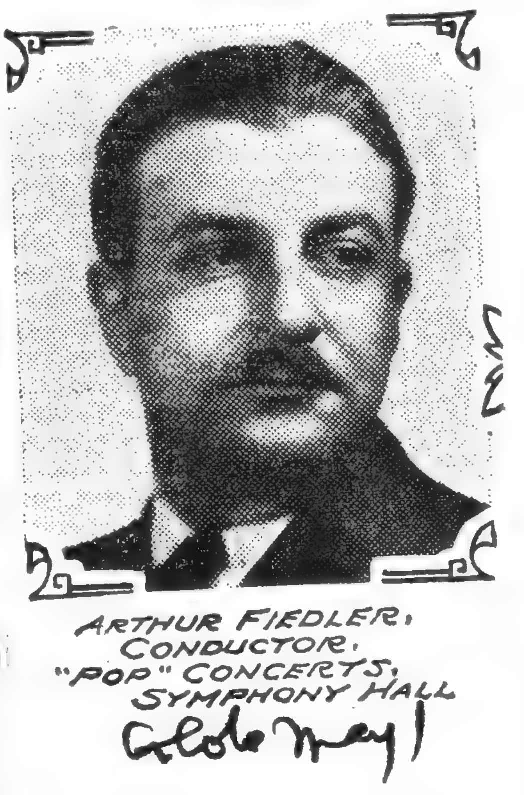
Record May 4



ARTHUR FIEDLER, CONDUCTOR, "POP" CONCERTS, SYMPHONY HALL

Globe May 1

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in a scene in "The Good Fairy," at the Wi starting Wednesday evening.

Herald May

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Suite, "Facade" ....Walton
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Herald May 4

PAGE TWENTY-TWO

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This year the concerts will be the more notable due to the decorations which have been effected in the big hall by Robert Edmond Jones.

A feature of the opening night programme will be the presence of Arthur Schwartz, composer of the music of the musical comedy hit, "Band Wagon," and in honor of his presence the orchestra will play a series of selections from the score of that show.

POPS TO BEGIN WEDNESDAY

THE 47th season of the Pops will begin next Wednesday, May 4th, amid surroundings designed to please the ear, the eye and the palate.

Arthur Fiedler announces some notable novelties for the opening of his third season as the Pops conductor, together with Pops favorites of long standing. At the opening Sunday concert, a week from tonight, Jesus Maria Sanroma, playing Gershwin's "Rhapsody in Blue" for the first time in its complete form, will not be the only soloist, for the 16 first violins of the orchestra are to test their prowess in the solo part of the finale of Mendelssohn's Concerto. "The Soviet Iron Foundry," by Mossolov, a composer of present-day Russia, recently had its first American performance in Philadelphia. New to the Pops will be Prokofieff's "Classical Symphony."

Adv. May 1

Apr 29 Trans

To the Polka from "Schwanda" Mr. Fiedler will add another piece that has lately gone the round of orchestras in America. In the first Sunday Pop, on May 8, he will include Mossolov's "Music of Machines or Soviet Iron Foundry." Add rhythm and it is all that the name implies. But, lest the timid be over-alarmed at this din from Bolshevy, be it said that it continues less than ten minutes.

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Adv May 1

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OPENING NIGHT,
WED., MAY 4
at 8.30

85 Symphony Players

ARTHUR FIEDLER
Conductor

1ST SUNDAY PROGRAM INCLUDES GERSHWIN'S RHAPSODY IN BLUE

J. M. Sanroma
Soloist

25c ADMISSION

Refreshments
SMOKING

50c. 75c. $1.00

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Herald May

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POPS TO BEGIN WEDNESDAY

THE 47th season of the Pops will begin next Wednesday, May 4th, amid surroundings designed to please the ear, the eye and the palate.

Arthur Fiedler announces some notable novelties for the opening of his third season as the Pops conductor, together with Pops favorites of long standing. At the opening Sunday concert, a week from tonight, Jesus Maria Sanroma, playing Gershwin's "Rhapsody in Blue" for the first time in its complete form, will not be the only soloist, for the 16 first violins of the orchestra are to test their prowess in the solo part of the finale of Mendelssohn's Concerto. "The Soviet Iron Foundry," by Mossolov, a composer of present-day Russia, recently had its first American performance in Philadelphia. New to the Pops will be Prokofieff's "Classical Symphony."

Adv. May 1

Apr 29 Trans

To the Polka from "Schwanda" Mr. Fiedler will add another piece that has lately gone the round of orchestras in America. In the first Sunday Pop, on May 8, he will include Mossolov's "Music of Machines or Soviet Iron Foundry." Add rhythm and it is all that the name implies. But, lest the timid be over-alarmed at this din from Bolshevy, be it said that it continues less than ten minutes.

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PAGE(S)

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MUSIC AND MUSICIANS

Globe May 8

Boston Symphony Season

The 51st season of Boston Symphony concerts, which ended April 30, was artistically one of the most successful in the orchestra's history. Only under Dr Muck has a higher standard of performance consistently been maintained. Never has the enthusiasm of the audiences been greater. Never have the programs ranged more widely through music old and new.

The only really serious difficulty is the size of the deficit, estimated at $100,000; of which $37,000 had not been subscribed at the close of the season. No doubt the trustees will make a determined effort to reduce expenses next year. It is encouraging to all concerned that the 24 Fridays and 24 Saturdays were sold out for the season just ended, and the two short series on Mondays and Tuesdays were very well attended. Symphony concerts, if a luxury, are evidently not one with which their frequenters willingly dispense.

Dr Koussevitzky this year offered his audience notably less ultra-modern music than heretofore, yet included on the programs some important novelties. From Stravinsky, the chief of living composers, we heard a new concerto for violin, and the "Symphonie de Psaumes," first performed in the preceding season. Ravel's new concerto for piano, George Gershwin's new Rhapsody, and Copland's Symphonic Ode were the other outstanding pieces by living writers.

To these should be added the first performance in the United States of the late Gustav Mahler's Ninth Symphony, a masterpiece long strangely neglected. None of the other new pieces from lesser writers seemed significant except the "Two Etudes" of Vogel, the work of a great if ill-regulated talent.

It must be added that Stravinsky and Gershwin have each written music more significant than their latest works proved to be.

Mr Copland's ode was admired by some well qualified judges, but like most reviewers, the writer for the Globe could find little imaginative stimulus or solace in it at a first hearing. That Copland is in many ways the most promising of our younger composers remains, however, indisputable.

The list of soloists includes first appearances at these concerts of two exceptionally fine violinists, Adolf Busch and Jelly d'Aranyi, and a reappearance of Myra Hess, who deserved the almost unprecedented applause given her. Messrs Gershwin, Morris and Toch played piano parts in their own compositions.

Gustav Holst, the distinguished English composer, conducted a program of his own music on which the chief item was his admirable suite, "The Planets," first heard here from Mr Monteux.

In the Monday series the noted pianist, Robert Goldsand, won applause and high praise for his playing in Beethoven's C major concerto. Jesus Maria Sanroma, who excels in the music of contemporary composers, played admirably in Ravel's new concerto, and also in E. B. Hill's new concertino in the Monday series.

Commemorative programs, either in the regular series or at extra concerts, were far more numerous than ever before. Those whose memory was thus honored were Edison, d'Indy, Judge Cabot, Lewis Carroll Goethe and Haydn, a curiously varied list.

Bach's B minor mass was repeated at a pension fund concert, with the performers who gave it at last year's Bach festival.

The excellence of the performances throughout the season was largely due to the unaltered membership of the orchestra, which Dr Koussevitzky has now remodeled into an instrument responsive to his will. His return for the 52d season, which is announced to begin Oct 7 and 8, insures us another year of brilliantly eloquent and highly individual interpretations of music old and new, certain to stir audiences as those this year have been stirred to heartfelt admiration.

Persons who wish to hear next season's concerts should subscribe at once, as it is unlikely that many places will remain untaken when October comes.

Second Week of "Pops"

The second week of the current season of "Pop" concerts in Symphony Hall will begin this evening with the first Sunday evening concert. Features of this program will be the first Boston performance of "Soviet Iron Foundry," by Alexander Mossolov. This musical product of Soviet Russia, otherwise entitled "Music for Machines," has been performed in Philadelphia and Cleveland, as well as in various European cities. Gershwin's "Rhapsody in Blue," with Jesus Maria Sanroma as soloist, will be performed for the first time at the Pops in its complete form. There will be 16 soloists in the Finale of Mendelssohn's Concerto, the solo part to be played by the first violin section.

Tuesday will be "Gay Nineties Night," a valiant attempt to revive the atmosphere of the old-time Promenade Concerts of Music Hall on Hamilton pl. Timothee Adamowski, who conducted the Pops in the seasons 1891-1894, will be the guest conductor of the evening, presenting such music as Handel's "Largo" in the old-time manner. Mr Adamowski was brought from Europe to join the violin section of the Boston Symphony Orchestra in 1884, by Wilhelm Gericke. He left the orchestra in 1887 to concentrate his efforts upon chamber music. At the Promenade Concerts he was immensely popular for many seasons.

The program for "Gay Nineties Night" is constructed entirely from favorites noted in the old program files. Patrons of the old Pops are urged to wear on this evening such appropriate clothing as their attics may bring forth. For old-times sake, near-beer will be served on draft in the original glasses which diligent search has uncovered in a remote storeroom in Symphony Hall.

The music of Wagner will be featured tomorrow night. The programs of the week follow:

Sunday, May 8. "Classical Symphony," Prokofieff; "Unfinished" Symphony in B minor, Schubert; Overture to "Tannhauser," Wagner; finale from the violin concerto (the solo part to be played by 16 first violins), Mendelssohn; "Soviet Iron Foundry" (first performance in Boston), Mossolov; "Rhapsody in Blue," soloist, Jesus Maria Sanroma, Gershwin.

Monday, May 9. "Tannhauser," Entrance of the Guests into the Wartburg, Wagner; Overture to "The Merry Wives of Windsor," Nicolai; Minuet, Bolzoni; "Natchez on the Hill," Virginia Country Dance, Powell; excerpts from "Siegfried (act 3, scene 2); "A Siegfried Idyll," overture to "Rienzi," Wagner; "Faust," ballet music, Gounod; "Danube Waves," waltz, Ivanovici; Fifth Hungarian Dance, Brahms.

Tuesday, May 10. March, "Wien Bleibt Wien," Schrammel; overture, "Poet and Peasant" (solo 'cello, Mr J. Langendoen), von Suppe; intermezzo, "Loin du Bal," Gillet; popular college songs. This group will be conducted by Timothee Adamowski, leader of the Promenade Concerts in the seasons 1891-1894 and 1903-1907. Overture, "Orpheus in the Underworld," Offenbach; Largo from "Xerxes" (for solo violin, harp and organ), Handel; waltz, "An der Schonen Blauen Donau," Strauss; overture, "The Pirates of Penzance," Sir Arthur Sullivan; cakewalk, "At a Georgia Campmeeting," Kerry Mills; grand selection of song favorites.

Wednesday, May 11. Hungarian march, "Rakoczy," Berlioz; overture to "William Tell," Rossini; "Valse Triste," Sibelius; "Carmen," Fantasia, Bizet; "Tales from Johann Strauss," Korngold; "A Londonderry Air," arr for string orchestra by Sir Hamilton Harty; "Nutcracker," ballet suite, Tchaikovsky; "The Cat and the Fiddle," selection, Kern; serenade, "The Millions of Harlequin," Drigo; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Thursday May 12. "Procession of Bacchus," from "Sylvia," Delibes; Overture to "Le Roi d'Ys," Lalo; "March of the Little Lead Soldiers," Pierne; Suite from "Nell Gywnn," German; "The Sorcerer's Apprentice," Scherzo, Dukas; Ave Maira, Schubert-Wilhelmj; Marche Slave, Tchaikovsky; "By the Beautiful Blue Danube," waltz, Strauss; "Country Gardens," Grainger; Czardas from "The Ghost of the Warrior," Grossman.

Friday, May 13. "Marche Militaire," Schubert; "Roman Carnival," overture, Berlioz; "To a Water Lily," Macdowell; "Prince Igor," Polovetzkian dances, Borodin; "The Ride of the Valkyries," Wagner; Andante Cantabile, for strings, Tchaikovsky; Ballet of the Hours, from "La Gioconda," Ponchielli; "Girl Crazy," selection, Gershwin; "Jealousy," tango, Gade; Indian War Dance, Skilton.

Saturday, May 14. Coronation March from "The Prophet," Meyerbeer; overture to "A Midsummer Night's Dream," Mendelssohn; "Aragon," Albeniz; "Heire Kati," Scene de la Czardas, Hubay; Irish Rhapsody, Herbert; Meditation from "Thais," violin solo: Julius Theodorowicz, Massenet; Finale, Fourth Symphony, Tchaikovsky; "New Moon," selection, Kern; "Estudiantina," waltz, Waldteufel; "Strike up the Band," Gershwin.

"Gay Nineties" at "Pops"

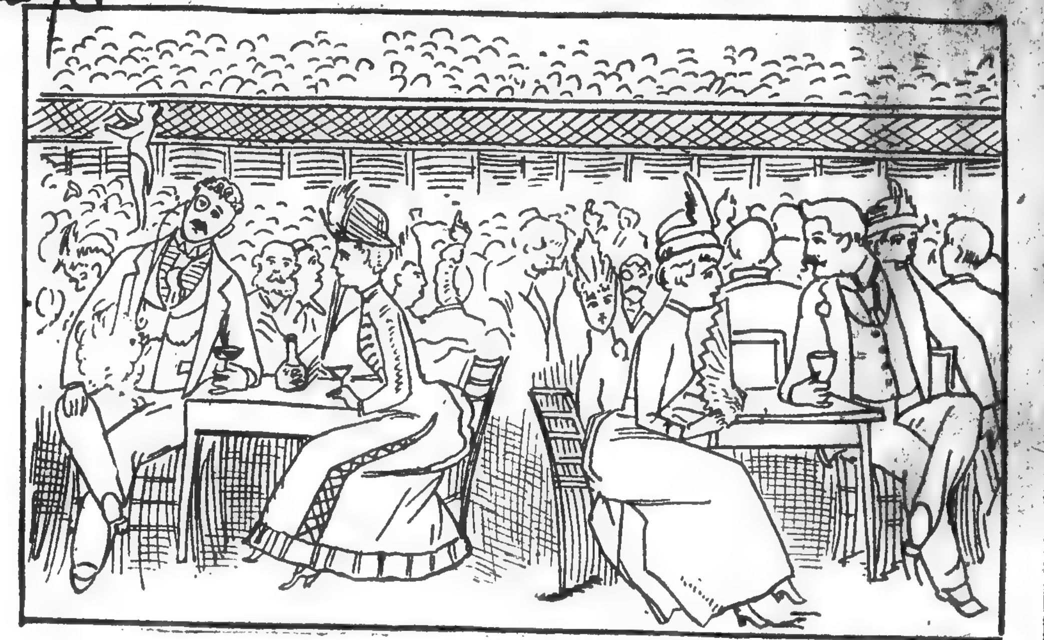
The music and the atmosphere of the "Gay Nineties" will be revived at the Pop concert tonight. Old-timers are requested to wear their apparel of the '90s, and a prize will be given to the most impressive outfit. There will be "beer" on draught and the steins of those so dressed will be kept filled. "Gay Nineties" night would not be complete without the presence of Timothee Adamowski, beloved Pops conductor of the early '90s in the old Music Hall in Hamilton pl. He will conduct several of the numbers.

Globe May 10

Sunday Pops Programme to Introduce New Composition, "Soviet Iron Foundry"—Plan Gay 90's Night for Tuesday—Music Notes of Week

Post May 8

BY WARREN STOREY SMITH



As the Pops' public looked back in the gay 90's. From an old programme of the Pops.

The first Sunday Night Pop Concert takes place tonight with two notable items on the programme, the first Boston performance of "Soviet Iron Foundry," otherwise entitled "Music for Machines," by the young Russian composer Alexander Mossolov, and the first performance at the Pops in complete and unabridged form of Gershwin's "Rhapsody in Blue." In the latter piece, which concludes the programme, Jesus Maria Sanroma will be the pianist. Before these two features of special interest will come another novelty, the playing by 16 of the orchestra's first violins of the solo part in the Finale of Mendelssohn's Violin Concerto. And for the first half of the programme Mr. Fiedler has set the "Classical Symphony" of Prokofieff, the "Unfinished" Symphony of Schubert and Wagner's Overture to "Tannhauser."

* * * *

Monday evening will be, at least in part, a Wagner night, since the middle section of the programme will be devoted to the music of that composer: excerpts from "Siegfried," "A Siegfried Idyll" and the Overture to "Rienzi." For beginning of the programme, too, will come the "Entrance of the Guests into the Wartburg" from "Tannhauser." For the rest there will be music of the dance: the Minuet of Bolzoni, a Virginia Country Dance of Powell, the ballet music from "Faust," a Waltz of Ivanovici and the Fifth Hungarian Dance of Brahms.

* * * *

Then Tuesday night will be Gay Nineties Night, with bicycles checked free of charge, members of the audience invited to resurrect from their attics the raiment of that era, and beer to be served on draft (alcoholic content unspecified) in the original glasses used in Music Hall days. As for the programme, that is to be made up of music popular at the end of the century before our own, with college songs and other popular songs of that day having a place thereon. And the middle group of the evening's programme will be conducted by Timothee Adamowski, who led the Promenade Concerts in Music Hall in the seasons from 1891 through 1894, as indeed he led them again from 1903 through 1907.

* * * *

Wednesday evening will bring the Pops back to the nineteen-thirties, with selections from two of the season's current "hits" upon the programme, one from Kern's music for "The Cat and the Fiddle," and Gershwin's "Wintergreen for President" from "Of Thee I Sing." There will, of course, be other music of an older vintage, too: Berlioz's "Rakoczy" March, Rossini's Overture to "Wilhelm Tell," Sibelius' Valse Triste, a "Carmen" Fantasia and Tchaikovsky's "Nutcracker Suite," among other things.

Dukas' scherzo, "The Sorcerer's Apprentice"; Schubert's "Ave Maria" in the arrangement of Wilhelmj, Tchaikovsky's Slavic March, and Percy Grainger's "Country Gardens," will be among the ever-popular pieces arrayed on the list for Thursday evening's concert. Strauss' "Blue Danube" waltz is there, too, and so is Pierne's March of the Little Lead Soldiers.

* * * *

Friday evening will bring still other favorites: Berlioz's "Roman Carnival" Overture, the Polovtzkian dances from Borodin's "Prince Igor," Wagner's Ride of the Valkyries, and the Ballet of the Hours from "La Gioconda," to mention but a few.

* * * *

Saturday evening, Mr. Theodorowicz, concert master of the Pops orchestra, will be the soloist in the Meditation from Massenet's "Thais." The Finale from Tchaikovsky's Fourth Symphony, Mendelssohn's Overture to "A Midsummer Night's Dream," the Irish Rhapsody of Victor Herbert, a selection from Kern's "New Moon," and Gershwin's "Strike Up the Band," will be among the other numbers in this concluding Pop Concert of the week.

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MUSIC

Globe May 9

SYMPHONY HALL

First Sunday "Pop" Concert

Euterpe has kept strange company and has received all sorts of musical treatment in her countless Summers, but the first Sunday Pops concert of the season last evening must have been one of her most varied and enjoyable experiences. She was wooed passionately—and with extraordinary unanimity—by 16 first violinists, who played the solo part in the finale of Mendelssohn's violin concerto; she toured an iron works in Mossolov's "Soviet Iron Foundry," and wound up hilariously in Gershwin's "Rhapsody in Blue," during which—had she been visible—one probably could have seen her perched atop the grand piano joyously singing the "blues" tunes.

Mossolov's piece—first played in this country by the Cleveland Orchestra two years ago—received, last night, its first Boston performance. The composer—Alexander Wassiliewitsch Mossolov, to give his full name—is a Russian, 32 years old, who is said to have composed in many forms, including the cantata and the opera. The avowed purpose of his present piece is to describe the "sounds and dynamic impressions of a steel mill."

He has succeeded notably; the work is an orchestral tour de force, in which are reproduced, by screaming woodwinds, groaning brasses, shivering strings, reverberating cymbals and pounding drums, all the noises one can conceive an iron works of producing. The work is an extremely clever bit of tone painting; it has no abstract musical value and its point lies in its programmatic endeavor. Mossolov has attained phenomenal semblance of reality in his reproduction of extremely discordant sounds, and the final chord is the most metallic sound given out by musical instruments which has ever fallen upon these ears.

The audience liked it; there were cheers as well as handclapping; and the piece probably has a future at these concerts, similar to that which lay ahead of Ravel's "Bolero" a couple of seasons ago.

Mr Fiedler did his best conducting in this piece and in Gershwin's Rhapsody; this type of music, with its verve and emphatic rhythms, its witticisms and its brilliant, unsentimental melodies reveals him at his best. He is, apparently, the only conductor who can obtain from the Symphony players, a good jazz rhythm. Prokofieff's "Classical Symphony," which began the concert, lacked clarity and lightness of touch; Wagner's "Tannhauser" overture did not have the desirable cumulative dramatic force, but his reading of Schubert's "Unfinished" Symphony was adequate.

Jesus Maria Sanroma was soloist in the Gershwin piece, and, as invariably, played with his inimitable brilliancy. He is the ideal pianist for this score, which is fast becoming a modern "classic." For originality of ideas, for clarity and resource in instrumentation, this "Rhapsody" is a masterpiece of modern American music. It may prove to be—who can say?—the best musical expression of our day. Whether or no, it is now probably the greatest piece of "symphonic" jazz yet written. It is still a mark for other composers desirous of writing the American "jazz classic" to aim at.

MUSIC

Herald May 9

SUNDAY NIGHT "POP"

The first Sunday concert of the newly-opened season of "Pops" filled Symphony Hall to overflowing last night. According to Sunday custom, it had a program interesting enough to merit undivided attention, since the dangerous distractions of food, drink, and smoke are on that evening eliminated by decree of the department of public safety.

Here it is: Prokofieff, "Classical" Symphony, Op. 25; Schubert, "Unfinished Symphony in B minor; Wagner, Overture to "Tannhaeuser"; Mendelssohn, Finale from the Violin Concerto, Op. 64 (solo part played by 16 first violins); Mossolov, Soviet Iron Foundry (first performance in Boston); Gershwin, Rhapsody in Blue, for piano and orchestra (soloist: Jesus Maria Sanroma). Something for every taste.

The vast audience applauded neatly made, whimsical, sparkling music of a Prokofieff, aiming to show them how a resuscitated Mozart might have written today. Schubert's "Unfinished," with its rich and limpid beauty, (and worthily performed) gave still greater pleasure. Wagner's "Tannhaeuser" overture did not fail of its customary effect.

The virtuosity of the orchestra's first violins was pleasantly proved anew by 16 of them who joined forces in the solo part of the lively last movement of Mendelssohn's concerto. They achieved reasonably complete unanimity and were forced to rise repeatedly to acknowledge applause.

But the sensation of the evening was the first Boston performance of a work by the young Soviet composer Mossolov, entitled "Soviet Iron Foundry." Lacking technical advice as to the accuracy with which the composer has represented the sounds of an iron foundry, the listener may none the less admit that the imitation is a plausible one.

The discordant sounds and nerve-wracking uproar of machinery and tortured metal—stylized and reduced to rythmic order rose to a climax surpassing for sheer din anything within memory. Every sort of percussive insrument contributed its share, while at the height of the uproar a large flexible sheet of iron suspended from the ceiling was agitated by an unseen hand and seemed to perform a grotesque, rythmic dance. Over all a battery of horns sang a paean of praise (recalling Honegger's Pacific 231) to the Machine deified saviour of modernized Russia. The work has shape; best of all, it is brief. Although some members of the audience showed signs of distress during its performance, it was applauded with overwhelming enthusiasm and there were no sound of disapproval. Mr. Fiedler and his orchestra deserve high praise for their courage and skill.

Mr. Sanroma's brilliant performance of Gershwin's most popular and perhaps most successful non-theatrical work—his Rhapsody in Blue—earned him an ovation. The orchestra grows in its power to adopt the manner and technique of jazz. S. S.

Post May 10

BUSTLES AND BEER AT POPS

Guests in Costumes of the 90s to Arrive on Bicycles

Guests at Pop concert at Symphony Hall tonight will be dressed in costumes of the "Gay Nineties," and many are expected to arrive on bicycles. The announcement of the party says that there will be beer on draught and that the steins of those in costume will be kept full. Timothee Adamowski, Pops conductor in the old Mucic Hall on Hamilton place, will be the guest of honor.

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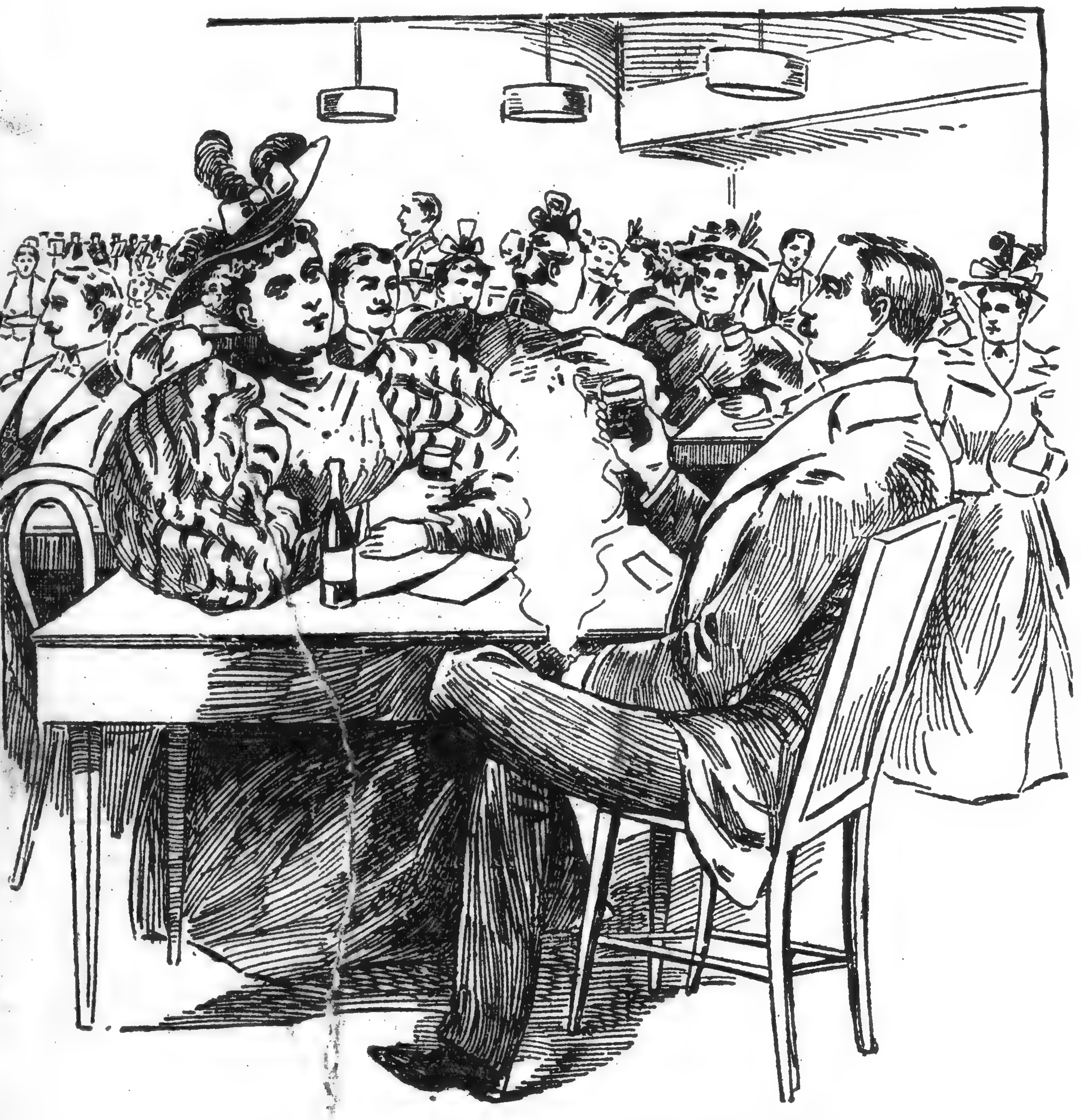
BOSTON EVENING TRANSCRIPT, MONDAY, MAY 9, 1932

ayers --- Music and Musicians

The Apparel Oft Proclaims the Time



As They Sat at The Pops Forty Years Ago

Costume-Hint, Extracted from A Newspaper of the Day, for The "Gay-Nineties" Evening at Symphony Hall Tomorrow

Concert-Chronicle

Symphonic Sabbath

UNLESS they are movie-addicts, seekers for public entertainment in Boston on Sunday evenings find it hard to come by. By statute it is not the first day of the week, but the Lord's Day, to the ancient sanctity of which only movies, vaudeville entertainments and concerts may, modernly, contribute. Yet not without restriction. Thus at Symphony Hall last evening, it was lawful to smoke in the corridors on one's feet; but unlawful "to burn tobacco" in a sitting posture within the auditorium. Across the way, at three or four soft-drink counters, whoever would might take his fill. But within the hall, such mortal sin was forbidden. No, dear friends, logic did not make our Sunday laws or the regulations enforcing them. Nor again are they "symblems" (as the word sometimes goes among our rulers) of that liberty, which—see the Congressional Record passim—we are told that we enjoy.

Rather they are "symblems" of our docilities and submissions. Does anyone see anything comic in four or five close-packed around a table on which nothing to eat or drink or smoke is ever spread? Seemingly not. Does any one complain of these statutory prohibitions? By word of the management, certainly not. To the contrary, we fill Symphony Hall to the last gilded chair against the walls, crowd around tables and into balconies. Either we passion ourselves for such music as The Pops afford on alternate Sundays or we ache for something to do in a public place on these Lord's Day evenings. And there you are, as the cat said sotto voce, when it first looked upon a king.

Variously to Gershwin

Dr. Koussevitzky has released Prokofiev's Classical Symphony to The Pops. Yesterday it was Mr. Fiedler's first piece to an audience that liked its light flow and neat bite, but hardly recognized it as the jeu d'esprit in invention and craft that more symphonically sophisticated companies know. It was, perhaps, a little off the expected track. Schubert's "Unfinished Symphony" was more familiar; but Sabbath beatitude hardly began until the first measures of the advancing pilgrims sounded out of the Overture to "Tannhäuser." At the close satisfaction mounted high, to be topped only by elation at the end of Mr. Gershwin's "Rhapsody in Blue," played at last—as it has long deserved—with only one minute and sanctioned cut. (If anyone doubts the deep-dyed American quality of such music, he has only to heed the direct, intensive response to it from an American audience.)

And all this with reason. Throughout Mr. Gershwin writes freshly, eagerly, inventively, taking every formal quirk in an easy, happy stride. Throughout Mr. Grofé, who did most of the scoring, adapts a jazz idiom to symphonic usage more skilfully than in the Second Rhapsody did the composer himself Throughout, moreover, Mr. Sanromá now matches Mr. Gershwin in the bravura with which he flings off the piano-part. In imagination, the hearer sees the composer listening endlessly to those ill-omened records of the second Rhapsody of Rivets, revising and re-revising; whereas by every aural evidence the Rhapsody in Blue was flung off in a flood of spontaneous creation. Mr. Gershwin may pride himself on the superior scholarship of the Second Rhapsody; but by the same token it is far less self-expression.

"Maschinen-Musik"

So via the Finale to Mendelssohn's Concerto played by the united and unanimous first violins against an orchestral background from which they were little distinguished, to the novel number of the evening, Mossolov's "Music of Machines" or, more explicitly, "Soviet Iron Foundry." The long steel plate, say twenty inches wide, which is his additional instrument, was loosed from the wall; while the member of the orchestra charged to shake it made ready to deploy a new virtuosity. Six horns were equally prepared to rise in their places and turn the bells of their instruments outward—as Mr. Mengelberg used to turn them in Liszt's "Preludes." Now we go, in a well-marked rhythm of otherwise jangled sounds—the sounds of the machine-shop. And on we go until through them winds an audible thread of instrumental song. Call it, as do some, the song of machines or, as others prefer, the song of man, their master. (Ah! if he only were!) The model is not far to seek—Honegger's so-called locomotive-piece, "Pacific 2-3-1"; but Mossolov's execution is blunt-fingered and unimaginative in comparison. Yet better such crudity in expression of one's own life and one's own time than the mere repetition, on uncounted sheets of music-paper, of an academic model and an orthodox tradition.

Items of the Day

Dr. Koussevitzky will be guest-conductor at a concert of the Philharmonic Society of Vienna on Thursday, June 9, during the first of the festival weeks. His program will assemble an eighteenth-century Concerto of Emanuel Bach; Prokofiev's "Classical Symphony"; Debussy's "Afternoon of a Faun"; a number from Ravel; Chaikovsky's "Pathetic Symphony."

THE CHRISTIAN SCIENCE MONITOR,

Giving 'Thrifty Thirties' a Thrill

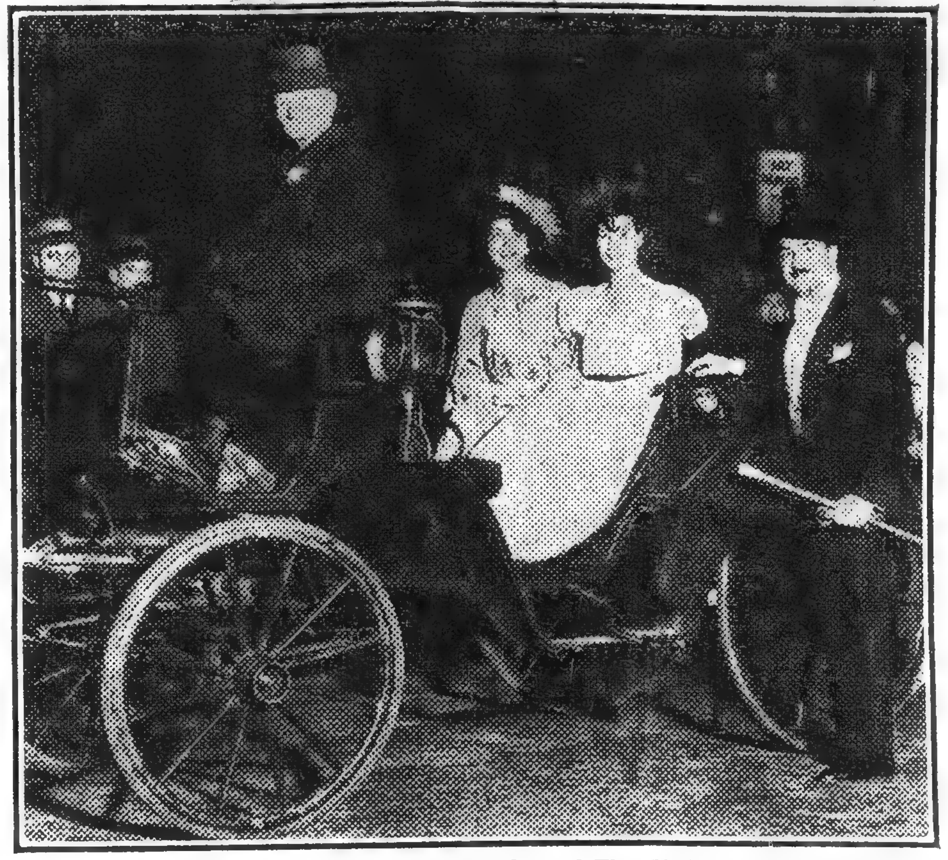


Photo by a Staff Photographer of The Christian Science Monitor

AN ARRIVAL AT THE POPS CONCERT

Mrs. Victor H. Barwood and Miss Pearl DeLebecque With Mr. Arthur Fiedler in a Conveyance of the Nineteenth Century.

'Bikes,' Bustles and Bowlers Of the 'Gay Nineties' Reappear

Popping Pop Concert Pops With Popular Airs of Three Decades Ago in Setting of Soft Drinks and Costumes of Last Century

High-wheeled bicycles, "tandems" and just plain "bikes" decorated the sedate corridors of Symphony Hall last night—checked free. Photographers' flashlights spurted on the steps and in the lobby. Crowds of the curious stood about the doors. Applause within and without greeted the arrival of groups of people resplendent in leg-o'-mutton sleeves, bustles, and picture hats, or in peg-top trousers, stocks, bowler hats and ferocious mustaches.

The strains of "Sweet Rosie O'Grady," "After the Ball" and "Ta-ra-ra-boom-de-ay" were heard within the classic walls, and a couple cake-walked up and down the central aisle to the tune of "At a Georgia Camp Meeting." It was the first "Gay Nineties Night" at the Pops.

A gay night it was, and all achieved on nothing stronger than soft drinks. The entrances to Symphony Hall took on the aspect of a Hollywood movie "opening," for those who were unable to get in—the hall was sold out at noon—stood about the steps to admire the entering belles and beaux. Nobody could mistake it—this was an Event.

The program, of course, was made up of favorites of 40 years ago. Mr. Arthur Fiedler opened with a Schrammel March, Suppé's "Poet and Peasant" Overture, the Intermezzo from Gillet's "Loin du Bal" and a selection of college songs. Then he yielded the stick to Mr. Timothée Adamowski, leader of the Promenade concerts at the old Music Hall in 1891-94 and of the Symphony Hall Pops in 1903-07. This distinguished veteran, who used to sit beside Franz Kneisel at the first desk of the Symphony violins, received an ovation from a standing orchestra and audience. He quickly proved to the youngsters in the audience that things were not so slow in the old days. Directing the Overture to Offenbach's "Orpheus in the Underworld," Handel's Largo and the Strauss "Blue Danube" Waltz, he displayed not only musical authority but a sensitive feeling for style. A long-skirted young woman passed up her bouquet to him in tribute.

BOSTON, WEDNESDAY, MAY 11, 1932

Mr. Fiedler resumed the baton for the final section, which included the Overture to "The Pirates," the cakewalk aforesaid and a Grand Selection of Song Favorites. When the audience joined in the old ballads, it was interesting to note that the young people knew the words and the tunes better than their seniors—check up one to the radio.

Altogether the most exciting night experienced at the Pops in these dul' modern times, and so successful that a repetition was announced, before the evening was over, for next Wednesday. The applause that greeted the announcement made it clear that in the opinion of the 'thirties, the 'nineties weren't so bad.

L. A. S.

Tonight at the Pops

Hungarian March, "Rakoczy"	Berlioz
Overture to "William Tell"	Rossini
"Valse Triste"	Sibelius
"Carmen," Fantasia	Bizet
Tales from Johann Strauss	Korngold
"A Londonderry Air" Arranged for String Orchestra by Sir Hamilton Harty	
"Nutcracker," Ballet Suite	Tchaikovsky
"The Cat and the Fiddle," Selection	Kern
Serenade, "The Millions of Harlequin"	Drigo
"Wintergreen for President," from "Of Thee I Sing"	Gershwin

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Age depends entirely on how a woman ac

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d Class Matter at Boston P. O.
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WEDNESDAY, MAY 11

POP CONCERT OF '93 AGAIN

Record Audience Arrives on Bicycles and Carryalls in Prince Alberts—Beer on Tables in Steins

REVIVING THE MAUVE DECADE
The scene at Pops in Symphony Hall last night as the Gay Nineties, were revived, with beer (near) and a leg 'o mutton sleeves, bustles and those so chic sombreros. The Misses Katherine Embree, left, and Miriam Jasspon of Radcliffe College, are shown with their fin de siecle finery.

BY GRACE DAVIDSON

The gay nineties of "wein, weiber, und gesang"—modern translation: ice cream soda, the girl friend, and boop-a-doop—of the good old wine-gardens of the Chicago World's Fair midway paid a phantom visit last night to Symphony Hall. In a generation that remembers, a feeling of nostalgia was revived and in those born too late, a synthetic taste was created of what it was in an age when beer was beer.

Continued on Page 9—Fourth Col.

Bostonians of Other Days Return to Symphony Hall to Mix Their Tunes With a Little Beer at Pops

ARTHUR N. WIGGIN MRS. CARL HODGKINSON
ARRIVING IN HEIGHT OF STYLE
Arthur N. Wiggin of Brookline and Mrs. Carl Hodgkinson of Wellesley helped to restore the old-time glory of the Pops concerts at Symphony Hall when they drew up to the building last night, garbed in raiment long stored in attic trunks, on a bicycle "built for two."

MRS. MARY MELVIN MRS. ELEANOR JORDAN
MUSIC-LOVERS OF "BLUE DANUBE" DAYS
Mrs. Mary Melvin and Mrs. Eleanor Jordan, both of Boston, did their bit to make last night's Pops concert as much like an affair of the 90's as possible. Bustles and hats that revealed the back of the neck were in vogue again and the only flaw in the revival was the alcoholic percentage of the beer that was served. Near beer had to do, of course, but that looked good.

MRS. BAIRNWOOD MISS DELABREQUE ARTHUR FIEDLER
DIRECTOR FIEDLER ARRIVES IN CARRIAGE
Not only did Arthur Fiedler, director of the Pops, feature Strauss and other composers popular with music-lovers of a generation or more ago, but he completed the portrayal by arriving at Symphony Hall in a horse-drawn carriage with Mrs. Victor Bairnwood and Miss Pearl Delabreque. A number of horse-drawn vehicles were parked in front of the hall.

KATHERINE EMBREE MARIAN JASSPON
COLLEGE GIRLS LIVE IN MOTHERS' DAY
Miss Katherine Embree and Miss Marian Jasspon represented the younger set at the concert. They are Radcliffe students and attired themselves in the fashions of mother's girlhood to mingle with the throng. Despite the unique nature of the affair, many were turned away.

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Beards and Bustles Flourish Again at 'Pops' Beer Party

POPS CONDUCTOR ARRIVES IN MAUVE DECADE MANNER

The photo shows Arthur Fiedler, conductor of Pops, arriving at Symphony Hall last night in an open barouche driven by the renowned "Freddy," coachman to rollicking Harvard students of the last half century, show on the box. Seated in the barouche are, left to right: Mrs. Victor H. Barwood and Miss Pearl Delebrecque

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GAY NINETIES NIGHT AT POPS

Arthus Fiedler Revives Old Memories with Novel Program

TRAV. —— MAY 11

By KATHARINE LYONS

A bicycle built for two might have attracted a crowd on Massachusetts or Huntington avenues last evening but it fitted perfectly into the picture inside of Symphony hall.

It was "Gay Nineties" night and a gay throng was there. Some came in victorias, with their paisley shawls, feather boas, leg-of-mutton sleeves, high-back combs, fans, old-fashioned bouquets, fur jackets, bonnets with velvet strings and what not.

BARTENDERS ACTIVE

Bartenders in big white aprons and "sideboards" trayed around [illegible], and beer in steins and some of the guests were privileged to have a drink on the house.

One of the exits was transformed into a bar and beer signs adorned the walls for decorations. And the staid old rafters and beams of Boston's famous sanctorum for music and the other arts shook with laughter and applause because the dignified Pops of 1932 was taking a night off to show us what they were like in the 90's, when beer without the "near" was served and the cakewalk was coming into its own.

Every one was thrilled. There were reasons why. There was the perfect program which Conductor Arthur Fiedler selected and there was that famous Boston conductor Timothee Adamowski on hand to conduct his portion of the program. And what a reception was accorded this conductor who held the baton for the Promenade concerts back in the early '90's and again from 1902 to 1907! The audience rose to his musicianship to pay its deepest respect to him, and it added cheers and bravos. When he borrowed Theodorowicz's violin to play a few measures of the "Blue Danube" waltz, emotions were unrestrained. For encores he added to his allotted group "Pizzicato" from [illegible] and Gounod's "Hymn to Saint Cecilia."

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OLD SONGS HEARD

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Not only the older generation but the younger one caught the spirit of the affair and joined in to make merry, lending a more sentimental and serious moment with "Auld Lang Syne," which closed the program.

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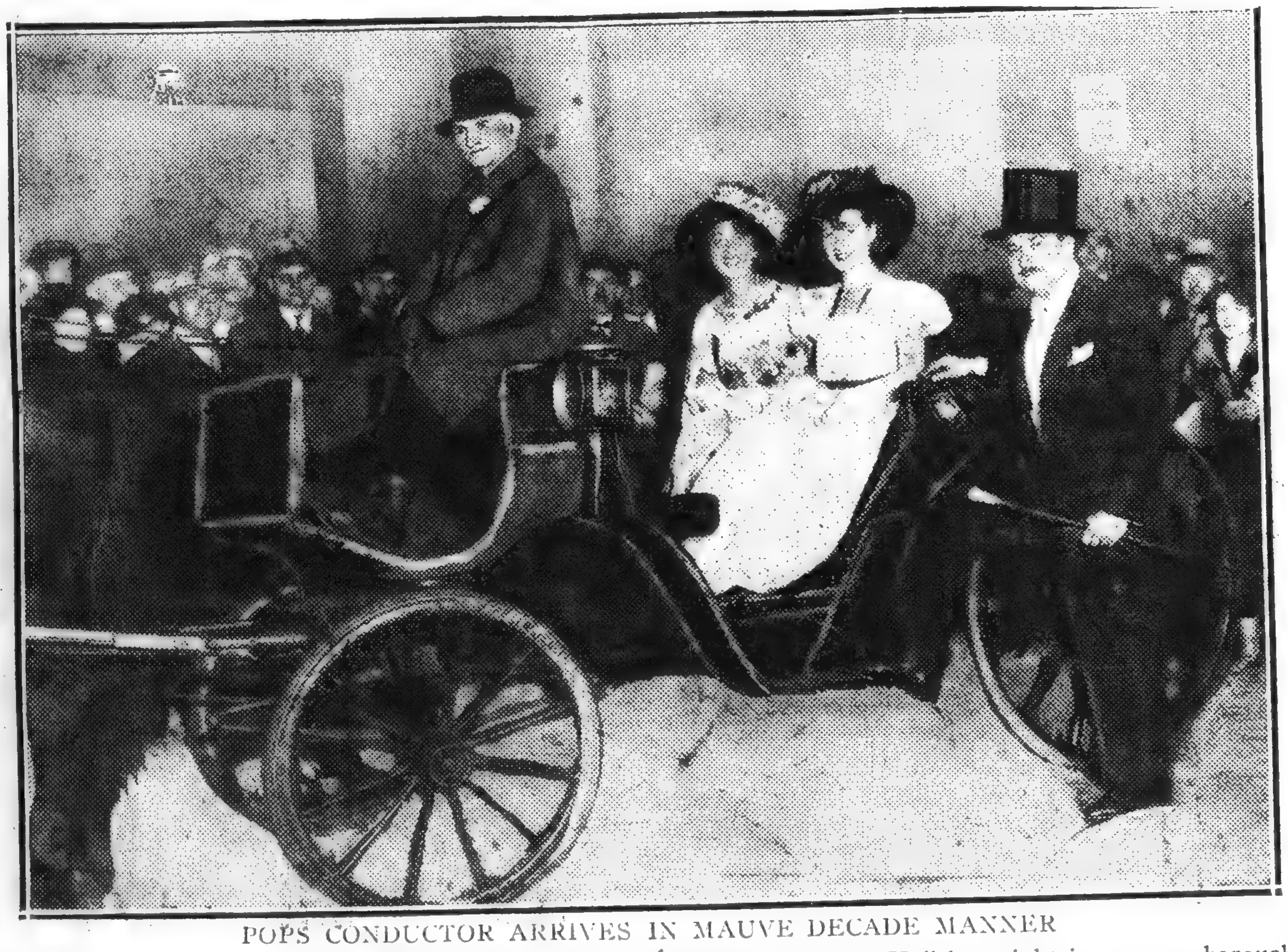
Pops of 1893 Relived in Costume, Music and Steins on the Tables



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Largest Evening Circulation in New England

TO PASS

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Bustles Flou

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GAY NINETIES RULE AT POPS

Costumed Groups Cheered —Familiar Airs of Period Played

BEER AND BUSTLES HAVE THEIR HOUR

By FRANCES BLANCHARD

Spurred on by the familiar, rollicking tunes of the Gay Nineties, and enthused to hearty cheers by the appearance of Flora-dora girls, bicycle girls, leg-o'-mutton sleeved girls and Gainsborough hatted girls, the 2000 persons filling the floor and balcony seats at the Pop concert last evening unloosed their vocal cords and lustily carolled "Sweet Rosy O'Grady," "Daisy, Daisy Give Me Your Hand So True," "After the Ball Is Over," and others of the jolly favorites of four decades ago.

Young men suddenly blossoming out over night in generous beards rivalling those of the famous Smith Brothers, accompanied young ladies with silken gowns that their grandmothers had worn to coming-out parties. Other young men adopted the distinguished sideburns and genteel moustaches, while their companions chose tight little jackets and sweeping circular skirts, with coquettish chapeaux saucily tilted over one ear.

Whatever the attire or whoever the wearer, the advent of each costumed party in the great hall was the signal for rousing applause, laughter and cheers. Not nearly all of the audience arrived in costume, but those who wore conventional clothes were ready with

(Continued on Page Two)

THE BOSTON HERALD, WEDNESDAY, MAY 11, 1932

Gay Nineties Rule at Pops; Costumed Groups Win Applause

(Continued from Page One)

their noisy greeting for those who dressed up.

FIRST PRIZE

First prize went to a group comprising Miss Katharine Hughes and her sister, Miss Elinor Hughes of Cambridge, Miss Ethel Machanic, Miss Margery Lang, Alfred Spittall, Abbott Cheever, Herbert Barnett, Jacob Rosenberg, Henry Fuller and Elmer Greene. Miss Katharine Hughes wore a tight-waisted pale blue silk gown with puffed sleeves trimmed with wide ruffles of lace and bands of black velvet. Miss Elinor Hughes was crowned with the gem hat of the entire evening, a huge Paris creation of tan straw faced with taffeta and with enoromus butterfly taffeta bows on top. Miss Lang's historic pink silk was topped with a black velvet Gainsborough hat and Miss Machanic wore an enormous black velvet hat and black gown.

Mrs. Timothee Adamowski, gowned in black with pearls as her jewels, looked proudly on while her distinguished husband conducted the second group of selections. In her party were Mrs. De Forest Danielson, Mr. and Mrs. Gordon Dexter, Charles Ellis, former manager of Symphony, and LeBaron Russell. At a table nearby were Mr. and Mrs. Horace Binney. With them were Mr. and Mrs. Harry Hill Thorndike, Miss Elizabeth W. Colwell and Herbert Brown. Mrs. Richard D. Sears, Jr., occupied another table with a group of friends. Another large party came with Mr. and Mrs. Roger Wolcott. Miss Mildred Hastings was another noted in the audience.

Mr. and Mrs. Woodford L. Wilcox had with them Miss Helen Stinson and her fiance, Edward Center. They brought along their steins. Mrs. Wilcox wore an oyster gray brocade satin with long, tight sleeves that had tiny puffs at the top, and a pearl dog-collar. The gown had been worn by her grandmother at her mother's coming-out party. Miss Stinson was in a black gown, beaded in jet, with high neck and long sleeves, over which she wore an ivory brocade circular evening cape bordered with white fur.

YOUNGER SET

Mrs. Robert H. Stevenson was present, wearing a black gown. Mr. and Mrs. Moses Williams, Jr. (Anstiss Boyden) were among the younger set attending. Miss Frances Gardiner was at a table with a group of escorts. The Misses Helen and Elizabeth Jackson, wearing present-day attire, came with John and William Manuel and John Musser, who were beautifully decked out in long whiskers and wore gay carnations in their buttonholes and carried canes.

A very distinguished party occupying a large table included Arthur M. Wiggin, treasurer of the Symphony, and Mrs. Wiggin, Mr. and Mrs. Carl Hodgkinson, Mr. and Mrs. Charles E. Robinson, Dr. and Mrs. Delos J. Bristol, Mrs. Joseph A. Hall and Capt. Clarence A. Abele, United States navy. All members of this group were in costume. The ladies wore old time silks made with basques, some of them of soft gray striped silk, some having little beaded capes, and all wore flowered hats of the period of 40 years ago.

Miss Sally Fitzpatrick, one of the post-debutantes, wore her mother's handsome wedding gown of white lace and an old-fashioned flowered velvet cape. Miss Elizabeth Schulten of New York, who was with her, wore her grandmother's stiff brown silk with a very long skirt, and a brown velvet dolman evening wrap. Accompanying them were David Stone and Pryor Percival, both with the proper facial ornaments of the 90's.

Mrs. P. J. Kelliher wore an old white muslin and lace gown and an ermine collar. Two Radcliffe students, Miss Katherine Embree, in her great-aunt's plaid silk gown, and Miss Miriam Jasspon in another of her grandmother's day, both with appropriate hats, added to the picture. At another table were Miss Margery Hart in bicycle attire of sailor hat and plaid jacket with short skirt; Miss Nathalie Bartlett in historic silks with feathered hat; Miss Lillie Saxman in walking costume and pancake black hat; Thomas Shipman and George Wilkins.

The second of these Gay Nineties events will take place on May 18, and every one is requested to appear in costume.

A GALA NIGHT

Gay Nineties Program Proves Tremendously Popular

Bustles and beer, cake walks and bravas. Never was such a night since the "Pops" went conservative. It started when Arthur Fiedler, conductor of the orchestra, arrived early last night at the stage door in a horse-drawn barouche of the vintage of 1890, perhaps several years before that.

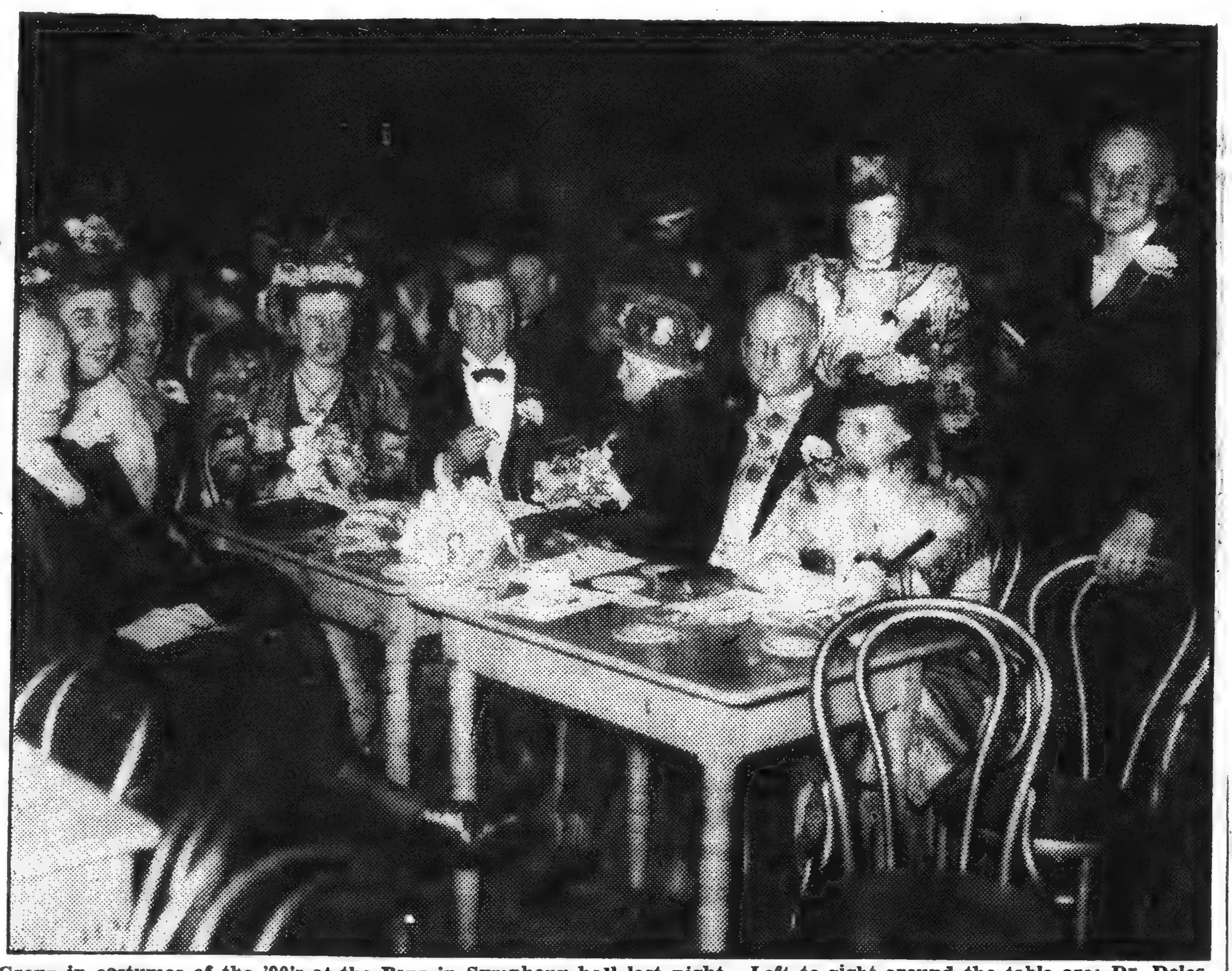
It gave a hint of what was to come as those within Symphony hall rose and cheered each group of quaintly if not always authentically costumed groups marching proudly to their table seats. It swelled in volume as Mr. Fiedler led his band into the martial strains of the first number, Schrammel's "Wien Bleibt Wien," and it reached a glorious crescendo when Timothee Adamowski, who led the "Promenade Concerts" in the seasons of 1891-94 mounted the podium and with that same magnetic, impressive and altogether graceful presence of years long gone, conducted a group of favorite selections of four decades ago.

Naturally, while it was a gala night for Mr. Fiedler, who, we suspect, inspired this novel and tremendously popular program, the spotlight belonged to Mr. Adamowski. Tall, dignified, wholly at ease, he conducted four numbers—Handel's immortal Largo from "Xerxes," for solo violin, harp and organ, with Messrs. J. Theodorowicz, E. Caughey and A. Snow; Offenbach's "Orpheus in the Underworld," Strauss's "An der Schonen Blauen Donau" and Gounod's Hymn to St. Cecilia. In the Largo the string sections stood as they played.

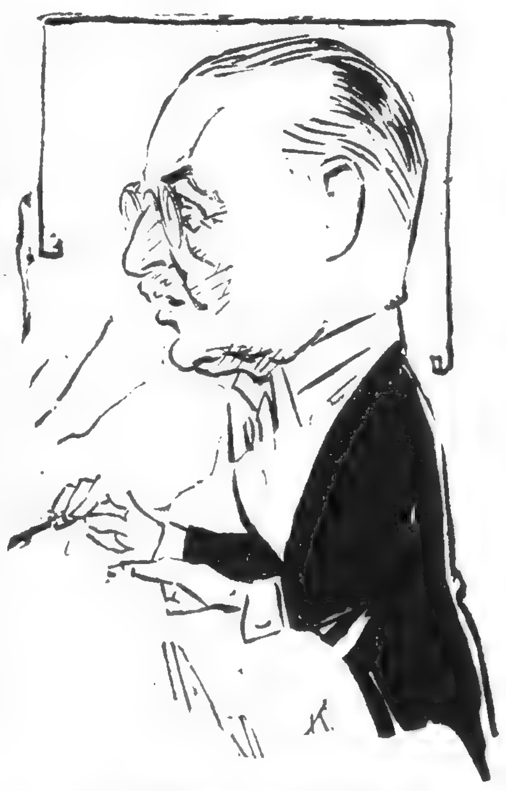
During all solo passages Mr. Adamowski was passive. And when "The Blue Danube" arrived he played the first measures on the violin, as Eduard Strauss, son of the great Johann, did many years ago, when his orchestra appeared in New York's Madison Square Garden.

Then Mr. Fiedler resumed command, with "The Pirates of Penzance," Kerry Mills's "At a Georgia Campmeeting," during which a couple in costume pranced up and down the centre aisle to that ingratiating tune; the sextet from "Florodora," a medley of popular songs of the '90s, and a "grand selection of song favorites," concluding with "Auld Lang Syne." It was positively amazing and enlightening to note how [illegible] of those present, including the [illegible] not only the airs but [illegible] these, from "After

SOME OF COSTUMES WORN AT "GAY '90's" AT THE POPS



Group in costumes of the '90's at the Pops in Symphony hall last night. Left to right around the table are: Dr. Delos J. Bristol, Mrs. Charles E. Robinson, Carl Hodkinson, Mrs. Arthur M. Wigging, Capt. C. A. Abele, Mrs. Joseph A. Hall, Charles E. Robinson, Mrs. Delos J. Bristol. Standing: Mrs. Carl Hodkinson and Arthur M. Wiggin.



TIMOTHEE ADAMOWSKI
Who conducted part of Pops concert last night.

Mary Melvins (left) and Eleanor Jordan, Radcliffe College girls in the style of the late Nineteenth century at the Pops concert in Symphony hall last night.

HOUSE ENACTS TUNNEL BILL; VETO IS ASKED

(Continued from Page One)

enactment, while Representatives Archibald M. Estabrook of Haverhill and George P. Anderson and Higgins of Boston warmly defended it.

Reardon branded it as a "$3,000,000

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BOSTON, WEDNESDAY MORNING, MAY 11, 1932

"POPS" REVERTS TO GAY NINETIES

Music, Manners, Even Costumes Of Last Century Paraded To Depict Decade

Mrs Victor H. Barwood and Miss Pearl Delebecque arriving at "Pops" with Arthur Fiedler, conductor, in old-time barouche.

"But you'll look sweet
"Upon the seat
"Of a bicycle built for two."

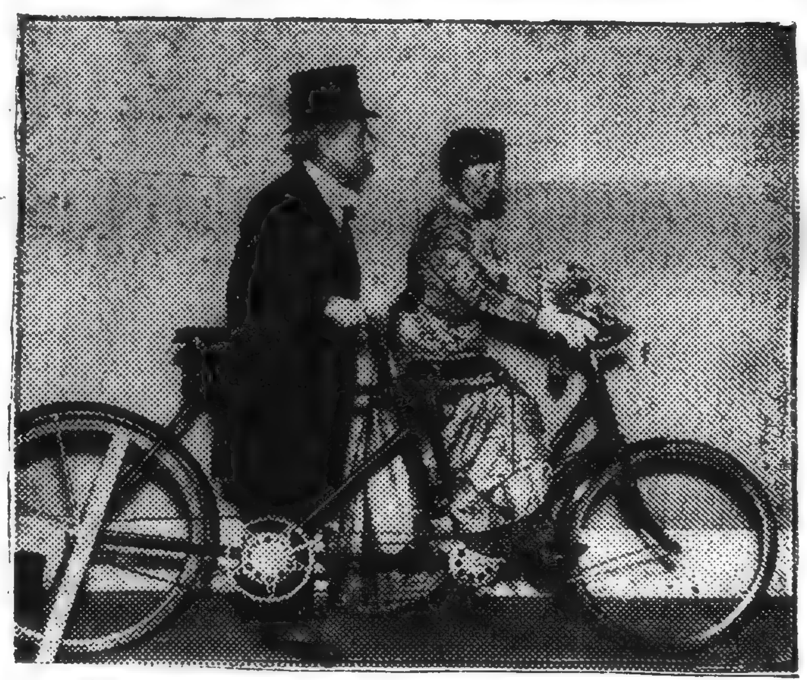
With the rollicking bicycle song "Daisy Bell" mixed with other glittering, sugary, frothy musical oddities and mediocrities of the "Gay Nineties," that strange decade went on musical parade at the "Pops" last night before the batons of Arthur Fiedler and Timothee Adamowski, conductors, with the result that the old generation became frankly sentimental, the middle-aged generation a little self-consciously amused, and the younger generation both amused and aghast.

The parade had costume, bicycle, carryall, dancing, and beverage effects, and was vastly enjoyed by an audience of all ages and in all manner of dress which packed Symphony Hall. Hundreds were turned away.

The Nineties was primarily the day of the bicycle, and the Boston Bicycle Club, headed by Dr Walter G. Kendall, attended 15 strong. Not to be outmatched, Conductor Arthur Fiedler posed with a silk topper and opera cane beside an old-fashioned carryall drawn by an aged sorrel

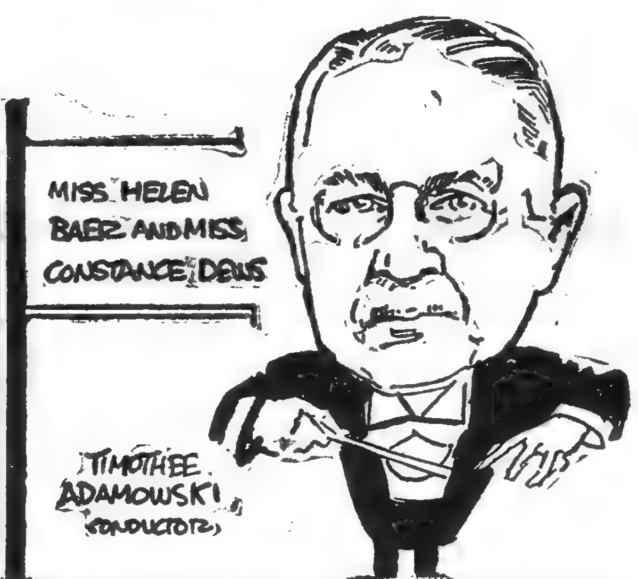
Continued on the Fourteenth Page

PERSONS, SCENES AND SIGHTS AT "GAY NINETIES POPS"

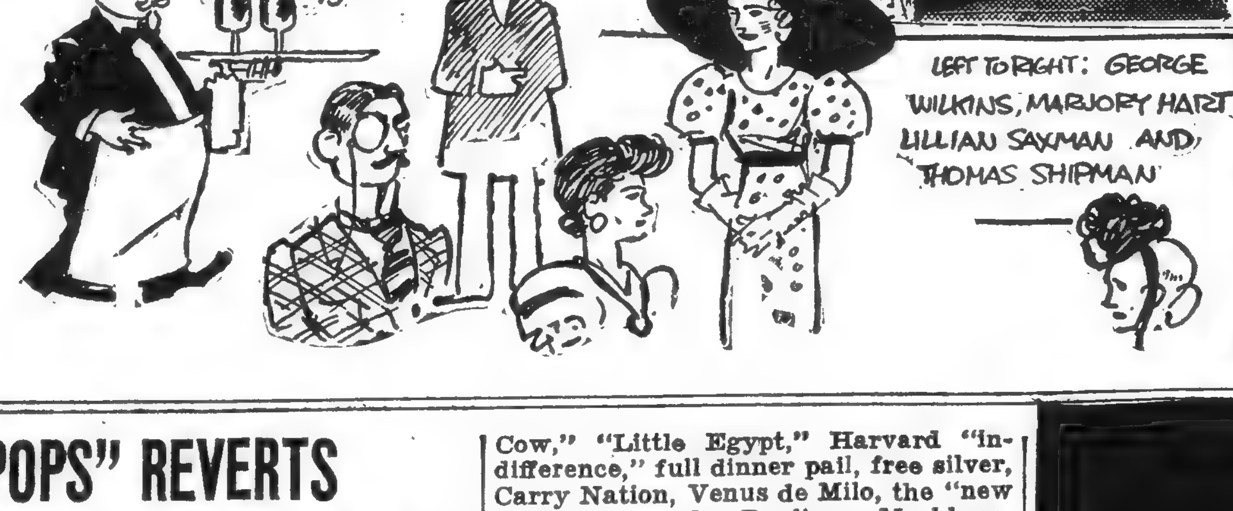


ARTHUR M. WIGGIN AND MRS CARL HODGKINSON

MISS HELEN BAER AND MISS CONSTANCE DEWS



TIMOTHEE ADAMOWSKI (CONDUCTOR)



LEFT TO RIGHT: GEORGE WILKINS, MARJORY HART LILLIAN SAXMAN AND THOMAS SHIPMAN

"POPS" REVERTS TO GAY NINETIES

Continued From the First Page

mare in which two "Gibson girls" were "ensconced," nosegay and all. Even the coach lamps flickered feebly!

Bikes "Checked Free"

In the entry one tandem bike and one high-wheeler were "checked free' in a bike stand. Throughout the hall were scattered groups in costume, which ranged from the drab era of mutton-leg sleeves, velvet and ribbons and Prince Alberts, mustaches, and Ascot ties to the full-bosomed, padded-shoulder era of "straight front" corsets, lace stocks, American roses, picture hats, feathers and frills and high collars, bow ties and dusters.

Waiters with white aprons and sideburns trod the hall with three seidels to a hand. Sitting in the midst of a hall, packed with gaffawing, cheering, stamping and humming crowd, one

Cow," "Little Egypt," Harvard "indifference," full dinner pail, free silver, Carry Nation, Venus de Milo, the "new woman," and Pauline Markham, "Venus" in Lydia Thompson's British Blondes troupe and in 1896 an unhappy old woman relegated to "bits" in the "Night Owls" burlesque, saying "They used to meet me at the stage door, too —I had plenty of admirers."

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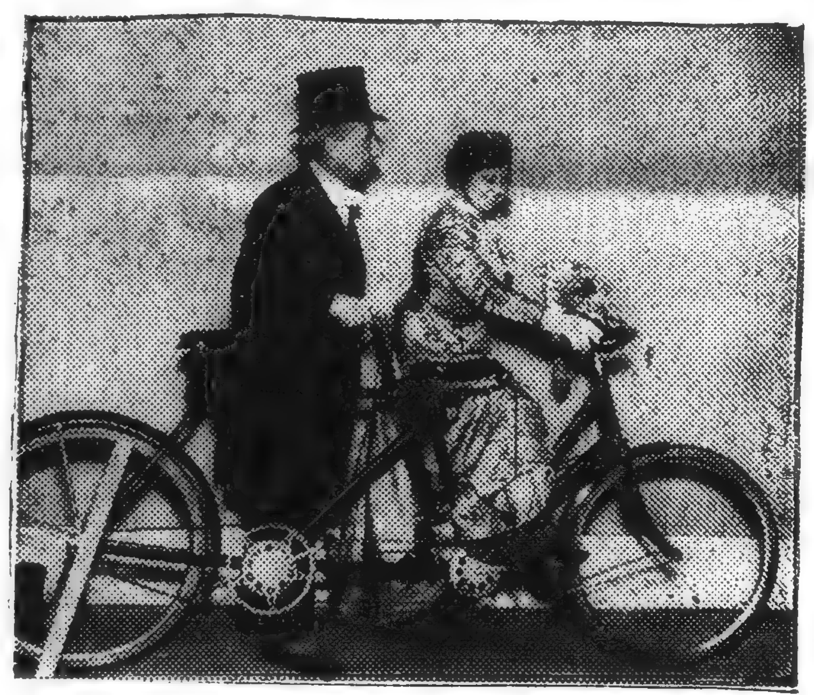

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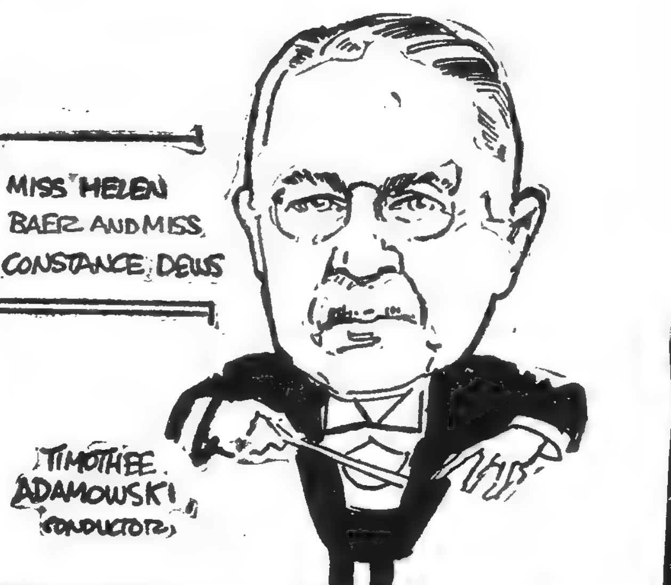

TIMOTHEE ADAMOWSKI (CONDUCTOR)

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Waiters with white aprons and sideburns trod the hall with three seidels to a hand. Sitting in the midst of a hall, packed with gaffawing, cheering, stamping and humming crowd, one had the entire decade laid out before him—he could hear it, see it and almost drink it.

It seemed truly an age of mediocrity, not as futile as the "eighties," not as grandiose as the "naughties." What little there was that was distinguished stood out in stark contrast like the morning star. "After the Ball" brought memories of the White City, for one, for that song was the hit of the truly great World's Fair. Handel's "Largo" brought Mr Adamowski in person to the podium for another.

Guest Conductor Digresses

Mr Adamowski, leader of the Promenade Concerts in the seasons 1891-1894 and 1903-1907, was allowed, as guest conductor, to digress into Handel and Gounod, bringing some measure of musical relief from von Suppe and Offenbach, the "white hopes" of opera bouffe in the '90s who seem in this age to be headed toward oblivion.

After conducting the orchestra in "Largo," he gave an encore of Pizzicato from "Sylvia." Then came Offenbach's overture from "Orpheus in the Underworld," which survives, with "Tales of Hoffman," from more than 100 complete stage-works. This was followed by Gounod's "Hymn to St Cecilia" as an encore. The next was Strauss's "Blue Danube Waltz." Mr Adamowski played a few snatches of the waltz on a violin, and the audience shouted its praise at the conclusion of the group. Twice Mr Adamowski was called back for bows and bouquets.

The remainder of the program was conducted by Mr Fiedler. It began with a march, "Wien Bleibt Wien," which had a drinking song flavor. Next was von Suppe's overture from "Poet and Peasant," with Mr J. Langendoen as 'cello soloist, and following, an intermezzo, "Loin du Bal" by Gillet, said to be a relative or forbear of the first oboe in the orchestra. The group was concluded with popular college songs.

Even a Cakewalk

Mr Fiedler's second group was comprised of the Sir Arthur Sullivan's overture from "The Pirates of Penzance"; the Florodora Sextet Song, a cakewalk, "At a Georgia Campmeeting," and a selection of song favorites, including "Daisy Bell." During the cakewalk a couple in costume danced up and down the main aisle.

The table of Elinor Hughes of the Boston Herald staff won first prize for herself and her guests. Miss Hughes was dressed in a beige silk dress with a lace collar, mutton chop sleeves, and hat weighed down with a gargantuan ribbon bow. One of the costumed gentlemen impersonated George Henschell, first director of the Symphony Orchestra. Also in costume but impersonating himself in a younger day was Arthur M. Wiggin, treasurer of the Symphony Orchestra, and a party of eight friends.

Mr Wiggin, who wore a Prince Albert, a cream-colored Ascot tie, a silk topper, and a white carnation in his lapel, with one of his guests, Mrs Carl Hodgkinson of Wellesley, whose skirts literally swept the floor, showed how the tandem bicycle was ridden for the edification of news photographers.

O the bowings and the scrapings from Mr Wiggin as Mrs Hodgkinson mounted the front seat!

Some Serious Moments

There was a good lot of nonsense at last night's concert, what between a festive audience, a conductor with his ear on the public's heartbeat, and managers and press agents. There also were serious moments.

There was Mr Adamowski's courtly bearing, and a baton that was graceful and measured. When he took a violin from one of the gentlemen of the strings to play once more the air of the "Blue Danube," there was a flash-back to the days of the old Music Hall on Hamilton pl.

There were moments to ponder over Strauss with his 500 waltzes and other dances, to consider von Suppe with his 210 stage-works, including 31 operettas, and to wonder if posterity that is so pitiless is also just.

But most of all, it was a night to view the 1890's, famous as they were for—

"O Promise Me," stationary rockers, cosy corners, souvenir spoons, the Midway, cracker-box parliaments, lodges, Navajo blankets, tandem bicycles, The Four Hundred, Sandow, Niagara Falls honeymoons, cat-tails, "Trilby," "the splendid little war," "The Rosary," better-road agitation, Laura Jean Libbey, "Don't cheer, boys, the poor fellows are dying," peacock feathers, celluloid collars, mission furniture, horse cars, the A. P. A., Mr Dooley, Sousa, Ella Wheeler Wilcox (Laugh and the world laughs with you), the Durrant murders, McDowell's Indian suite, Gelett Burgess and his "Purple Cow," "Little Egypt," Harvard "indifference," full dinner pail, free silver, Carry Nation, Venus de Milo, the "new woman," and Pauline Markham, "Venus" in Lydia Thompson's British Blondes troupe and in 1896 an unhappy old woman relegated to "bits" in the "Night Owls" burlesque, saying "They used to meet me at the stage door, too —I had plenty of admirers."

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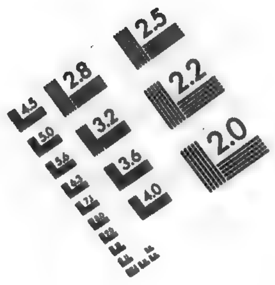
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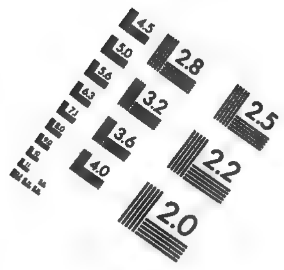
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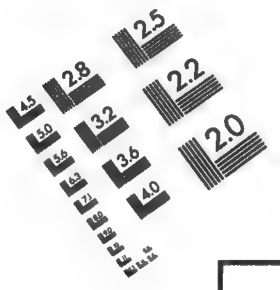
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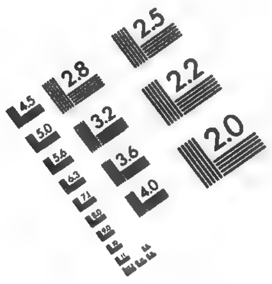
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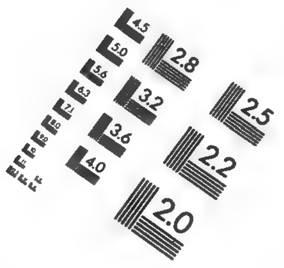
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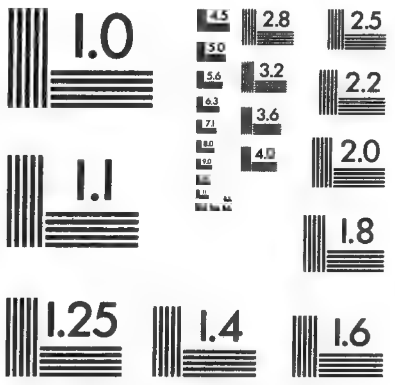
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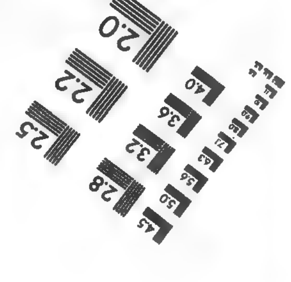
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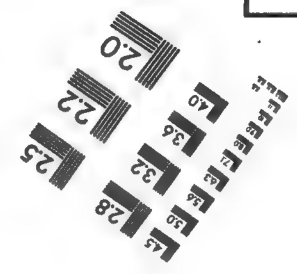
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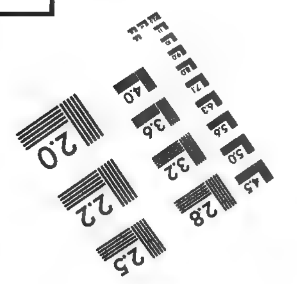
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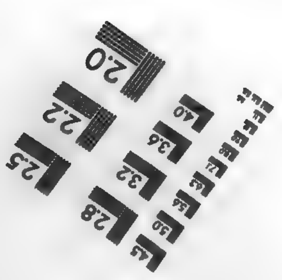
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POPS WILL GO BACK TO "GAY NINETIES" NEXT TUESDAY NIGHT

Popular Melodies of That Raffish Period to Be Heard Again, Old Steins Will Be Filled Once More (but with Near-Beer Instead of Guinness' Stout), and the Conductor Will Be Mr. Adamowsky, Who Recalls with Amusement His Historic Walk-Out at the Big Tech Blow-off When Roisterers Drowned Out His Orchestra—French Sleeves May Reappear

By CARL WARTON

A "Gay Nineties Night" will be staged at the Pops Tuesday night in an effort to bring back for the moment what everybody but the musicians themselves refer to as the "good old days." They were a trifle too raffish at times for the artists, what with beer drinking and all. Popular songs of the period, such as the "Georgia Camp Meeting," will be sprinkled liberally among the classics. The old steins which passed into obscurity with so-called prohibition will be dusted off and pressed into near-beer service. Ladies who used to frequent the Pops in the nineties and the early nineteen hundreds are requested to wear picture hats, French sleeves, basques and whatever of period finery they may have preserved.

What lends particular appropriateness to it all is the announcement that Mr. Timothee Adamowski, leader of the concerts in the seasons of 1891-1894 and 1903-1907, will conduct one of the musical groups. That fairly completes the picture.

SOCIETY AGAIN TO RALLY AROUND OLD FAVORITE

Just how much gaiety (whoopee, we call it now) this crowd is going to manufacture out of near-beer and ginger ale remains to be seen. That will depend a great deal on individual ingenuity, we should say. But the very fact that Mr. Adamowski, one of the most popular of all the Symphony social lions, will conduct at the Pops for the first time in 25 years is significant. It means that the socially prominent who made him their rallying point in those days when Boston was trying to be fast, will be back at their tables on this occasion.

The years, especially those following the adoption of the 18th amendment have wrought a considerable change in this institution, now opening its 47th season. When these concerts started in the spring of 1885 in old Music Hall in Hamilton place they were modelled after the famous "Bilse" concerts in Berlin. Thus the German propensity for simultaneous beer and music was imported to America. For some years they were gay affairs, too gay, at times, for such artists as Adamowski.

When the Boston Symphony Orchestra moved to Symphony Hall, in 1900, that auditorium also became the home of the Pops. It marked an epoch in the history of the concerts. The very atmosphere of Symphony Hall exerted a restraining influence on the beer garden idea to which Music Hall, in the heart of the city, so naturally lent itself. While the music was just as popular, more so, perhaps, and while beer and wines and light refreshments continued to be served as before, a little higher tone seemed to attach itself to the concerts.

HARD ON MUSICIANS

The musicians had a rather terrible time of it in the Music Hall days, despite the fact that the concerts were sponsored, in a manner of speaking, by the society leaders of the time. The audiences had boasted a considerable nucleus of genuine music-lovers who extended their support of the Symphony season into that of the Pops, or Promenade Concerts, as they were then called. But on the whole the patrons were beer-garden conscious. People in all walks of life, with an hour or two to kill, dropped in off the street to indulge in dignified bibbing and, whether by design or by chance, to receive those beneficences which is the lot of good music to endow.

With Guiness's Stout, Muir's Scotch ale, Culmbacher, Dog's Head, Foster's Bot and White Label at 25 cents a pint, Rhine wines at $1 a quart, and Haut Sauterne at $1.50, not to mention lobster salad at 25 cents, it is not hard to understand why gayety should have been the prevailing note. But where there is gayety there is noise, and at times the orchestra, accustomed during the Symphony season to rapt attention on the part of audiences, had to play lustily to overwhelm the cacaphony of chatter and laughter which filled the hall. It is said that Adamowski, on a morning after one of these concerts, picked up a paper to read the report of the performance. The headline was "Art Receives Its Tribute." The conductor frowned slightly and started to read the heading aloud: "Art receives" —he paused—" a kick in the pants!"

A STRICT CONDUCTOR

Adamowski has always had the reputation of being a strict conductor, a veritable czar in many ways. Inattention or any manifestation of bad manners on the part of the audience quickly aroused his displeasure. He was the epitome of dignity—a man of great personal charm and commanding presence. When he sharply rapped his baton and fixed his audience with an icy look there usually ensued an instant and appalling silence. Nevertheless he was a man with a rare sense of humor. His pique was only temporary and he frequently laughed over these ludicrous situations afterward. Of course, at the Pops, he tried, as do other conductors, to be more liberal and less exacting toward the audience.

The orchestra had its greatest difficulties on so-called college nights. Tech and Harvard used to take over the hall at least once every season and what with college and class yells the place was a bedlam. For the most part the musicians entered into the spirit of the occasion and managed to go through with their programs.

These affairs took place periodically throughout the nineties and all were the scenes of great gayety and high jinks. But the climax was not reached until the early nineteen-hundreds. The wildest night of all it appears took place in 1903, at Symphony hall.

Harvard started it with their "Graduates Night." The floor was entirely reserved for the various classes, the women looking on from the balcony. The classes vied with one another in setting table upon table thus erecting towering monuments to the quivering peak of which some grad made his precarious way, there to flaunt in triumph the class banner.

THE BIG BLOW-OFF

Mr. Adamowski and his orchestra peered out upon these spectacles with misgivings, but grimly stuck to the task in hand, doing the best they could by those immortals whose revered compositions they were there to interpret. Such classics as "Whistling Rufus, the One Man Band," and "The Good Old Summer Time," however, were received with fitting, even hilarious attention.

Shortly afterward came the big blow-off—Tech Night. Stirred to greater deeds by the example thus set them, the engineers came to Symphony Hall determined to dwarf the showmanship of their brethren from Harvard square.

Mr. Adamowski was prepared to compromise to some extent with his ideas about strict decorum while the orchestra was playing, but there was a point beyond which his liberality would not stretch.

The class of '03 led the yelling and the hall rocked with whoopee even before the concert started. The crowd subsided temporarily and there was comparative quiet during the first number. It was on the second, "Faust," that the lid was torn off. A dozen bars had not been played before every Tech man in the house spread wide his bazoo and completely engulfed the orchestra in a deafening chorus.

This was a little too much for Mr. Adamowski. He smote mightily with his baton. It was like popping corn at the battle of Verdun. At length the orchestra stopped playing and gradually the howling ceased.

There was a dignified pause during which the conductor calmly if reproachfully regarded the mob before him, then ordered his musicians to recommence. If he thought his audience had been rendered repentant by this gesture, he entirely missed the temper of the occasion. They were with him again, this time with whistling. Singing was bad enough as an accompaniment, but whistling was an unforgivable indignity.

Mr. Adamowski stopped his orchestra instantly and retired amidst a wild demonstration of "We are happy, Tech is hell, T-E-C-H-N-O-L," and so on.

Out in the corridor the conductor paced up and down struggling with his emotions. The manager of the concert and several spokesmen for the Tech group sought to persuade him to return. Meanwhile, all was hallaballoo within the hall.

Manager Comee addressed the multitude and finally succeeded in getting attention. He was tactful about it and, since he was dealing with a good-natured college crowd simply out for a good time, seemed in a fair way of getting better co-operation for the remainder of the concert, should it be resumed.

Despite everything, however, Mr. Adamowski was unmoved, and had it not been for a slightly unsteady grad who had been making terrific inroads in the world's beer supply, the concert might have stayed ended.

Nearly three-quarters of an hour had elapsed before it dawned on this particular celebrant that possibly his good offices might not be amiss. Perhaps he could straighten the thing out, whatever it was. Fired with this noble purpose, he rose from his table and with exaggerated dignity set out in search of the conductor. He found him eventually.

A NEW ARGUMENT

"May I ash, sir," he began politely as he rocked back on his heels, "why you do not continue-sh concert?"

The conductor was by now quite calm. His interrogator obviously was a gentleman, if tight. He replied:

"Because, sir, I cannot play with you men making all this noise."

"Yesh, I know sir," was the respectful rejoinder, "but don't you shee—we can't make all this noish with you playing!"

As we have said Mr. Adamowski possessed a sense of humor. At this unique representation a smile crept over his face.

"Well, well," said he, "that is a point of view I had not considered." Still smiling he announced that he was prepared to continue. The concert went on and while the hilarity of the occasion remained undiminished all went reasonably well to the end.

Today, however, Mr. Adamowski has only the pleasantest recollections of his conducting days in the Gay Nineties and the Naughty Nineteen Hundreds. He looks back with great amusement on those wild college nights when there was more Tech than Faust and more Harvard than Wagner. He has only praise for the present Pops and for Arthur Fiedler, the conductor who, he says, combines serious and light music admirably. He looks forward with pleasure to his reappearance at Symphony hall after a lapse of 25 years. So do his many admirers and friends.

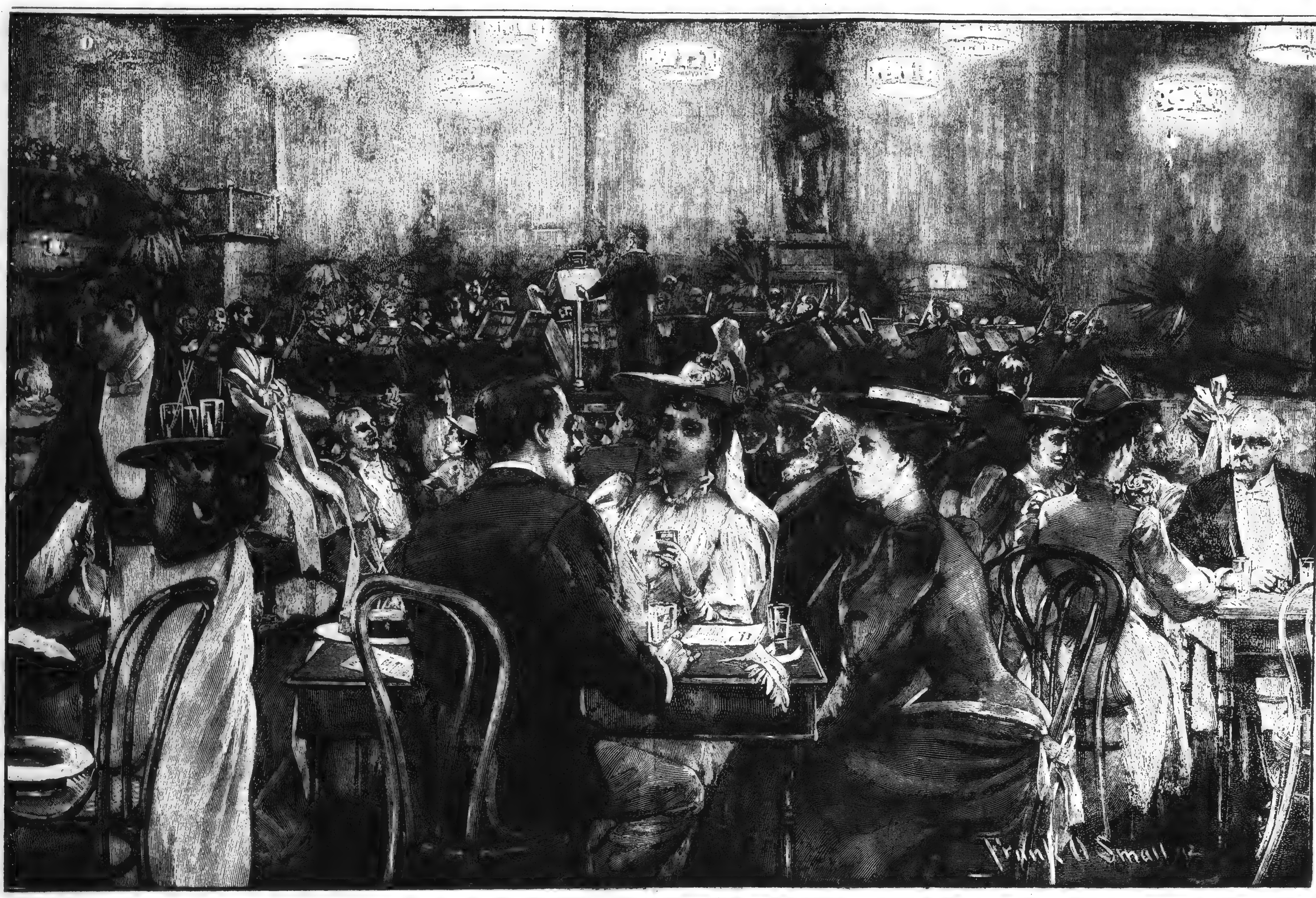
SPEAKING OF GOWNS

There is one other interesting phase of the Gay Nineties at the Pops which Tuesday night's affair may or may not revive. It has to do with the ladies and we quote from an old scrapbook containing accounts of concerts of that period. This one was in 1894.

"There were two very attractive costumes. One was very stunning because of the wide shoulder effect. It was gamed through double bretelle ruffles flaring out over well stiffened sleeve pouffs. The gown was of that most fashionable of all summer materials, checked taffeta, in lavender and white. It was trimmed very daintily with lace insertion in a deep ecru. The skirt had three flounces about the bottom and flared gracefully. The bodice was simply perfect. It had a finishing circular basque of the silk setting out over the hips. Three graduated pieces of insertion trimmed the space between the bretelles, back and front alike, and the bretteles were formed by bias ruffles setting up smartly over sleeve tops, the sleeves themselves being in the French fashion.

"The hat was a wide brimmed affair of soft straw in buttercup yellow, trimmed with bunches of black violets with green stems. There were two mercury wings in burnished green and lavender and blue set up gracefully on each side of the crown."

If milady is in doubt as to what to wear to this Gay Nineties Night, let this be a lesson to her. And—oh yes—the program says bicycles will be checked free! Nothing is said about roller skates. Perhaps they were not the vogue in those days. Or were they?



Boston Symphony "Pop" concert at the old Boston Music Hall in the gay nineties, as drawn by the staff artist of Harper's Bazar.

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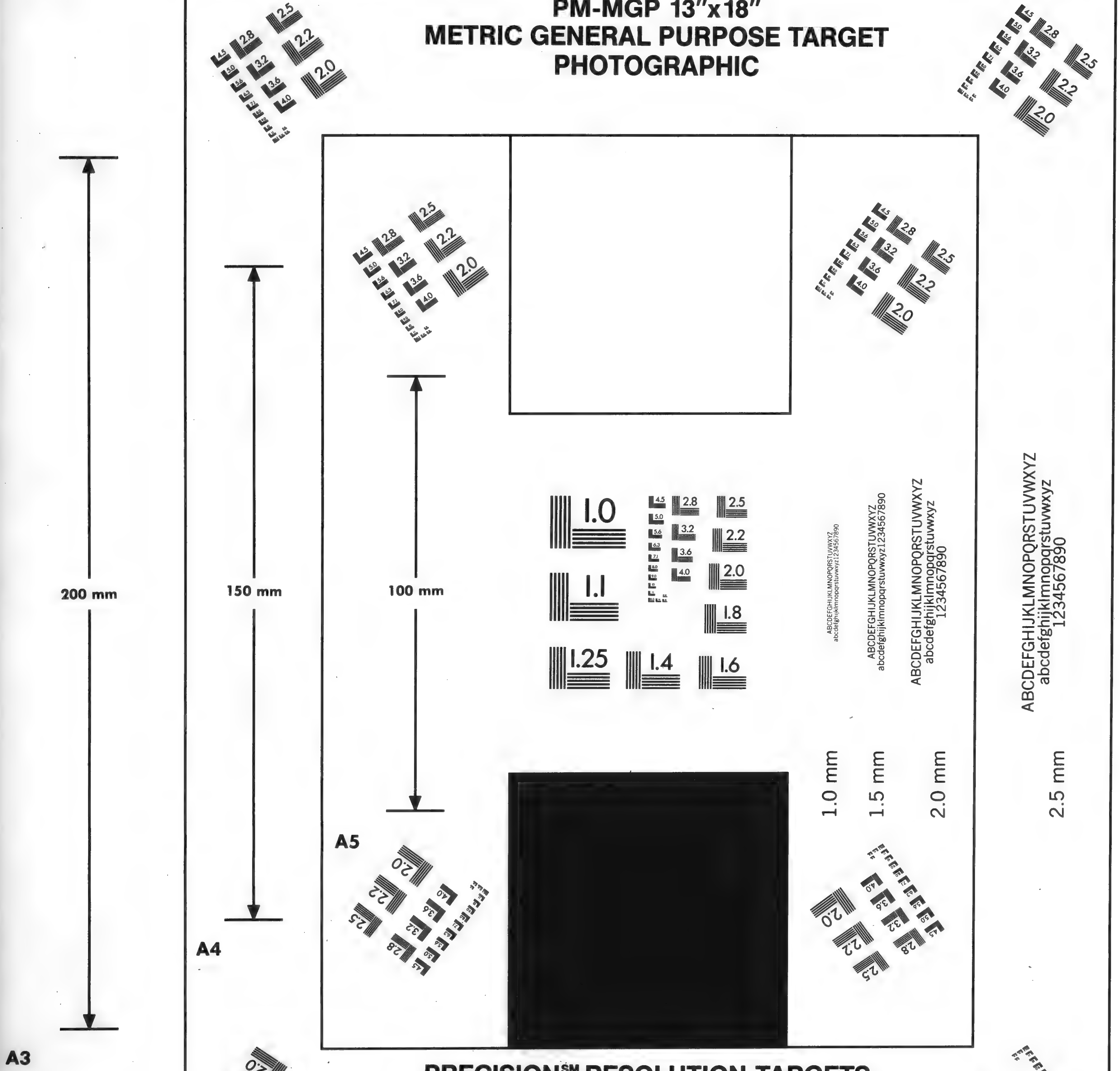
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POPS WILL GO BACK TO "GAY NINETIES" NEXT TUESDAY N

Popular Melodies of That Raffish Period to Be Heard Again, Old Steins Will Be Filled Once More (but with Ne Instead of Guinness' Stout), and the Conductor Will Be Mr. Adamowsky, Who Recalls with Amusement His Hi Walk-Out at the Big Tech Blow-off When Roisterers Drowned Out His Orchestra—French Sleeves May Reappe

By CARL WARTON

A "Gay Nineties Night" will be staged at the Pops Tuesday night in an effort to bring back for the moment what everybody but the musicians themselves refer to as the "good old days." They were a trifle too raffish at times for the artists, what with beer drinking and all. Popular songs of the period, such as the "Georgia Camp Meeting," will be sprinkled liberally among the classics. The old steins which passed into obscurity with so-called prohibition will be dusted off and pressed into near-beer service. Ladies who used to frequent the Pops in the nineties and the early nineteen hundreds are requested to wear picture hats, French sleeves, basques and whatever of period finery they may have preserved.

What lends particular appropriateness to it all is the announcement that Mr. Timothee Adamowski, leader of the concerts in the seasons of 1891-1894 and 1903-1907, will conduct one of the musical groups. That fairly completes the picture.

SOCIETY AGAIN TO RALLY AROUND OLD FAVORITE

Just how much gaiety (whoopee, we call it now) this crowd is going to manufacture out of near-beer and ginger ale remains to be seen. That will depend a great deal on individual ingenuity, we should say. But the very fact that Mr. Adamowski, one of the most popular of all the Symphony social lions, will conduct at the Pops for the first time in 25 years is significant. It means that the socially prominent who made him their rallying point in those days when Boston was trying to be fast, will be back at their tables on this occasion.

The years, especially those following the adoption of the 18th amendment have wrought a considerable change in this institution, now opening its 47th season. When these concerts started in the spring of 1885 in old Music Hall in Hamilton place they were modelled after the famous "Bilse" concerts in Berlin. Thus the German propensity for simultaneous beer and music was imported to America. For some years they were gay affairs, too gay, at times, for such artists as Adamowski.

When the Boston Symphony Orchestra moved to Symphony Hall, in 1900, that auditorium also became the home of the Pops. It marked an epoch in the history of the concerts. The very atmosphere of Symphony Hall exerted a restraining influence on the beer garden idea to which Music Hall, in the heart of the city, so naturally lent itself. While the music was just as popular, more so, perhaps, and while beer and wines and light refreshments continued to be served as before, a little higher tone seemed to attach itself to the concerts.

HARD ON MUSICIANS

The musicians had a rather terrible time of it in the Music Hall days, despite the fact that the concerts were sponsored, in a manner of speaking, by the society leaders of the time. The audiences had boasted a considerable nucleus of genuine music-lovers who extended their support of the Symphony season into that of the Pops, or Promenade Concerts, as they were then called. But on the whole the patrons were beer-garden conscious. People in all walks of life, with an hour or two to kill, dropped in off the street to indulge in dignified bibbing and, whether by design or by chance, to receive those beneficences which is the lot of good music to endow.

With Guiness's Stout, Muir's Scotch ale, Culmbacher, Dog's Head, Foster's Bot and White Label at 25 cents a pint, Rhine wines at $1 a quart, and Haut Sauterne at $1.50, not to mention lobster salad at 25 cents, it is not hard to understand why gayety should have been the prevailing note. But where there is gayety there is noise, and at times the orchestra, accustomed during the Symphony season to rapt attention on the part of audiences, had to play lustily to overwhelm the cacaphony of chatter and laughter which filled the hall. It is said that Adamowski, on a morning after one of these concerts, picked up a paper to read the report of the performance. The headline was "Art Receives Its Tribute." The conductor frowned slightly and started to read the heading aloud: "Art receives" —he paused—" a kick in the pants!"

A STRICT CONDUCTOR

Adamowski has always had the reputation of being a strict conductor, a veritable czar in many ways. Inattention or any manifestation of bad manners on the part of the audience quickly aroused his displeasure. He was the epitome of dignity—a man of great personal charm and commanding presence. When he sharply rapped his baton and fixed his audience with an icy look there usually ensued an instant and appalling silence. Nevertheless he was a man with a rare sense of humor. His pique was only temporary and he frequently laughed over these ludicrous situations afterward. Of course, at the Pops, he tried, as do other conductors, to be more liberal and less exacting toward the audience.

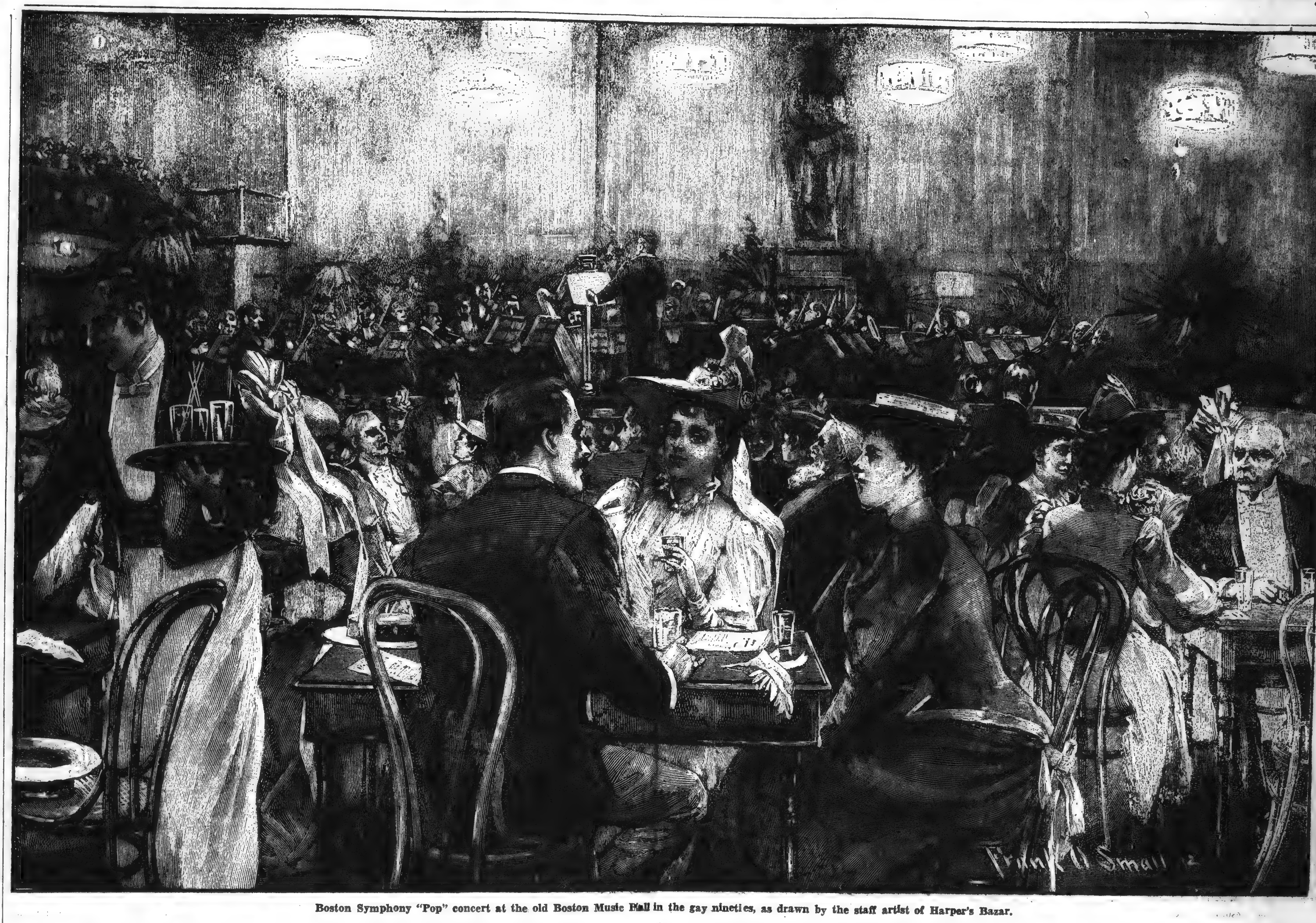
The orchestra had its greatest difficulties on so-called college nights. Tech and Harvard used to take over the hall at least once every season and what with college and class yells the place was a bedlam. For the most part the musicians entered into the spirit of the occasion and managed to go through with their programs.

These affairs took place periodically throughout the nineties and all were the scenes of great gayety and high jinks. But the climax was not reached until the early nineteen-hundreds. The wildest night of all it appears took place in 1903, at Symphony hall.

Harvard started it with their "Graduates Night." The floor was entirely reserved for the various classes, the women looking on from the balcony. The classes vied with one another in setting table upon table thus erecting towering monuments to the quivering peak of which some grad made his precarious way, there to flaunt in triumph the class banner.

THE BIG BLOW-OFF

Mr. Adamowski and his orchestra peered out upon these spectacles with misgivings, but grimly stuck to the task in hand, doing the best they could by those immortals whose revered compositions they were there to interpret. Such classics as "Whistling Rufus, the One Man Band," and "The Good Old Summer Time," however, were received with fitting, even hilarious attention.



Boston Symphony "Pop" concert at the old Boston Music Hall in the gay nineties, as drawn by the staff artist of Harper's Bazar.

Shortly afterward came the big blow-off—Tech Night. Stirred to greater deeds by the example thus set them, the engineers came to Symphony Hall determined to dwarf the showmanship of their brethren from Harvard square.

Mr. Adamowski was prepared to compromise to some extent with his ideas about strict decorum while the orchestra was playing, but there was a point beyond which his liberality would not stretch.

The class of '03 led the yelling and the hall rocked with whoopee even before the concert started. The crowd subsided temporarily and there was comparative quiet during the first number. It was on the second, "Faust," that the lid was torn off. A dozen bars had not been played before every Tech man in the house spread wide his bazoo and completely engulfed the orchestra in a deafening chorus.

This was a little too much for Mr. Adamowski. He smote mightily with his baton. It was like popping corn at the battle of Verdun. At length the orchestra stopped playing and gradually the howling ceased.

There was a dignified pause during which the conductor calmly if reproachfully regarded the mob before him, then ordered his musicians to recommence. If he thought his audience had been rendered repentant by this gesture, he entirely missed the temper of the occasion. They were with him again, this time with whistling. Singing was bad enough as an accompaniment, but whistling was an unforgivable indignity.

Mr. Adamowski stopped his orchestra instantly and retired amidst a wild demonstration of "We are happy, Tech is hell, T-E-C-H-N-O-L," and so on.

Out in the corridor the conductor paced up and down struggling with his emotions. The manager of the concert and several spokesmen for the Tech group sought to persuade him to return. Meanwhile, all was hallaballoo within the hall.

Manager Comee addressed the multitude and finally succeeded in getting attention. He was tactful about it and, since he was dealing with a good-natured college crowd simply out for a good time, seemed in a fair way of getting better co-operation for the remainder of the concert, should it be resumed.

Despite everything, however, Mr. Adamowski was unmoved, and had it not been for a slightly unsteady grad who
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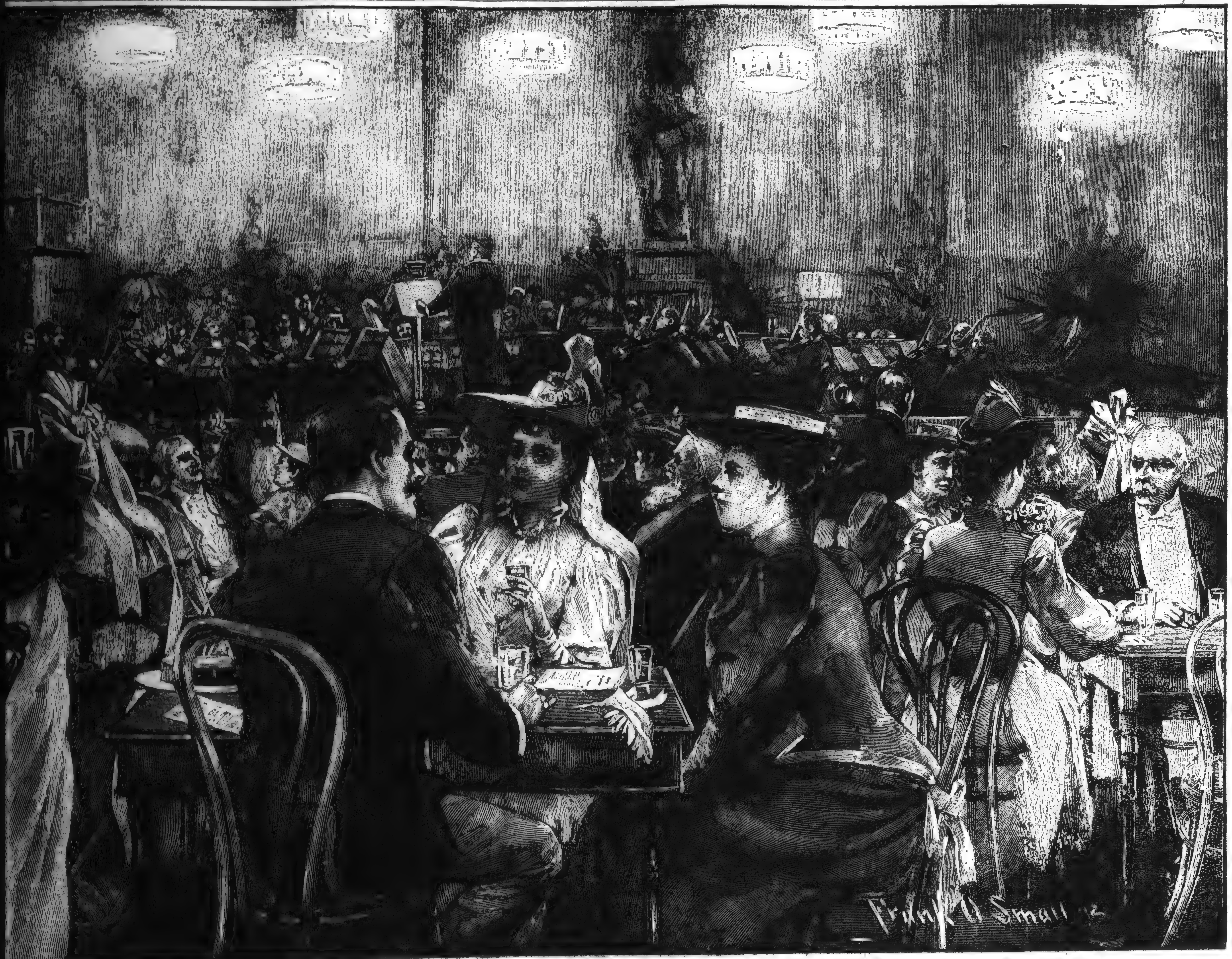

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Despite everything, however, Mr. Adamowski was unmoved, and had it not been for a slightly unsteady grad who had been making terrific inroads in the world's beer supply, the concert might have stayed ended.

Nearly three-quarters of an hour had elapsed before it dawned on this particular celebrant that possibly his good offices might not be amiss. Perhaps he could straighten the thing out, whatever it was. Fired with this noble purpose, he rose from his table and with exaggerated dignity set out in search of the conductor. He found him eventually.

A NEW ARGUMENT

"May I ash, sir," he began politely as he rocked back on his heels, "why you do not continue-sh concert?"

The conductor was by now quite calm. His interrogator obviously was a gentleman, if tight. He replied:

"Because, sir, I cannot play with you men making all this noise."

"Yesh, I know sir," was the respectful rejoinder, "but don't you shee—we can't make all this noish with you playing!"

As we have said Mr. Adamowski possessed a sense of humor. At this unique representation a smile crept over his face.

"Well, well," said he, "that is a point of view I had not considered." Still smiling he announced that he was prepared to continue. The concert went on and while the hilarity of the occasion remained undiminished all went reasonably well to the end.

Today, however, Mr. Adamowski has only the pleasantest recollections of his conducting days in the Gay Nineties and the Naughty Nineteen Hundreds. He looks back with great amusement on those wild college nights when there was more Tech than Faust and more Harvard than Wagner. He has only praise for the present Pops and for Arthur Fiedler, the conductor who, he says, combines serious and light music admirably. He looks forward with pleasure to his reappearance at Symphony hall after a lapse of 25 years. So do his many admirers and friends.

SPEAKING OF GOWNS

There is one other interesting phase of the Gay Nineties at the Pops which Tuesday night's affair may or may not revive. It has to do with the ladies and we quote from an old scrapbook containing accounts of concerts of that period. This one was in 1894.

"There were two very attractive costumes. One was very stunning because of the wide shoulder effect. It was gamed through double bretelle ruffles flaring out over well stiffened sleeve pouffs. The gown was of that most fashionable of all summer materials, checked taffeta, in lavender and white. It was trimmed very daintily with lace insertion in a deep ecru. The skirt had three flounces about the bottom and flared gracefully. The bodice was simply perfect. It had a finishing circular basque of the silk setting out over the hips. Three graduated pieces of insertion trimmed the space between the bretelles, back and front alike, and the bretteles were formed by bias ruffles setting up smartly over sleeve tops, the sleeves themselves being in the French fashion.

"The hat was a wide brimmed affair of soft straw in buttercup yellow, trimmed with bunches of black violets with green stems. There were two mercury wings in burnished green and lavender and blue set up gracefully on each side of the crown."

If milady is in doubt as to what to wear to this Gay Nineties Night, let this be a lesson to her. And—oh yes—the program says bicycles will be checked free! Nothing is said about roller skates. Perhaps they were not the vogue in those days. Or were they?

Plays and Players ---

The Clothes, The Manners, The Numbers

To the Nineties Go The Pops, Mr. Adamowski Returns, Spirited Evening

NEVER before was there such a Pop Concert. Nor will there be another save only on the second "Gay Nineties Night," now set for Wednesday of next week. . . . At the entrance to Symphony Hall, if one chanced in from Huntington Avenue, signs and wonders began. Across the lobby against the back wall stood a bicycle rack. Out of recollection as well as wood, the carpenter had made it. It was very like the real thing. In it, moreover, bicycles were stabled—one a tandem, with Radcliffe College believably reported as country of origin. An upstanding specimen of the old high "wheel" companioned these "safeties." There was only to tilt it against the nearest radiator. But to the letter the management kept its word. "Bicycles checked free." And they were.

Next, at the box-office—if one was calling for reserved tickets—there was full regalia. A frock coat, discovered for the first time in many a young life, was the dress of authority. Between the lapels shone that marvel of tie-craft as the Nineties knew it—the Ascot, incomplete, and also undependable, until the wearer had thrust in the securing stick-pin. There is to report, however, a grave sartorial delinquency. Without a top-hat no frock-coat of the Nineties was complete. Even the ticket-seller at the circus wore it. cyed he tl black lines Hall, of the frock- crowned, Had it be Emanuel ton, migh out of his of New Y and pass

Passing since gen eras wer subjects, journalist by scores no ninet place at t servation advance. give reas . . . With Portly ma nowhere; cheeks wa of the rec how genui was also b for waitin glass—hap hibitionist Congress had brew afternoon it had been fetched in old-time kegs from Roxbury. Some said, behind their hands, that there was a faint "kick" in it. Possibly they were sharpening the tipple with nervous exhilaration.

Dress, however, before drink—dresses and millinery that were rare to see. Vast-brimmed "sailor-hats" held under the chin, little-girl fashion, by black elastic; less expansive "straws" from the back of which dangled sashlike ribbons; hillocks of bows; tilted saucers for small heads: at the other extreme befeathered "Gainsboroughs." (There was more than one way with this "Nineties" millinery.) And dresses with sleeves puffed above and tight below; with splotches of pink; with the austere lines proper to Gibson's man-like maidens; with short-waisted and gimp-trimmed bodices; even mauve-hued costumes. For if the Nineties were "gay," they were also the "mauve decade."

What a ransacking of trunk-rooms and store-closets had preceded the concert, with maybe an order or two for the costumer. Cousin Ellen had lent that—and remembered. Aunt Irene had proffered this— and looked away as she passed it from her youth to another's. The inclination to "dress up" is in us all. For these renewed Nineties, men caught the contagion. There were other Ascots beside that of the box-office; other tuftage than the waiters'; high and flaring collars very statesmanlike. Even retreats into earlier times when trousers ran tight down the legs and waistcoats were waistcoats, matching nothing but themselves.

From old programs at the old Music Hall Mr. Fiedler and Mr. Adamowski assembled the music that was occasion for this masquerade. In verbiage they kept to the ancient style—German titles for German pieces; courteous mention of "The Gentlemen of the Strings"; respectful request to the audience "to preserve silence during the performance of this number." Out came "Loin du Bal" in which we drive homeward sentimentally with the dance still echoing in our ears; the Overture to "The Pirates of Penzance" then almost as new as our selection, the other evening, from "The Band Wagon"; a cakewalk from Georgia, illustrated a bit too politely by a pair in the middle aisle; priceless above the rest and as "extra" the Sextet from "Florodora," "Tell me, pretty maiden, are there any more at home like you." With a grain of imagination every listener—of the proper years—could see the swishing skirts, the black-buttoned boot-tops; could hear the tinkling voices. Nowadays we have only "selections"; but in the orotund nineties they were "grand selection." In this particular assemblage the bass tuba did prodigies of hoarse descent.

Mr. Adamowski's share was the middle division. Clapping and standing, audience and orchestra welcomed him to the conductor's stand and farewelled him from it. His long baton suggested a personal peculiarity. His slower tempi belonged to another day. Conductorial authority rather than the present good-fellowship looked out of his sidelong glance to assure a stilled audience. Handel's "Largo"; the Overture to Offenbach's "Orpheus"; the "Blue Danube" waltz were his numbers. In the Largo, the violins played standing. In the waltz, the conductor borrowed the concert-master's violin and sounded a few measures after the manner of the Strausses themselves. There were "extras" as well; among them Gounod's "Hymn to St. Cecilia." What syrup dripped softly into the ears of a desentimentalized generation!

It was Mr. Fiedler who brought the evening to climax. As "extra," he whipped out an assortment of songs from the nineties — "Ta-ra-ra-boom-de-ay," "The Bowery," "Oh Promise Me!" and many another. The audience took him at his word, carried the tune, if it did not always remember the words; at last found free outlet for the high spirits these two hours in bubble. You never can tell what an audience will do until you try it —especially a Boston audience. Next Wednesday comes the second test.

H. T. P.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN.
HERALD
MAY 11 1932

Bostonians Revive 'Gay Nineties'; Bikes and Bustles at Pops Concert

Boston, May 11 (UP)—Bostonians went back to bustles, bicycles, and beer (near), last night, to relive a few hours of the Gay Nineties.

They crowded musically-historical Symphony Hall to be present at the Gay Nineties' night of the pops, a Boston institution known in those days as "the promenade concerts." Seated around tables, they quaffed beer and listened to music of the period.

Flat-topped derbies, handle-bar mustaches and long hair were revived for the evening. So too were puffed sleeves, bustles and the indescribable hats women wore before the turn of the century.

Arthur Fiedler, conductor of the orchestra, arrived in an ancient Victoria. Many came on bicycles, availing themselves of the privilege of free bicycle parking in the lobby. Among the latter was Jesus Maria Sanroma, solo pianist to the Boston Symphony orchestra, who pedaled the five miles from his home and found it such fun that he returned late at night in the same way.

Old Leader Returns

Timothee Adamowski, leader of the concerts in the seasons 1891-1894, once again conducted the orchestra through some of the popular pieces of the decade. Offenbach, Handel and Strauss were heard under his guidance. The audience seemed to like best "The Blue Danube Waltzes."

But for sheer dramatic suspense the final notes of "Rocked in the Cradle of the Deep" as played by Paul Fido on his bass tuba exceeded anything offered by Fiedler or Adamowski. The audience, accustomed to hear the bass tuba as only a subdued "oompa-oompa" accompanying a melody, held its breath as lower and still lower notes, none the less pleasing because they were unusual, emerged from the gigantic horn's mouth. It seemed impossible that Fido could strike the final note, lower than all the rest. He paused for the effort and the great hall was still. Fido compressed his lips and blew. The note rumbled out, gloriously true. The audience sighed its r

THIS CLIPPING FROM
CLEARFIELD, PA.
PROGRESS
MAY 11 1932

THIS CLIPPING FROM
SHARON, PA.
NEWS-TELEGRAPH
MAY 11 1932

Boston Returns to Days of Beer, Bustles and Bikes

BOSTON, May 11.—(U.P.)—Bostonians went back to bustles, bicycles, and beer (near) last night, to re-live a few hours of the gay nineties.

They crowded Symphony hall at the gay nineties night of the Pops, a Boston institution known in those days as "The Promenade Concerts." Seated around tables, they quaffed beer and listened to music of the period.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
MAY 11 1932

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
MAY 12 1932

The Gay Nineties They had a "gay nineties" pop concert in Boston Symphony hall the other night, and it must have been a lot of fun. Many of those who came arrived in the costumes that were popular in the days of Cleveland and McKinley. The orchestra, composed mostly of the expert musicians of the famous Boston Symphony, played tunes that were familiar before and during the Spanish War—"Sweet Rosy O'Grady," "After the Ball Is Over" and things like that. Arthur Fiedler, the conductor, arrived at the hall in a horse-drawn barouche, and if there be any survival of antiquity that stirs the risibilities, it is a horse-drawn barouche with an orchestra-conductor sitting in back.

Altogether, it was an occasion for laughter. People laughed at the costumes, and laughed at the music. And both are rather funny, come to think of it. The costumes were cumbersome, uncomfortable, unbecoming, by modern standards. The music was too sweetly sentimental for modern standards—not that our own 1932 composers are guiltless of sweet sentiment, however.

For that matter, this generation is not guiltless of sartorial error. If anything, the women of today have a better right to laugh at the costumes of the late 19th century than the men. Women have reformed largely by eliminating the superfluous. They have thrown out yards and yards of needless material. They dress more simply, and with infinitely more comfort—so they tell us. But men wear pretty much the same gewgaws they wore 40 years ago. They stick to collars and neckties, which are tolerably useless, and may even aggravate colds. They wear waistcoats when waistcoats are uncomfortable. Some of their trousers are as loose and baggy as the trousers of their parents were tight and skimpy. And it may be that the sophisticated audiences of 1972, going to pop concerts commemorating and illustrating the more or less gay thirties, will be highly amused.

THIS CLIPPING FROM
DU BOIS, PA.
EXPRESS
MAY 12 1932

Hub Tries to Revive Gay 90's with Near Beer

Boston, May 11.—(UP)—Bostonians went back to bustles, bicycles and beer (near), last night, to relive a few hours of the gay nineties.

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ORANGE, N. J.
COURIER
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HARTFORD, CONN.
TIMES
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NEW BRITAIN, CONN.
HERALD

MAY 11 1932

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there was a sprinkling of
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PROGRESS

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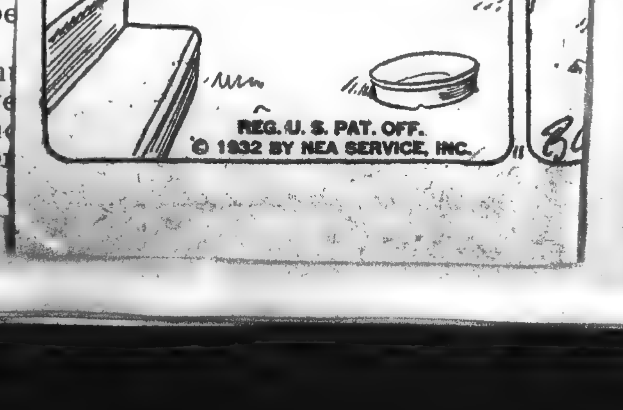
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PROVIDENCE, R. I.
BULLETIN

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Hub Tries to Revive Gay 90's with Near Beer

Boston, May 11.—(UP)—Bostonians went back to bustles, bicycles and beer (near), last night, to relive a few hours of the gay nineties.

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THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

MAY 12 1932

The Gay Nineties

They had a "gay nineties" pop concert in Boston Symphony hall the other night, and it must have been a lot of fun. Many of those who came arrived in the costumes that were popular in the days of Cleveland and McKinley. The orchestra, composed mostly of the expert musicians of the famous Boston Symphony, played tunes that were familiar before and during the Spanish War—"Sweet Rosy O'Grady," "After the Ball Is Over" and things like that. Arthur Fiedler, the conductor, arrived at the hall in a horse-drawn barouche, and if there be any survival of antiquity that stirs the risibilities, it is a horse-drawn barouche with an orchestra-conductor sitting in back.

Altogether, it was an occasion for laughter. People laughed at the costumes, and laughed at the music. And both are rather funny, come to think of it. The costumes were cumbersome, uncomfortable, unbecoming, by modern standards. The music was too sweetly sentimental for modern standards—not that our own 1932 composers are guiltless of sweet sentiment, however.

For that matter, this generation is not guiltless of sartorial error. If anything, the women of today have a better right to laugh at the costumes of the late 19th century than the men. Women have reformed largely by eliminating the superfluous. They have thrown out yards and yards of needless material. They dress more simply, and with infinitely more comfort—so they tell us. But men wear pretty much the same gewgaws they wore 40 years ago. They stick to collars and neckties, which are tolerably useless, and may even aggravate colds. They wear waistcoats when waistcoats are uncomfortable. Some of their trousers are as loose and baggy as the trousers of their parents were tight and skimpy. And it may be that the sophisticated audiences of 1972, going to pop concerts commemorating and illustrating the more or less gay thirties, will be highly amused.

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DU BOIS, PA.
EXPRESS

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BULLETIN

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Sun Sets Tonight .... 7:54 p. m
Sun Rises Tomorrow .... 5:29 a.
Moon Sets Tomorrow .... 1:27 a.

RECORD OF FIRES

YESTERDAY

8:05 p. m.—Fire in third floor apartment at 100 Waterman street, occupied by Mrs. Margaret McKenzie and family, caused by overheated electric stove. Damage slight.

9:37 p. m.—Fire in ash bin rear of 482 Atwells avenue, owned by Antonio Gasbarro, 41 Maplehurst avenue. Damage slight, and cause unknown.

10:27 p. m.—Supposed fire in apartment building at 20 Atlantic avenue. Florence Leibo smelled smoke and pulled alarm. Firemen found no fire.

10:46 p. m.—Fire in rear room of the Transit Market, 144 Brook street, owned by Louis Berman, 15 Morrison avenue. Considerable damage, cause undetermined.

TODAY

2:00 a. m., Alarm for broken sprinkler head, Champlin building, 116 Chestnut street. No fire.

MAY 11 1932

M. C. A., Main st., Orange, hea
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Arthur Fiedler, conductor of the orchestra, arrived in an ancient Victoria. Many came on bicycles, availing themselves of the privilege of free bicycle parking in the lobby.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

1932

GAY NINETIES RE-LIVED BY HUB MUSIC-LOVERS

Boston, May 11—(UP)—Bostonians went back to bustles, bicycles and beer (near), last night, to re-live a few hours of the gay nineties.

They crowded musically-historical Symphony hall to be present at the gay nineties night of the Pops, a Boston institution known in those days as "the promenade concerts." Seated around tables, they quaffed beer and listened to music of the period.

Flat-topped derbies, handle-bar mustaches and long hair were revived for the evening. So too were puffed sleeves, bustles and the indescribable hats women wore before the turn of the century.

Arthur Fielder, conductor of the orchestra, arrived in an ancient victoria. Many came on bicycles, availing themselves of the privilege of free bicycle parking in the lobby. Among the latter was Jesus Maria Sanroma, solo pianist to the Boston Symphony orchestra, who pedaled the five [illegible] his home.

Page Four

Plays and Players ---

The Clothes, The Manners, The Numbers

To the Nineties Go The Pops, Mr. Adamowski Returns, Spirited Evening

NEVER before was there such a Pop Concert. Nor will there be another save only on the second "Gay Nineties Night," now set for Wednesday of next week. . . . At the entrance to Symphony Hall, if one chanced in from Huntington Avenue, signs and wonders began. Across the lobby against the back wall stood a bicycle rack. Out of recollection as well as wood, the carpenter had made it. It was very like the real thing. In it, moreover, bicycles were stabled—one a tandem, with Radcliffe College believably reported as country of origin. An upstanding specimen of the old high "wheel" companioned these "safeties." There was only to tilt it against the nearest radiator. But to the letter the management kept its word. "Bicycles checked free." And they were.

Next, at the box-office—if one was calling for reserved tickets—there was full regalia. A frock coat, discovered for the first time in many a young life, was the dress of authority. Between the lapels shone that marvel of tie-craft as the Nineties knew it—the Ascot, incomplete, and also undependable, until the wearer had thrust in the securing stick-pin. There is to report, however, a grave sartorial delinquency. Without a top-hat no frock-coat of the Nineties was complete. Even the ticket-seller at the circus wore it. Open mouthed and wide eyed he that puts to yellow paper these black lines has seen him. But Symphony Hall, of all places, forgot itself; above the frock-coat of its box-office set a low-crowned, curly-brimmed black Derby. Had it been brown, the Honorable Alfred Emanuel Smith, always kindly to Boston, might have lent it for the occasion out of his youthful days on the sidewalks of New York. As it was, forget, forgive and pass in.

Passing in, however, was not so easy, since gentlemen of the press with cameras were doing their duty on willing subjects, which operation of benignant journalistic surgery was watched intently by scores who had no attics and therefore no ninetified apparel. Besides, every place at tables, or in the balconies as observation posts, had been taken long in advance. Many were turned away—to give reason for a second "Ninety-night." . . . Within, there were sights again. Portly masculine waiters appeared from nowhere; while on their chins or their cheeks was the imperial or the sideburns of the recalled epoch. No need to inquire how genuine this amusing tuftage. There was also beer—light beer, dark beer, beer for waiting steins, beer at ten cents the glass—happy omen of the time when Prohibitionists shall cease from troubling and Congress be at rest. Messrs. Burkhardt had brewed it for the occasion. That afternoon it had been fetched in old-time kegs from Roxbury. Some said, behind their hands, that there was a faint "kick" in it. Possibly they were sharpening the tipple with nervous exhilaration.

Dress, however, before drink—dresses and millinery that were rare to see. Vast-brimmed "sailor-hats" held under the chin, little-girl fashion, by black elastic; less expansive "straws" from the back of which dangled sashlike ribbons; hillocks of bows; tilted saucers for small heads: at the other extreme befeathered "Gainsboroughs." (There was more than one way with this "Nineties" millinery.) And dresses with sleeves puffed above and tight below; with splotches of pink; with the austere lines proper to Gibson's man-like maidens; with short-waisted and gimp-trimmed bodices; even mauve-hued costumes. For if the Nineties were "gay," they were also the "mauve decade."

What a ransacking of trunk-rooms and store-closets had preceded the concert, with maybe an order or two for the costumer. Cousin Ellen had lent that—and remembered. Aunt Irene had proffered this— and looked away as she passed it from her youth to another's. The inclination to "dress up" is in us all. For these renewed Nineties, men caught the contagion. There were other Ascots beside that of the box-office; other tuftage than the waiters'; high and flaring collars very statesmanlike. Even retreats into earlier times when trousers ran tight down the legs and waistcoats were waistcoats, matching nothing but themselves.

From old programs at the old Music Hall Mr. Fiedler and Mr. Adamowski assembled the music that was occasion for this masquerade. In verbiage they kept to the ancient style—German titles for German pieces; courteous mention of "The Gentlemen of the Strings"; respectful request to the audience "to preserve silence during the performance of this number." Out came "Loin du Bal" in which we drive homeward sentimentally with the dance still echoing in our ears; the Overture to "The Pirates of Penzance" then almost as new as our selection, the other evening, from "The Band Wagon"; a cakewalk from Georgia, illustrated a bit too politely by a pair in the middle aisle; priceless above the rest and as "extra" the Sextet from "Florodora," "Tell me, pretty maiden, are there any more at home like you." With a grain of imagination every listener—of the proper years—could see the swishing skirts, the black-buttoned boot-tops; could hear the tinkling voices. Nowadays we have only "selections"; but in the orotund nineties they were "grand selection." In this particular assemblage the bass tuba did prodigies of hoarse descent.

Mr. Adamowski's share was the middle division. Clapping and standing, audience and orchestra welcomed him to the conductor's stand and farewelled him from it. His long baton suggested a personal peculiarity. His slower tempi belonged to another day. Conductorial authority rather than the present good-fellowship looked out of his sidelong glance to assure a stilled audience. Handel's "Largo"; the Overture to Offenbach's "Orpheus"; the "Blue Danube" waltz were his numbers. In the Largo, the violins played standing. In the waltz, the conductor borrowed the concert-master's violin and sounded a few measures after the manner of the Strausses themselves. There were "extras" as well; among them Gounod's "Hymn to St. Cecilia." What syrup dripped softly into the ears of a desentimentalized generation!

It was Mr. Fiedler who brought the evening to climax. As "extra," he whipped out an assortment of songs from the nineties — "Ta-ra-ra-boom-de-ay," "The Bowery," "Oh Promise Me!" and many another. The audience took him at his word, carried the tune, if it did not always remember the words; at last found free outlet for the high spirits these two hours in bubble. You never can tell what an audience will do until you try it —especially a Boston audience. Next Wednesday comes the second test.

H. T. P.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN.
HERALD

MAY 11 1932

and, by a 3 to 1 vote ratio.
of the democratic delegates
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cept one in the Akron district,
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Smith Delegates Beaten

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Paul Fido on his bass tuba exceeded anything offered by Fiedler or Adamowski. The audience, accustomed to hear the bass tuba as only a subdued "oompa-oompa" accompanying a melody, held its breath as lower and still lower notes, none the less pleasing because they were unusual, emerged from the gigantic horn's mouth. It seemed impossible that Fido could strike the final note, lower than all the rest. He paused for the effort and the great hall was still. Fido compressed his lips and blew. The note rumbled out, gloriously true. The audience sighed its

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THIS CLIPPING FROM
CLEARFIELD, PA.
PROGRESS

MAY 11 1932

WHOOPEE!! POODLE'S BACK!! HER PAN'S EMPTY!!
ARE YOU SURE ?
REG. U. S. PAT. OFF.
© 1932 BY NEA SERVICE, INC.

THIS CLIPPING FROM
SHARON, PA.
NEWS-TELEGRAPH

MAY 11 1932

Boston Returns to Days of Beer, Bustles and Bikes

BOSTON, May 11.—(U.P.)—Bostonians went back to bustles, bicycles, and beer (near) last night, to re-live a few hours of the gay nineties.

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Arthur Fiedler, conductor of the orchestra, arrived in an ancient Victoria. Many came on bicycles, availing themselves of the privilege of free bicycle parking in the lobby. Among the latter was Jesus Maria Sanroma, solo pianist to the Boston Symphony Orchestra, who pedaled the five miles from his home and found it such fun that he returned late at night in the same way.

Timothee Adamowski, leader of the concerts in the seasons 1891-1894, once again conducted the orchestra. Offenbach, Handel and Strauss were heard under his guidance. The audience seemed to like best "The Blue Danube waltzes."

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAY 11 1932

Sun Sets Tonight .... 7:34 p.
Sun Rises Tomorrow .... 5:20 a.
Moon Sets Tomorrow .... 1:27 a.

RECORD OF FIRES

YESTERDAY

8:05 p. m.—Fire in third floor apartment at 100 Waterman street, occupied by Mrs. Margaret McKenzie and family, caused by overheated electric stove. Damage slight.

9:37 p. m.—Fire in ash bin rear of 482 Atwells avenue, owned by Antonio Gasbarro, 41 Maplehurst avenue. Damage slight, and cause unknown.

10:27 p. m.—Supposed fire in apartment building at 20 Atlantic avenue. Florence Leibo smelled smoke and pulled alarm. Firemen found no fire.

10:46 p. m.—Fire in rear room of the Transit Market, 144 Brook street, owned by Louis Berman, 15 Morrison avenue. Considerable damage, cause undetermined.

TODAY

2:00 a. m., Alarm for broken sprinkler head, Champlin building, 116 Chestnut street. No fire.

MAY 11 1932

M. C. A., Main st., Orange, hea
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Plans for the observation of
were also discussed by heads
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In Records Of Old Days At The Pops

The Gay Nineties ad Libitum, Riotous "Harvard Night," Notes by a Butterfly

FOR the time being the Gay Nineties are in high favor at the Pops. On Tuesday evening, in the music, costumes, refreshments and equipages there was a suggestion of the concerts of forty years ago. On Wednesday of next week the occasion will be repeated. In the meantime it may be amusing to gather from accounts printed in the newspapers of the period something of the flavor of the time. First from the Globe of June 16, 1896:

"Everything last night was crimson in Music Hall, for it was Harvard Night at the 'Pops.' Crimson bunting and flags, crimson colored programs, girls in crimson waists and boys with crimson scarfs drinking crimson wine.

"Over the platform hung a list of the glorious victories won this season by the Harvard baseball team—fifteen in all—and the audience was largely made up of Harvard students and their friends.

"The house was packed, and strange to say it was an extremely quiet crowd for about two hours, or until No. 11 on the program was reached. This was 'Fair Harvard,' and the students in the audience decided that they wanted to give that part of the concert themselves. So about 700 of them made a rush for the platform.

"The musicians were panic stricken—fiddles, 'cellos, horns, drums, and piccolos fled in consternation. The industrious little artist who works the snare and kettle drums and several other implements had all he could do to save his chattels, and the three big double basses sought refuge in flight. Nothing could stay the progress of the athletic young students.

"They mounted the platform from all directions, and then one of them attempted to give 'Fair Harvard' as a solo. If he had had a voice like a steam calliope he might have been heard, but his notes were drowned in the pandemonium that reigned. So the whole crowd took up the strain and fairly lifted the roof with their ear-splitting endeavors to sing.

"It was a great success, as far as noise was concerned. Then they sang one or two other songs, which seemed to offer a safety valve for their enthusiasm.

"Quiet was soon restored, and the banished musicians were allowed to return to their places and give the final number on the program, which contained many selections from Hasty Pudding and Pi Eta operettas."

◆

There were details of setting that should not be forgotten. The Journal of May 12, 1895, calls attention to some of them, along with wise admonitions to its readers:

"There is an inclosure, not a pen, as certain disagreeable persons have insisted, for the purpose of preserving class distinctions, but for exhibiting, as in a microcosm, the true democratic feeling that exists in Boston; it exists quietly; it is just a little shy; but it exists. In this pen—if you will have it so, oh Thersites—Columbus Avenue and Marlborough Street are in elbow-jostling proximity. Entrance to it is obtained by purchase, not by an affidavit concerning the validity of a grandfather. Mr. Newbury, in his choicest Bostonese, asks Mr. Cove if he will be good enough to let him look at a program a minute, and Mr. Cove replies, 'Why, cert' '; and the feet of them tap time to the strains of the waltz.

"Is it possible that some, stern-faced, may object to synchronous deglutition of food and music? Perish the thought! There should be food served at Symphony concerts. The system fortified by a boiled New England dinner would withstand the colossal works of Brahms. Nourished judiciously, a Saturday evening audience would no longer seem at departure an anaemic, etiolated race. So with light music, there are very properly 'light refreshments,' and let them be light, without ironic twist or turn. 'Truly, now,' said Michael Mail, 'there's a friendly tie of some sort between music and eating.'

Listen to the music and delight in rhythm and melody; learn that such pleasure is to be shared in common with citizens and citizenesses; you may never have been introduced, oh Mr. Cabotsworth, and yet they are happy without an intimate knowledge of your mental accomplishments and private views; but, for once, smile pleasantly on the crowd and without thought of incredible social complications. Eat and drink together decently and in moderation. That girl with fish-pool eyes is pretty, even if she is not a patroness of art. That old gentleman has an honest, kindly face, even if he is not a member of your club. One word of caution. When you eat, choose the occasion of a slow movement. If you devour an ice during a waltz or a galop, sympathy will lead to haste and indigestion. Above all, dismiss thought of business. There is but one golden thought at a 'Popular concert: 'I loafe and invite my soul.' "

◆

Sartorial information is to be obtained from an item in the Daily Advertiser of May 16, 1896. It begins with the simple statement that some of the costumes worn at the 'pop' concert were beautiful" —not all of them, but some of them. It continues:

"A very striking one was of black and white figured silk, with straps of white chiffon forming a great Maltese cross on each sleeve, and the chiffon insertion relieving also the yoke. Stock and girdle and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and white striped ribbon, and purple white violets and green leaves.

"Not far from the stage was a woman who wore one of those startling 'bandana' waists with black crepon sleeves, the waist itself being one of those which were made up during the winter by the dry goods houses of from four to six 'bandana' handkerchiefs, which retail at from $1 to $1.50—the finished waist being sold at something like $25.

"One woman in a party of three ladies with one man (and that man had left his wife at home, for I know him, horrid thing) wore a costume of green cloth with melon sleeves and trimmed with mink, with sleeves having straps of the mink, and a boa of mink encircling the neck.

"One striking costume showed sleeves of dotted yellow silk, the jacket front of Persian silk, the bodice of pale blue and two mink tails pendant; and the hat of black straw with two big black plumes rising from the center of the crown and the brim bordered with a white lace frill the hat set at a zipping angle! At the same table with this young lady sat another, who was gowned soberly in black but whose hat was a marvel—of black straw, with a wreath of pink roses full blown and buds, green leaves, and a big white satin bow set just between two gigantic Mercury wings.

"The men who sat within the sacred precincts of the rail were many of them in full dress, but only one white waistcoat was noticed. Outside the rail just one solitary man in evening clothes was observed.

"A young man in company with a pretty girl fell asleep during the playing of the "Ride of the Valkyries,' Wagner's most tempestuous passages.

"The Harvard boys too seem latterly to be restraining their natural desire to run things, and their natural propensity to make a noise. Of course, it may be because they do not nowadays have anything to make a noise over. But that is a rather cruel suggestion."

To a writer in the Post, whose identity is concealed beneath the modest nom de plume of "The Society Girl," may be left the task of painting a picture of the audience. She writes:

I am only a moth, a miller, a night butterfly, anything you like, but oh, what a lot I know, what a very great deal I have seen, and I have only been out one season.

All winter long I fluttered everywhere, from the theater to the ballroom, from the banquet hall to the private supper room, and now every night those who know where to look for me will find me here at the "Pop" concerts.

Few notice me, and so unobserved I see everything and everybody. All the people with whom I have become acquainted during the winter drift in one by one, and I think of the times and the places where I have seen them and I take a keen pleasure in recalling it all and watching them in these new surroundings. Someone has said: "Life is a comedy to him who thinks, a tragedy to him who feels." I am only a moth, so I have no soul. I never feel. I only laugh, and oh, so heartily, at the unconscious comedians who compose the human race.

Novelists sit in their studies and rack their brains for types and plots with unwritten romance happening underneath their very windows.

Through the smoke which curls up from the cigars in the Music Hall below, I see five hundred men and women, any one of whom has a life story, which faithfully painted would make one writer famous.

Each man is a hero or a villain in his own little world, usually a mixture of both.

Eash woman is a saint or a sinner oftener something of each.

I look at first one and then the other and amuse myself.

I watch the girl who sits at the fifth table back in the center to right and admire her.

Is she not beautiful, with her dainty Dresden china face?

Her lips are as red as the leaves of a Jacqueminot rose; nobody but myself notices how thin and selfish they will be when the color fades. Her features are as clear-cut as an exquisite cameo; nobody but myself knows that it is wine which has put the delecate coloring in her checks and the sparkle in her eyes.

Ah! What a pace she goes! She lives more in two weeks than many women do in all their lives.

The unmistakable stamp of dissipation has not yet appeared upon her face, and shall be gone before it comes, so I shall be spared that annoyance, and I see her now as one of the most beautiful girls in Boston—the girl with the Dresden china face.

◆

With his back to the orchestra and staring insolently into the faces of those in front of him, I see a man whose heart has never known a throb of tenderness, of kindness or of sympathy for years. The blood in his veins is ice. His heart is a machine. He is an officer in the United States Navy and is invited everywhere. He pays his poker debts and is called a man of honor, but I saw him blast a young girl's reputation by a shrug of his shoulders and an insinuating sneer. Still he makes the most perfect smoke rings I ever saw and is an excellent pistol shot, both of which, of course, are very much to his credit

There, close to the railing, on the left, is a man who looks like an undertaker, but he is a politician.

He smiles and bows and sees everybody. He will always see everybody until after election, for he is a candidate for an office. He is a lean and hungry Cassius, with an ambition which knows no check.

I have seen him in his quiet moments throw his head back upon his office chair and dream of dignities and honors so high that I dare not even whisper them.

His wife is always at home now, but then she is a dowdy little thing, and loves him a great deal, which of course is a nuisance.

Next to the politician's table is a famous society beauty She does not say much, because she does not know what to say. Her father is very rich and the society reporters say she is beautiful, and she trustingly believes them.

If she sold hooks and eyes in a shop, the same reporters might think she had a very long nose, and they possibly might notice that her ears stuck out from her head in a conspicuous manner; but a girl with a million never has a long nose.

Sitting at one of the inexpensive outside tables I see a man in a shabby coat, who scarcely seems to breathe when the orchestra is playing.

He is a music teacher, very ambitious and very poor; so poor is he that I have seen him lay his head upon his arms and let the tears trickle down upon the ivory keys of the piano because he was hungry and because his shabby shoes and hat so hurt his pride.

Nobody but he and I know how much he has endured and suffered, and nobody but ourselves know the exquisite pleasure he has derived from feeling that he was sacrificing for his art's sake.

Music is his life. It is food and drink and happiness—it is everything to him. If the world could only see and hear him sing as I have, in his bare little Tremont-street studio, they would crown his unruly red, gold hair with laurel.

When he is wretched and discouraged and miserable, ah! how he sings. I can hear his voice vibrating through the empty hallways now, singing "He Cometh to Bring Us Salvation." It is very sad. I almost forget to laugh at him, even when I stop to think that by simply saying "Yes" the poor musician could become a rich tradesman.

He has an uncle who refuses to recognize him and his art, but is willing should he give it up, to take him into his own household, treat him as a son, and make him a member of an old-established business firm.

This young fellow almost makes me think there are some things and people money cannot buy.

On the other side of the same inexpensive table a railroad magnate sits. His face is shrewd and sharp and keen. He sips his wine indifferently, and a cynical smile often plays about the corner of his mouth at some quiet thought which comes to him. Yet during certain numbers on the program something of the poor music teacher's soul shines in the railroad magnate's eyes. There is a bond of sympathy between this stern, unyielding man of business and the sensitive, unworldly musician who often blushes like a girl.

A little later in the evening I shall see them nodding and smiling approval at each other as they keep time to the music with their fingers.

There is so much to amuse me here that I come night after night.

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The music, the light and the gayety fascinate me, for after all I am only a moth miller, a night butterfly.

From the Herald of May 13, 1896, may be gleaned a bit of background from the earliest days.

The eleventh season of Promenade concerts, more familiarly called the "Pops" [this writer records] opened with all the proper ceremonies, and proved, as in the past, how magnetic is the lighter music. It is pleasant to compare these full fledged, easy-going functions with the first "Pop" concert of a decade ago, and to remember how shyly Boston behaved when it was first bidden to smoke and drink to the cheerful strains of a good orchestra. In those days the band was not the ne plus ultra aggregate of musicians that it is now. Music Hall was somewhat fresher, too, and great Symphony concerts had not mellowed Apollo, or set Beethoven on a back seat as it were; there was no sounding board to lend an air of a country meetinghouse shed to the dear old auditorium, but in the center of the hall fluttered and frisked a fountain, and pots of tall shrubbery dotted the stage and floor, interspersed with tables and chairs. These latter were few and far between, and it must be confessed that the occupants thereof looked somewhat lonesome while trying to adapt themselves to a beer garden style of enjoyment, then so foreign to conservative Boston ideas.

It took more than one season to accustom the town to this delightful innovation: the knowing and experienced patrons accepted it at once, but the majority was won by degeres, yet so completely in the end that the fountain

Continued on Following Page

[Reprinted from the London Times]

At the Pops

Continued from Preceding Page

and potted shrubbery disappeared to make room for the more decorative and numerous summer girl and her smoky escort. Season after season this patronage increased. Harvard recuperated under the balcony, and all the "floating seaside population" found out what a fascinating thing it is to mix waltzes with smoke and beer. As soon as society took a hand in the game, the "Pops" won their fashionable spurs, and rode to success and glory. Then, too, the choice of conductors has had great weight in keeping interest in these concerts at fever heat. The summer was a reflection of the winter, so that everybody felt the classical, serious music of Mr. Paur's orchestra was, for the nonce, turned to the sparkling and blossomy tunes, to be listened to without effort, but with the comfort of knowing that all is good.

A chapter might be written on this evolution of the "Pop" concerts, but the attainment of their eleventh season is an eloquent argument for lighter music, and a proof positive that Boston is a city second to none in its love of the divine art. Had the orchestra been of an indifferent caliber, or had less care been taken in making the programs, it is a question if even the attraction of drink and cigars could have sustained the giddy series through so many years. There has always been dash and go to the performances, and, consequently, their novelty has remained unchallenged. But not to go to the "Pops" is to deprive music lovers of a phase of time-killing that cannot be too highly commended.

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Overture to Shakespeare's Comedy, "A Midsummer Night's Dream" Mendelssohn
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Czardas, "Hejre Kati" ...... Hubay
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Waltz, "Estudiantina" ..... Waldteufel
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The promised "Selection" from Mr. Gershwin's "Of Thee I Sing" is announced for first performance on Saturday week, May 21. . . . At the "Sunday Pop" on May 22, Mr. Fiedler will again exhibit his relic from Beethoven, "Wellington's Victory or the Battle at Vittoria." For the first time also Mr. Sanromá will play the piano-part in Weber's "Concert Piece."

The Listener

THE "GAY NINETIES," popularly and pop-concertedly commemorated at Symphony Hall, were indeed always fairly gay, for Boston, at the hall, but in the country at large they were not so gay. On the whole, the phrase is a misnomer. It was the decade of Mr. Bryan's disturbances, with a period of depression in it, of the blowing up of the Maine and of all the hunger and sickness of the Spanish-American war, and of all the languid, decadent sentiment of the "fin de siècle" period. Feminine costumes were preposterous, and most of the literature was tiresome. It was as if people wanted to be gay, but were too tired out with Victorianism to be able to manage it. It was the decade, too, when Thomas Hardy gave up writing novels, under the shock of the unintelligent reception of his greatest work of fiction, "Jude the Obscure." The period should be called decadent, not gay. The eighties were more vital, and so were the first ten years of the present century. If the nineties had been omitted from the calendar altogether the world would not have missed them greatly, though we should not then have had the Philippines—which we are now trying to get rid of.

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Incident and Prospect Trans May 16

The return to the Nineties at the Pops has caught the fancy of the town. Every table at Symphony Hall is already taken for the second "Gay Nineties" evening next Wednesday. . . . Mr. Fiedler, looking up dates, has discovered that "The Prince of Pilsen" followed the turn into the twentieth century. Hence a "grand selection," not from it, but from Herbert's "Fortune-Teller," A. D. 1898.

H. T. P.

In Records Of Old Days At The Pops

The Gay Nineties ad Libitum, Riotous "Harvard Night," Notes by a Butterfly

FOR the time being the Gay Nineties are in high favor at the Pops. On Tuesday evening, in the music, costumes, refreshments and equipages there was a suggestion of the concerts of forty years ago. On Wednesday of next week the occasion will be repeated. In the meantime it may be amusing to gather from accounts printed in the newspapers of the period something of the flavor of the time. First from the Globe of June 16, 1896:

"Everything last night was crimson in Music Hall, for it was Harvard Night at the 'Pops.' Crimson bunting and flags, crimson colored programs, girls in crimson waists and boys with crimson scarfs drinking crimson wine.

"Over the platform hung a list of the glorious victories won this season by the Harvard baseball team—fifteen in all—and the audience was largely made up of Harvard students and their friends.

"The house was packed, and strange to say it was an extremely quiet crowd for about two hours, or until No. 11 on the program was reached. This was 'Fair Harvard,' and the students in the audience decided that they wanted to give that part of the concert themselves. So about 700 of them made a rush for the platform.

"The musicians were panic stricken—fiddles, 'cellos, horns, drums, and piccolos fled in consternation. The industrious little artist who works the snare and kettle drums and several other implements had all he could do to save his chattels, and the three big double basses sought refuge in flight. Nothing could stay the progress of the athletic young students.

"They mounted the platform from all directions, and then one of them attempted to give 'Fair Harvard' as a solo. If he had had a voice like a steam calliope he might have been heard, but his notes were drowned in the pandemonium that reigned. So the whole crowd took up the strain and fairly lifted the roof with their ear-splitting endeavors to sing.

"It was a great success, as far as noise was concerned. Then they sang one or two other songs, which seemed to offer a safety valve for their enthusiasm.

"Quiet was soon restored, and the banished musicians were allowed to return to their places and give the final number on the program, which contained many selections from Hasty Pudding and Pi Eta operettas."

* * *

There were details of setting that should not be forgotten. The Journal of May 12, 1895, calls attention to some of them, along with wise admonitions to its readers:

"There is an inclosure, not a pen, as certain disagreeable persons have insisted, for the purpose of preserving class distinctions, but for exhibiting, as in a microcosm, the true democratic feeling that exists in Boston; it exists quietly; it is just a little shy; but it exists. In this pen—if you will have it so, oh Thersites—Columbus Avenue and Marlborough Street are in elbow-jostling proximity. Entrance to it is obtained by purchase, not by an affidavit concerning the validity of a grandfather. Mr. Newbury, in his choicest Bostonese, asks Mr. Cove if he will be good enough to let him look at a program a minute, and Mr. Cove replies, 'Why, cert' '; and the feet of them tap time to the strains of the waltz.

"Is it possible that some, stern-faced, may object to synchronous deglutition of food and music? Perish the thought! There should be food served at Symphony concerts. The system fortified by a boiled New England dinner would withstand the colossal works of Brahms. Nourished judiciously, a Saturday evening audience would no longer seem at departure an anaemic, etiolated race. So with light music, there are very properly 'light refreshments,' and let them be light, without ironic twist or turn. 'Truly, now,' said Michael Mail, 'there's a friendly tie of some sort between music and eating.'

"Listen to the music and delight in rhythm and melody; learn that such pleasure is to be shared in common with citizens and citizenesses; you may never have been introduced, oh Mr. Cabotsworth, and yet they are happy without an intimate knowledge of your mental accomplishments and private views; but, for once, smile pleasantly on the crowd and without thought of incredible social complications. Eat and drink together decently and in moderation. That girl with fish-pool eyes is pretty, even if she is not a patroness of art. That old gentleman has an honest, kindly face, even if he is not a member of your club. One word of caution. When you eat, choose the occasion of a slow movement. If you devour an ice during a waltz or a galop, sympathy will lead to haste and indigestion. Above all, dismiss thought of business. There is but one golden thought at a 'Popular concert: 'I loafe and invite my soul.' "

* * *

Sartorial information is to be obtained from an item in the Daily Advertiser of May 16, 1896. It begins with the simple statement that some of the costumes worn at the 'pop' concert were beautiful"—not all of them, but some of them. It continues:

"A very striking one was of black and white figured silk, with straps of white chiffon forming a great Maltese cross on each sleeve, and the chiffon insertion relieving also the yoke. Stock and girdle and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and white striped ribbon, and purple white violets and green leaves.

"Not far from the stage was a woman who wore one of those startling 'bandana' waists with black crepon sleeves, the waist itself being one of those which were made up during the winter by the dry goods houses of from four to six 'bandana' handkerchiefs, which retail at from $1 to $1.50—the finished waist being sold at something like $25.

"One woman in a party of three ladies with one man (and that man had left his wife at home, for I know him, horrid thing) wore a costume of green cloth with melon sleeves and trimmed with mink, with sleeves having straps of the mink, and a boa of mink encircling the neck.

"One striking costume showed sleeves of dotted yellow silk, the jacket front of Persian silk, the bodice of pale blue and two mink tails pendant; and the hat of black straw with two big black plumes rising from the center of the crown and the brim bordered with a white lace frill the hat set at a zipping angle! At the same table with this young lady sat another, who was gowned soberly in black but whose hat was a marvel—of black straw, with a wreath of pink roses full blown and buds, green leaves, and a big white satin bow set just between two gigantic Mercury wings.

"The men who sat within the sacred precincts of the rail were many of them in full dress, but only one white waistcoat was noticed. Outside the rail just one solitary man in evening clothes was observed.

"A young man in company with a pretty girl fell asleep during the playing of the "Ride of the Valkyries,' Wagner's most tempestuous passages.

"The Harvard boys too seem latterly to be restraining their natural desire to run things, and their natural propensity to make a noise. Of course, it may be because they do not nowadays have anything to make a noise over. But that is a rather cruel suggestion."

To a writer in the Post, whose identity is concealed beneath the modest nom de plume of "The Society Girl." may be left the task of painting a picture of the audience. She writes:

I am only a moth, a miller, a night butterfly, anything you like, but oh, what a lot I know, what a very great deal I have seen, and I have only been out one season.

All winter long I fluttered everywhere, from the theater to the ballroom, from the banquet hall to the private supper room, and now every night those who know where to look for me will find me here at the "Pop" concerts.

Few notice me, and so unobserved I see everything and everybody. All the people with whom I have become acquainted during the winter drift in one by one, and I think of the times and the places where I have seen them and I take a keen pleasure in recalling it all and watching them in these new surroundings. Someone has said: "Life is a comedy to him who thinks, a tragedy to him who feels." I am only a moth, so I have no soul. I never feel. I only laugh, and oh, so heartily, at the unconscious comedians who compose the human race.

Novelists sit in their studies and rack their brains for types and plots with unwritten romance happening underneath their very windows.

Through the smoke which curls up from the cigars in the Music Hall below, I see five hundred men and women, any one of whom has a life story, which faithfully painted would make one writer famous.

Each man is a hero or a villain in his own little world, usually a mixture of both.

Eash woman is a saint or a sinner oftener something of each.

I look at first one and then the other and amuse myself.

I watch the girl who sits at the fifth table back in the center to right and admire her.

Is she not beautiful, with her dainty Dresden china face?

Her lips are as red as the leaves of a Jacqueminot rose; nobody but myself notices how thin and selfish they will be when the color fades. Her features are as clear-cut as an exquisite cameo; nobody but myself knows that it is wine which has put the delecate coloring in her cheeks and the sparkle in her eyes.

Ah! What a pace she goes! She lives more in two weeks than many women do in all their lives.

The unmistakable stamp of dissipation has not yet appeared upon her face, and shall be gone before it comes, so I shall be spared that annoyance, and I see her now as one of the most beautiful girls in Boston—the girl with the Dresden china face.

* * *

With his back to the orchestra and staring insolently into the faces of those in front of him, I see a man whose heart has never known a throb of tenderness, of kindness or of sympathy for years. The blood in his veins is ice. His heart is a machine. He is an officer in the United States Navy and is invited everywhere. He pays his poker debts and is called a man of honor, but I saw him blast a young girl's reputation by a shrug of his shoulders and an insinuating sneer. Still he makes the most perfect smoke rings I ever saw and is an excellent pistol shot, both of which, of course, are very much to his credit

There, close to the railing, on the left, is a man who looks like an undertaker, but he is a politician.

He smiles and bows and sees everybody. He will always see everybody until after election, for he is a candidate for an office. He is a lean and hungry Cassius, with an ambition which knows no check.

I have seen him in his quiet moments throw his head back upon his office chair and dream of dignities and honors so high that I dare not even whisper them.

His wife is always at home now, bet then she is a dowdy little thing, and loves him a great deal, which of course is a nuisance.

Next to the politician's table is a famous society beauty She does not say much, because she does not know what to say. Her father is very rich and the society reporters say she is beautiful, and she trustingly believes them.

If she sold hooks and eyes in a shop, the same reporters might think she had a very long nose, and they possibly might notice that her ears stuck out from her head in a conspicuous manner; but a girl with a million never has a long nose.

Sitting at one of the inexpensive outside tables I see a man in a shabby coat, who scarcely seems to breathe when the orchestra is playing.

He is a music teacher, very ambitious and very poor; so poor is he that I have seen him lay his head upon his arms and let the tears trickle down upon the ivory keys of the piano because he was hungry and because his shabby shoes and hat so hurt his pride.

Nobody but he and I know how much he has endured and suffered, and nobody but ourselves know the exquisite pleasure he has derived from feeling that he was sacrificing for his art's sake.

Music is his life. It is food and drink and happiness—it is everything to him. If the world could only see and hear him sing as I have, in his bare little Tremont-street studio, they would crown his unruly red, gold hair with laurel.

When he is wretched and discouraged and miserable, ah! how he sings. I can hear his voice vibrating through the empty hallways now, singing "He Cometh to Bring Us Salvation." It is very sad. I almost forget to laugh at him, even when I stop to think that by simply saying "Yes" the poor musician could become a rich tradesman.

He has an uncle who refuses to recognize him and his art, but is willing should he give it up, to take him into his own household, treat him as a son, and make him a member of an old-established business firm.

This young fellow almost makes me think there are some things and people money cannot buy.

On the other side of the same inexpensive table a railroad magnate sits. His face is shrewd and sharp and keen. He sips his wine indifferently, and a cynical smile often plays about the corner of his mouth at some quiet thought which comes to him. Yet during certain numbers on the program something of the poor music teacher's soul shines in the railroad magnate's eyes. There is a bond of sympathy between this stern, unyielding man of business and the sensitive, unworldly musician who often blushes like a girl.

A little later in the evening I shall see them nodding and smiling approval at each other as they keep time to the music with their fingers.

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Overture to Shakespeare's Comedy, "A Midsummer Night's Dream" Mendelssohn
"Aragon" from the "Spanish Suite" Albeniz
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Otherwise there is little to note: the reappearance on Tuesday of "Sally in Our Alley" as arranged for orchestra by Bridge; the re-entry on Thursday of numbers from "The Mikado"; a dip on Friday into the eighteenth century with dances of Gluck; on Saturday, at last, the promised "selection" from "Of Thee I Sing," hitherto represented only by Mr. Wintergreen's' torchlight procession.

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Incident and Prospect Trans May 16

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INTERESTING POPS LIST FOR THE CURRENT WEEK

May 15

The hundreds who missed the merry doings of last Tuesday's Gay Nineties Night at the Pops may, if they bestir themselves, attend its sequel this Wednesday evening. The management hopes that all will this time come in the costumes of that vanished epoch, and the best table will receive a prize. The beer and the bicycle-racks of the earlier evening will again be in evidence, and an additional attraction will be newsflashes of the nineties by "magic-lantern."

* * * *

Old favorites will make the programme of this Nineties Night: Spindler's "Charge of the Hussars," the Weber-Berlioz "Invitation to the Dance," Keler-Bela's "Ungarische Lustspiel" Overture, Ochs' "Variations on a German Folk-Song" after the manner of various composers, Vollstedt's waltz, "Jolly Fellows"; a selection from Luders' "The Prince of Pilsen," and "Rocked in the Cradle of the Deep," played as a tuba solo by Mr. Sidow. Besides this, there will be a pianoforte solo, as yet unspecified, from Mr. Sanroma, and the programme will close with a medley of popular songs of the nineties, most of them those that the audience of last Tuesday evening heard and sang with such relish.

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Other special nights in the immediate future are a Russian programme announced for tomorrow evening that ranges chronologically from Glinka's Overture to "Russlan and Ludmillah" through Mossolov's sensational "Soviet Iron Foundry," first heard in Boston at the Pop Concert of last Sunday evening. A week from tonight brings the second Sunday concert, and on this programme Mr. Fiedler has placed that curious composition, Beethoven's "Wellington's Victory, or the Battle of Vittoria," which had gone unheard in this city for 85 years until Mr. Fiedler revived it last winter at a concert of the MacDowell Club Orchestra. The Fourth Symphony of Tchaikovsky begins this programme, and the remaining numbers are Ravel's "Bolero" and Weber's Concert-Piece for piano and orchestra, descriptive of the absent and returning Crusader, in which Mr. Sanroma will bear the solo part.

* * * *

The other programmes of the week adhere to what is now the convention of the Pops, a judicious blend of music, old and new, light and semi-serious. Thus Tuesday's programme lists both Cadman's "At Dawning" and the Berceuse from Stravinsky's "Fire-Bird," finds room for the "Light Cavalry" overture of Suppe and for selections from Wagner's "Die Meistersinger."

* * * *

The extremes of Thursday's programme may be set down as the March "Wintergreen for President," from Gershwin's "Of Thee I Sing," and Siegfried's "Rhine-Journey," from Wagner's "The Dusk of the Gods," with operatic numbers from Rossini, Verdi, Offenbach, Korngold and Sullivan in between.

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Two members of the orchestra will be heard as soloists on Friday evening: Mr. Theodorowicz, concertmaster of the Pops orchestra, will play Wilhelmj's transcription of Schubert's "Ave Maria," accompanied by harp, organ and strings, and Mr. Langendoen will play as 'cello solo the "Song to the Evening Star," from Wagner's "Tannhauser."

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THIS CLIPPING FROM
NILES, MICH.
DAILY STAR
MAY 14 1932

THE GAY NINETIES

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May 15

The programs of the week follow:

MONDAY EVENING, MAY 16

Hopak, from The Fair of Sorotchinsk ... Moussorgsky
Overture to Russian and Ludmilla...Glinka
Hymn to the Sun from Le Coq d'Or ... Rimsky-Korsakov
Soviet Iron Foundry..............Mossolov
Eugen Onegin, Fantasia
Waltz from the Serenade for Strings
Marche Slave ... Tchaikovsky
Prelude in G minor..........Rachmaninoff
Volga Bargemen's Song ... Arranged by Jacchia
Panaderos, Spanish Dance........Glazounov

TUESDAY EVENING

First Slavonic Dance..............Dvorak
Overture to Light Cavalry...........Suppe
The Firebird, Berceuse........ Stravinsky
Bacchanale from Samson and Delilah ... Saint-Saens
Spanish Dance from La Vida Breve ... de Falla
Sally in Our Alley, Old English Song ... Arranged by Frank Bridge
Die Meistersinger von Nurnberg, Excerpts ... Wagner
Artist's Life, Waltz...............Strauss
At Dawning...............Cadman-Herbert
Aragonaise, from The Cid..........Massenet

WEDNESDAY EVENING
("Gay Nineties" Night)

Charge of the Hussars..........Spindler
Invitation to the Dance.....Weber-Berlioz
Pianoforte Solo (selected) ... Jesus Maria Sanroma
Ungarische Lustspiel.......... Keler-Bela
'S Kommt ein Vogel Geflogen; variations on a German Folksong, in the styles of different masters ... Ochs
News Flashes of the Nineties (By Magic Lantern)
Waltz, Jolly Fellows.............Vollstedt
Selection, The Prince of Pilsen..... Luders
Rocked in the Cradle of the Deep....Knight
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Military Polonaise...... Chopin-Glazounov
Overture to The Barber of Seville ..Rossini
Perpetuum Mobile..................Strauss
Aida, Fantasia......................Verdi
Siegfried's Rhine Journey, from Gotterdammerung ... Wagner
Dance Song of Pierrot, from Die Tote Stadt ... Korngold
The Mikado, selection...........Sullivan
Estudiantina, waltz.......... Waldteufel
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March, Wintergreen for President, from Of Thee I Sing ... Gershwin

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WILLIMANTIC, CONN
CHRONICLE
MAY 16 1932

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ngland—MAY 15, 1932—*Telephone Liberty 4000*

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AN all-Russian program tomorrow and another "Gay Nineties Night" on Wednesday are some of the delights that Conductor Arthur Fiedler has arranged for Pops audiences this week at Symphony Hall.

The Russian concert opens with Moussorgsky's rousing Hopak from his opera "The Fair at Sorotchinsk" and includes such truly popular numbers as the "Hymn to the Sun" from Rimsky - Korsakov's "Le Coq d'Or," Chaikovsky's "Marche Slave," and Rachmaninoff's Prelude in G-Minor.

Another feature of this concert is the repetition of Mossolov's ingenious tone-poem "Soviet Iron Foundry" in which it becomes necessary, at one point, for all the members of the orchestra to make as much noise as they possibly can.

The success of the "Gay Nineties Night" last Tuesday was so great that a repetition was deemed necessary. All those who have period costumes are urged by the management to get them out and wear them to the concert. Prizes will be given to the most picturesque table.

The Wednesday night program includes pieces by Spindler, Weber and Vollstedt. Sanroma will play some piano solos; and Paul Sidow will render, most appropriately, "Rocked In the Cradle of the Deep" on his tuba.

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The Thursday concert is devoted largely to selections from operas and operettas such as "The Barber of Seville," "Aida," "The Mikado," "The Tales of Hoffman," "Twilight of the Gods" and "Of Thee I Sing."

On Friday, Grieg's "Peer Gynt" Suite and Chaikovsky's "1812" Overture will be features of the concert. Among other numbers scheduled to be played are the Shubert "Ave Maria," Strauss' "Tales from the Vienna Woods," and selections from Tannhauser" with violincello solo by J. Langendoen.

The Saturday evening program includes a Dance by Debussy, orchestrated by Ravel; Mendelssohn's "Fingal's Cave" Overture, selections from Gershwin's "Of Thee I Sing," Handel's "Largo," and Elgar's "Pomp and Circum-

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The program of the week follow:

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TUESDAY, MAY 17—First Slavonic Dance, Dvorak; overture to "Light Cavalry," Suppe; the Firebird, Berceuse, Stravinsky; bacchanale from "Samson and Delilah," Saint-Saens; Spanish dance from "La Vida Breve," de Falla; "Sally in Our Alley," old England song, arranged by Frank Bridge; "Die Meistersinger von Nurnberg," excerpts, Wagner; "Artist's Life," waltz, Strauss; "At Dawning," Cadman-Herbert; argonaise, from "The Cid," Massenet.

Wednesday, May 18, "Gay Nineties" Night. "Charge of the Hussars," Spindler; Invitation to the Dance, Weber-Berlioz; pianoforte solo (Jesus Maria Sanroma, soloist); "Ungarische Lustspiel," Keler-Bela; "'S Kommt ein Vogel Geflogen"; variations on a German folk song, in the styles of different masters, Ochs; news flashes of the '90s, by magic lantern; waltz, "Jolly Fellows," Vollstedt; selection, "The Prince of Pilsen," Luders; "Rocked in the Cradle of the Deep" (tuba solo, Mr Paul Sidow), Knight; popular song hits.

Thursday, May 19, Military Polonaise, Chopin-Glazounov; overture to "The Barber of Seville," Rossini; Perpetuum Mobile, Strauss; "Aida," Fantasia, Verdi; "Siegfried's Rhine Journey," from "Gotterdammerung," Wagner; "Dance Song of Pierrot," from "Die Tote Stadt," Korngold; "The Mikado," selection, Sullivan; "Estudiantina," waltz, Waldteufel; Barcarolle from "The Tales of Hoffmann," Offenbach; march, "Wintergreen for President," from "Of Thee I sing," Gershwin.

Friday May 20, March from "Der Obersteiger," Zeller; Overture to "The Merry Wives of Windsor," Nicolai; "Valse Triste," Sibelius; "Peer Gynt," Suite, Grieg; Ballet Suite, Gluck-Mottl; Ave Maria (solo violin: J. Theodorowicz), Schubert-Wilhelmi; "Overture Solennelle, 1812," Tchaikovsky; "Tales from the Vienna Woods," waltz, Strauss; "Tannhauser," Introduction and song of the Evening Star (Violoncello solo: J. Langendoen), Wagner; "Tannhauser," Entrance of the Guests into the Wartburg, Wagner.

Saturday May 21, "Norwegian Bridal Procession," Grieg; Overture, "Fingal's Cave," Mendelssohn; Waltz No. 15, Brahms-Gericke; "La Source," Ballet Suite, Delibes; "Scheherazade," Finale, Rimsky-Korsakov; Largo, Handel; Dance, (arranged for orchestra by Maurice Ravel), Debussy; "Of Thee I Sing," Selection, Gershwin; "Loin du Bal," Gillet; "Pomp and Circumstance" Elgar.

Sunday May 22, Symphony No. 4 in F minor, Op. 36, Tchaikovsky; "Wellington's Victory," or "The Battle of Vittoria," Op. 91, Beethoven; Concert Piece in F minor for Pianoforte and orchestra, Op. 79 (soloist; Jesus Maria Sanroma), Weber; "Bolero," Ravel.

GLOBE MAY 15

THIS CLIPPING FROM
MONESSEN, PA.
INDEPENDENT
MAY 16 1932

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The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows view with contempt. It is called a time of insincere pretentions. People called "legs," "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practise. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our present frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the tenspots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked in wonder.

It was an age that startled innumerable movements for relief of poverty, distress, and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed today.

Record May 16

The WISDOM BOX

By George C. MacKinnon

Typewriter Quickie: Arthur Fiedler.
1—Early Uncertainties.

In Old German, "Fiedler" means **"fiddler."** Arthur Fiedler bears his last name for more than **sufficient reasons. Look! His** father, Emmanuel Fiedler, was first **violinist of the Boston Sym**phony Orchestra—& is now, by the **way, pensioned & living in** Berlin.

Arthur Fiedler

His grandsire & great grandsire were, during their adult lives, in charge of all musical events in the little Austrian town where they lived. His uncle, Bernard Fiedler, is a Boston Symphony violinist. Another uncle, Gustav Fiedler, is a former Boston Symphony member . . . His sister, Elsa, is a professional pianist oft heard over the air from N. Y. . . . & as far back as can be traced, the Fiedlers have been musicians.

Well & truly do the Fiedlers rate their family name.

When people first gaze upon Arthur Fiedler, they usually think him French. When they hear his name, they think him German. As a matter of fact, the Fiedlers all come from Austria.

He has no middle name—for no particular reason that he knows of.

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Approximate Birthplace . . .

He was born in Boston in 1894—"somewhere near West Cottage st."—he doesn't recall just where. He's "almost sure" he received his first name in honor of Arthur Nikish, the conductor.

He kindergartened at the Perkins School on Cumberland st., grammar-schooled at the Prince school, then entered Boston Latin.

He loathed the paste-&-colored paper delights of kindergarten. On many occasions his mother had to drag him to its imaginative games, its community-songful joys. His dislike for organized improvement of the child-mind (at least, insofar as it pertained to HIS child-mind), continued when he entered grammar school, nor did his hatred of being Improved dwindle, peak & pine when he reached high.

He hated mathematics the most, geography & languages the least.

Many times he buckled down & studied just in time to save himself from being ousted from high school.

An episode which occurred during one of the high school's monthly assemblies annoyed him more than anything else that ever happened to him in school. As he'd started early studying violin under his father's tutelage, he was often asked to play during these assemblies. At one assembly, rising to perform, he espied his parents in the audience. He decided he'd show them a thing or two anent violining. But he had evoked only a few notes when his father mounted the platform, took the violin from him, tuned it, handed it back to him. That made Arthur very angry indeed.

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Outre Mer . . .

When 15 he checked out of Boston Latin & went with his family to live in Europe. Arrived there, Fiedler, Sr., inquired of Fiedler, Jr., whether he was desirous of continuing his book-learning. "That," replied Fiedler, Jr., "is the last thing I should like to do." So his father didn't make him go to school, though he made him study with a tutor for a while.

Finally it became clear he'd have to decide on a career. He wasn't sure he wanted to be a musician—thought he'd prefer being a business man. So he got a job in a Berlin publishing house. There he tried being a business man, which, in his case, consisted in running errands, wrapping bundles, & licking postage stamps. After a few days he began to think he wasn't going to like being a business man. After a couple of months he was sure he wouldn't like it. One of his crotchets has ever been to escape from doing things he doesn't like, whenever at all feasible. So he tendered his resignation to the publishing firm, causing no extensive agitation among its executives.

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Next Monday: Enterprises, Ideas & Ideals of Boston's Most Successful Pops Conductor . . .

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INTERESTING POPS LIST FOR THE CURRENT WEEK

MAY 15

The hundreds who missed the merry doings of last Tuesday's Gay Nineties Night at the Pops may, if they bestir themselves, attend its sequel this Wednesday evening. The management hopes that all will this time come in the costumes of that vanished epoch, and the best table will receive a prize. The beer and the bicycle-racks of the earlier evening will again be in evidence, and an additional attraction will be news-flashes of the nineties by "magic-lantern."

* * * *

Old favorites will make the programme of this Nineties Night: Spindler's "Charge of the Hussars," the Weber-Berlioz "Invitation to the Dance," Keler-Bela's "Ungarische Lustspiel" Overture, Ochs' "Variations on a German Folk-Song" after the manner of various composers, Vollstedt's waltz, "Jolly Fellows"; a selection from Luders' "The Prince of Pilsen," and "Rocked in the Cradle of the Deep," played as a tuba solo by Mr. Sidow. Besides this, there will be a pianoforte solo, as yet unspecified, from Mr. Sanroma, and the programme will close with a medley of popular songs of the nineties, most of them those that the audience of last Tuesday evening heard and sang with such relish.

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Other special nights in the immediate future are a Russian programme announced for tomorrow evening that ranges chronologically from Glinka's Overture to "Russlan and Ludmillah" through Mossolov's sensational "Soviet Iron Foundry," first heard in Boston at the Pop Concert of last Sunday evening. A week from tonight brings the second Sunday concert, and on this programme Mr. Fiedler has placed that curious composition, Beethoven's "Wellington's Victory, or the Battle of Vittoria," which had gone unheard in this city for 85 years until Mr. Fiedler revived it last winter at a concert of the MacDowell Club Orchestra. The Fourth Symphony of Tchaikovsky begins this programme, and the remaining numbers are Ravel's "Bolero" and Weber's Concert-Piece for piano and orchestra, descriptive of the absent and returning Crusader, in which Mr. Sanroma will bear the solo part.

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The other programmes of the week adhere to what is now the convention of the Pops, a judicious blend of music, old and new, light and semi-serious. Thus Tuesday's programme lists both Cadman's "At Dawning" and the Berceuse from Stravinsky's "Fire-Bird," finds room for the "Light Cavalry" overture of Suppe and for selections from Wagner's "Die Meistersinger."

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Panaderos, Spanish Dance ... Glazounov

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He kindergartened at the Perkins School on Cumberland st., grammar-schooled at the Prince school, then entered Boston Latin.

He loathed the paste-&-colored paper delights of kindergarten. On many occasions his mother had to drag him to its imaginative games, community-songful joys. His dislike for organized improvement of the child-mind (at least, insofar as it pertained to HIS child-mind), continued when he entered grammar school, nor did his hatred of being Improved dwindle, peak & decline when he reached high.

He hated mathematics the most, geography & languages the least. Many times he buckled down & studied just in time to save himself from being ousted from high school.

An episode which occurred during one of the high school's monthly assemblies annoyed him more than anything else that ever happened to him in school. As he'd started early studying violin under his father's tutelage, he was often asked to play during these assemblies. At one assembly, rising to perform, he espied his parents in the audience. He decided he'd show them a thing or two anent violining. But he had evoked only a few notes when his father mounted the platform, took the violin from him, tuned it, handed it back to him. That made Arthur very angry indeed.

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THIS CLIPPING FROM
NILES, MICH.
DAILY STAR

MAY 14 1932

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The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows now view with contempt. It is called a time of insincere pretensions. People called "legs," "limbs," they wore bathing suoits that swept the ground, they pretended a virtue and piety they did not practise. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our present frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the tenspots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked on in wonder.

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INTERESTING POPS LIST FOR THE CURRENT WEEK

MAY 15

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Old favorites will make the programme of this Nineties Night: Spindler's "Charge of the Hussars," the Weber-Berlioz "Invitation to the Dance," Keler-Bela's "Ungarische Lustspiel" Overture, Ochs' "Variations on a German Folk-Song" after the manner of various composers, Vollstedt's waltz, "Jolly Fellows"; a selection from Luders' "The Prince of Pilsen," and "Rocked in the Cradle of the Deep," played as a tuba solo by Mr. Sidow. Besides this, there will be a pianoforte solo, as yet unspecified, from Mr. Sanroma, and the programme will close with a medley of popular songs of the nineties, most of them those that the audience of last Tuesday evening heard and sang with such relish.

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THIRD WEEK OF POPS

The Pop concerts in Symphony hall enter upon their third week tomorrow night with an all-Russian program. On Wednesday, "Gay Nineties" night, to which hundreds were unable to obtain admission last Tuesday, will be repeated with more famous airs of the 90's and other new features. All are urged to come in their period costumes, and the best table will be awarded a prize. The beer, bicycle racks, and other appendages of the 90's will be at hand. The second Sunday program a week from tonight will feature Beethoven's "Battle of Vittoria," a score which had not been heard for 85 years in Boston when Arthur Fiedler revived it in the season past.

The programs of the week follow:

MONDAY EVENING, MAY 16

Hopak, from The Fair of Sorotchinsk	Moussorgsky
Overture to Russian and Ludmilla	Glinka
Hymn to the Sun from Le Coq d'Or	Rimsky-Korsakov
Soviet Iron Foundry	Mossolov
Eugen Onegin, Fantasia Waltz from the Serenade for Strings Marche Slave	Tchaikovsky
Prelude in G minor	Rachmaninoff
Volga Bargemen's Song	Arranged by Jacchia
Panaderos, Spanish Dance	Glazounov

TUESDAY EVENING

First Slavonic Dance	Dvorak
Overture to Light Cavalry	Suppe
The Firebird, Berceuse	Stravinsky
Bacchanale from Samson and Delilah	Saint-Saens
Spanish Dance from La Vida Breve	de Falla
Sally in Our Alley, Old English Song	Arranged by Frank Bridge
Die Meistersinger von Nurnberg, Excerpts	Wagner
Artist's Life, Waltz	Strauss
At Dawning	Cadman-Herbert
Aragonaise, from The Cid	Massenet

WEDNESDAY EVENING

("Gay Nineties" Night)

Charge of the Hussars	Spindler
Invitation to the Dance	Weber-Berlioz
Pianoforte Solo (selected) Jesus Maria Sanroma	
Ungarische Lustspiel	Keler-Bela
'S Kommt ein Vogel Geflogen; variations on a German Folksong, in the styles of different masters	Ochs
News Flashes of the Nineties (By Magic Lantern)	
Waltz, Jolly Fellows	Vollstedt
Selection, The Prince of Pilsen	Luders
Rocked in the Cradle of the Deep Tuba solo, Mr. Paul Sidow	Knight
Popular Song Hits	

THURSDAY EVENING

Military Polonaise	Chopin-Glazounov
Overture to The Barber of Seville	Rossini
Perpetuum Mobile	Strauss
Aida, Fantasia	Verdi
Siegfried's Rhine Journey, from Gotterdammerung	Wagner
Dance Song of Pierrot, from Die Tote Stadt	Korngold
The Mikado, selection	Sullivan
Estudiantina, waltz	Waldteufel
Barcarolle from The Tales of Hoffman	Offenbach
March, Wintergreen for President, from Of Thee I Sing	Gershwin

FRIDAY EVENING

March from Der Obersteiger	Zeller
Overture to The Merry Wives of Windsor	Nicolai
Valse Triste	Sibelius
Peere Gynt, Suite	Grieg
Ballet Suite	Gluck-Mottl
Ave Maria Solo violin, J. Theodorowicz; harp, organ and strings	Schubert-Wilhelmj
Ouverture Solennelle, 1812	Tchaikovsky
Tales from the Vienna Woods, waltz	Strauss
Tannhauser, Introduction and Song of the Evening Star Violoncello solo, J. Langendoen	Wagner
Tannhauser, Entrance of the Guests into the Wartburg	Wagner

SATURDAY EVENING

Norwegian Bridal Procession	Grieg
Overture, Fingal's Cave	Mendelssohn
Waltz No. 15	Brahms-Gericke
La Source, Ballet Suite	Delibes
Scheherazade, Finale	Rimsky-Korsakov
Largo	Handel
Dance (Arranged for orchestra by Maurice Ravel)	Debussy
Of Thee I Sing (selection)	Gershwin
Loin du Bal	Gillet
Pomp and Circumstance	Elgar

SUNDAY EVENING

Symphony No. 4 in F minor, Op. 36	Tchaikovsky
Wellington's Victory, or The Battle of Vittoria, Op. 91	Beethoven
Concert Piece in F minor for Pianoforte and Orchestra, Op. 79 Soloist, Jesus Maria Sanroma	Weber
Bolero	

E DRAMA'S LA

'Gay Nineties' Night Will Be Repeated at Pops Wednesday

AN all-Russian program tomorrow and another "Gay Nineties Night" on Wednesday are some of the delights that Conductor Arthur Fiedler has arranged for Pops audiences this week at Symphony Hall.

The Russian concert opens with Moussorgsky's rousing Hopak from his opera "The Fair at Sorotchinsk" and includes such truly popular numbers as the "Hymn to the Sun" from Rimsky-Korsakov's "Le Coq d'Or," Chaikovsky's "Marche Slave," and Rachmaninoff's Prelude in G-Minor.

Another feature of this concert is the repetition of Mossolov's ingenious tone-poem "Soviet Iron Foundry" in which it becomes necessary, at one point, for all the members of the orchestra to make as much noise as they possibly can.

The success of the "Gay Nineties Night" last Tuesday was so great that a repetition was deemed necessary. All those who have period costumes are urged by the management to get them out and wear them to the concert. Prizes will be given to the most picturesque table.

The Wednesday night program includes pieces by Spindler, Weber and Vollstedt. Sanroma will play some piano solos; and Paul Sidow will render, most appropriately, "Rocked In the Cradle of the Deep" on his tuba.

Tuesday night's program is made up of music by Bohemian, German, Russian and French composers, with the American Cadman thrown in for good measure. It includes a Slavonic dance by Dvorak, the Berceuse from Stravinsky's "Fire Bird," the Bacchanale from Saint-Saens' "Samson and Delilah," excerpts from "Die Meistersinger" by Wagner, and Cadman's "At Dawning."

The Thursday concert is devoted largely to selections from operas and operettas such as "The Barber of Seville," "Aida," "The Mikado," "The Tales of Hoffman," "Twilight of the Gods" and "Of Thee I Sing."

On Friday, Grieg's "Peer Gynt" Suite and Chaikovsky's "1812" Overture will be features of the concert. Among other numbers scheduled to be played are the Shubert "Ave Maria," Strauss' "Tales from the Vienna Woods," and selections from Tannhauser" with violincello solo by J. Langendoen.

The Saturday evening program includes a Dance by Debussy, orchestrated by Ravel; Mendelssohn's "Fingal's Cave" Overture, selections from Gershwin's "Of Thee I Sing," Handel's "Largo," and Elgar's "Pomp and Circumstance."

Third Week of the "Pops"

The "Pop" concerts in Symphony Hall enter upon their third week tomorrow night with an all-Russian program.

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The second Sunday program, a week from tonight, will feature Beethoven's "Battle of Vittoria," a score which had not been heard in Boston for 85 years until Arthur Fiedler revived it in the season just past.

The program of the week follow:

MONDAY, MAY 16—Hopak from "The Fair of Sorotchinsk," Moussorgsky; overture to "Russian and Ludmilla," Glinka; hymn to the sun from "Le Coq d'Or," Rimsky-Korsakov; "Soviet Iron Foundry," Mossolov; "Eugen Onegin," fantasia, waltz from the serenade for strings, "Marche Slave," Tchaikovsky; prelude in G minor, Rachmaninoff; Volga Bargemen's song, arranged by Jacchia; "Panaderos," Spanish dance, Glazounov.

TUESDAY, MAY 17—First Slavonic Dance, Dvorak; overture to "Light Cavalry," Suppe; the Firebird, Berceuse, Stravinsky; bacchanale from "Samson and Delilah," Saint Saens; Spanish dance from "La Vida

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Record May 16

The WISDOM BOX

By George C. MacKinnon

Typewriter Quickie: Arthur Fiedler.

1—Early Uncertainties.

In Old German, "Fiedler" means "fiddler." Arthur Fiedler bears his last name for more than sufficient reasons. Look! His father, Emmanuel Fiedler, was first violinist of the Boston Symphony Orchestra—& is now, by the way, pensioned & living in Berlin.

Arthur Fiedler

His grandsire & great grandsire were, during their adult lives, in charge of all musical events in the little Austrian town where they lived. His uncle, Bernard Fiedler, is a Boston Symphony violinist. Another uncle, Gustav Fiedler, is a former Boston Symphony member . . . His sister, Elsa, is a professional pianist oft heard over the air from N. Y. . . . & as far back as can be traced, the Fiedlers have been musicians.

Well & truly do the Fiedlers rate their family name.

When people first gaze upon Arthur Fiedler, they usually think him French. When they hear his name, they think him German. As a matter of fact, the Fiedlers all come from Austria.

He has no middle name—for no particular reason that he knows of.

★

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Mussolini has his own special corps secret police who hunt down plotrs. It is known as the Ovra and, ile small, is reputed to be as efient as the more widely known pu of Soviet Russia.

The Duce himself is minister of the terior and therefore, in addition to e Ovra, has direct control of the gular police, numbering 11,000 for e whole country.

This does not include plain-clothes en, but does not take in the carabineers or military police, who are ntrolled by the War Department.

The Ovra costs the Government aproximately $1,000,000 a year, and the olice $20,000,000.

Something Wrong, Somehow

Young Clerk (to his employer) — Sir, there's a lady wishes to speak to you.

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[redacted]

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Jesus Maria Sanroma
Ungarische Lustspiel .... Keler-Bela
'S Kommt ein Vogel Geflogen; variations on a German Folksong, in the styles of different masters ..... Ochs
News Flashes of the Nineties
(By Magic Lantern)
Waltz, Jolly Fellows .... Vollstedt
Selection, The Prince of Pilsen ...... Luders
Rocked in the Cradle of the Deep .... Knight
Tuba solo, Mr. Paul Sidow
Popular Song Hits

THURSDAY EVENING

Military Polonaise .... Chopin-Glazounov
Overture to The Barber of Seville ... Rossini
Perpetuum Mobile .... Strauss
Aida, Fantasia .... Verdi
Siegfried's Rhine Journey, from Gotterdammerung ..... Wagner
Dance Song of Pierrot, from Die Tote Stadt ..... Korngold
The Mikado, selection .... Sullivan
Estudiantina waltz .... Waldteufel
Barcarolle from The Tales of Hoffman ..... Offenbach
March, Wintergreen for President, from Of Thee I Sing ..... Gershwin

FRIDAY EVENING

March from Der Obersteiger .... Zeller
Overture to The Merry Wives of Windsor ..... Nicolai
Valse Triste .... Sibelius
Peere Gynt, Suite .... Grieg
Ballet Suite .... Gluck-Mottl
Ave Maria .... Schubert-Wilhelmj
Solo violin, J. Theodorowicz; harp, organ and strings
Ouverture Solennelle, 1812 ..... Tchaikovsky
Tales from the Vienna Woods, waltz .. Strauss
Tannhauser, Introduction and Song of the Evening Star ..... Wagner
Violoncello solo, J. Langendoen
Tannhauser, Entrance of the Guests into the Wartburg ..... Wagner

SATURDAY EVENING

Norwegian Bridal Procession .... Grieg
Overture, Fingal's Cave ...... Mendelssohn
Waltz No. 15 .... Brahms-Gericke
La Source, Ballet Suite .... Delibes
Scheherazade, Finale ..... Rimsky-Korsakov
Largo .... Handel
Dance .... Debussy
(Arranged for orchestra by Maurice Ravel)
Of Thee I Sing (selection) .... Gershwin
Loin du Bal .... Gillet
Pomp and Circumstance .... Elgar

SUNDAY EVENING

Symphony No. 4 in F minor, Op. 36 ..... Tchaikovsky
Wellington's Victory, or The Battle of Vittoria, Op. 91 ..... Beethoven
Concert Piece in F minor for Pianoforte and Orchestra, Op. 79 ..... Weber
Soloist, Jesus Maria Sanroma
Bolero ....

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ngland—MAY 15, 1932—Telephone Liberty 4000

E DRAMA'S LA

'Gay Nineties' Night Will Be Repeated at Pops Wednesday

AN all-Russian program tomorrow and another "Gay Nineties Night" on Wednesday are some of the delights that Conductor Arthur Fiedler has arranged for Pops audiences this week at Symphony Hall.

The Russian concert opens with Moussorgsky's rousing Hopak from his opera "The Fair at Sorotchinsk" and includes such truly popular numbers as the "Hymn to the Sun" from Rimsky - Korsakov's "Le Coq d'Or," Chaikovsky's "Marche Slave," and Rachmaninoff's Prelude in G-Minor.

Another feature of this concert is the repetition of Mossolov's ingenious tone-poem "Soviet Iron Foundry" in which it becomes necessary, at one point, for all the members of the orchestra to make as much noise as they possibly can.

The success of the "Gay Nineties Night" last Tuesday was so great that a repetition was deemed necessary. All those who have period costumes are urged by the management to get them out and wear them to the concert. Prizes will be given to the most picturesque table.

The Wednesday night program includes pieces by Spindler, Weber and Vollstedt. Sanroma will play some piano solos; and Paul Sidow will render, most appropriately, "Rocked In the Cradle of the Deep" on his tuba.

Tuesday night's program is made up of music by Bohemian, German, Russian and French composers, with the American Cadman thrown in for good measure. It includes a Slavonic dance by Dvorak, the Berceuse from Stravinsky's "Fire Bird," the Bacchanale from Saint-Saens' "Samson and Delilah," excerpts from "Die Meistersinger" by Wagner, and Cadman's "At Dawning."

The Thursday concert is devoted largely to selections from operas and operettas such as "The Barber of Seville," "Aida," "The Mikado," "The Tales of Hoffman," "Twilight of the Gods" and "Of Thee I Sing."

On Friday, Grieg's "Peer Gynt" Suite and Chaikovsky's "1812" Overture will be features of the concert. Among other numbers scheduled to be played are the Shubert "Ave Maria," Strauss' "Tales from the Vienna Woods," and selections from "Tannhauser" with violincello solo by J. Langendoen.

The Saturday evening program includes a Dance by Debussy, orchestrated by Ravel; Mendelssohn's "Fingal's Cave" Overture, selections from Gershwin's "Of Thee I Sing," Handel's "Largo," and Elgar's "Pomp and Circumstance."

Third Week of the "Pops"

The "Pop" concerts in Symphony Hall enter upon their third week tomorrow night with an all-Russian program.

Next Wednesday, "Gay Nineties" Night, to which hundreds were unable to obtain admission last Tuesday, will be repeated with more famous airs of the 90's and other new features. All are urged to come in their period costumes, and the best table will be awarded a prize. The beer, bicycle racks, and other appendages of the 90's will be in evidence.

The second Sunday program, a week from tonight, will feature Beethoven's "Battle of Vittoria," a score which had not been heard in Boston for 85 years until Arthur Fiedler revived it in the season just past.

The program of the week follow:

MONDAY, MAY 16—Hopak from "The Fair of Sorotchinsk," Moussorgsky; overture to "Russian and Ludmilla," Glinka; hymn to the sun from "Le Coq d'Or," Rimsky-Korsakov; "Soviet Iron Foundry," Mossolov; "Eugen Onegin," fantasia, waltz from the serenade for strings, "Marche Slave," Tchaikovsky; prelude in G minor, Rachmaninoff; Volga Bargemen's song, arranged by Jacchia; "Panaderos," Spanish dance, Glazounov.

TUESDAY, MAY 17—First Slavonic Dance, Dvorak; overture to "Light Cavalry," Suppe; the Firebird, Berceuse, Stravinsky; bacchanale from "Samson and Delilah," Saint Saens; Spanish dance from "La Vida

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Record May 16

The WISDOM BOX

By George C. MacKinnon

Typewriter Quickie: Arthur Fiedler.
1—Early Uncertainties.

In Old German, "Fiedler" means "fiddler." Arthur Fiedler bears his last name for more than sufficient reasons. Look! His father, Emmanuel Fiedler, was first violinist of the Boston Symphony Orchestra—& is now, by the way, pensioned & living in Berlin.

His grandsire & great grandsire were, during their adult lives, in charge of all musical events in the little Austrian town where they lived. His uncle, Bernard Fiedler, is a Boston Symphony violinist. Another uncle, Gustav Fiedler, is a former Boston Symphony member . . . His sister, Elsa, is a professional pianist oft heard over the air from N. Y. . . . & as far back as can be traced, the Fiedlers have been musicians.

Arthur Fiedler

Well & truly do the Fiedlers rate their family name.

When people first gaze upon Arthur Fiedler, they usually think him French. When they hear his name, they think him German. As a matter of fact, the Fiedlers all come from Austria.

He has no middle name—for no particular reason that he knows of.

★

Approximate Birthplace . . .

He was born in Boston in 1894—"somewhere near West Cottage st."—he doesn't recall just where. He's "almost sure" he received his first name in honor of Arthur Nikish, the conductor.

He kindergartened at the Perkins School on Cumberland st., grammar-schooled at the Prince school, then entered Boston Latin.

He loathed the paste-&-colored paper delights of kindergarten. On many occasions his mother had to [illegible] him to its imaginative games, community-songful joys. His like for organized improvement of the child-mind (at least, insofar as it pertained to HIS child-mind), continued when he entered grammar school, nor did his hatred of being Improved dwindle, peak & [illegible]une when he reached high.

He hated mathematics the most, geography & languages the least. Many times he buckled down & studied just in time to save himself from being ousted from high school.

An episode which occurred during one of the high school's monthly assemblies annoyed him more than anything else that ever happened to him in school. As he'd started early studying violin under his father's tutelage, he was often asked to play during these assemblies. At one assembly, rising to perform, he espied his parents in the audience. He decided he'd show them a thing or two anent violining. But he had evoked only a few notes when his father mounted the platform, took the violin from him, tuned it, [illegible]d it back to him. That made [illegible] very angry indeed.

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Mer . . .

[illegible]15 he checked out of Boston & went with his family [illegible] Europe. Arrived there, [illegible], inquired of Fiedler, Jr., [illegible]e was desirous of con[illegible] book-learning. "That," [illegible]dler, Jr., "is the last [illegible]ld like to do." So his [illegible]t make him go to [illegible]h he made him study for a while.

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Next Monday: Enterprises, Ideas & Ideals of Boston's Most Successful Pops Conductor . . .

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THIS CLIPPING FROM
NILES, MICH.
DAILY STAR
MAY 14 1932

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ness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked on in wonder.

It was an age that started innumerable movements for relief of poverty, distress, and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed today.

THIS CLIPPING FROM
MONESSEN, PA.
INDEPENDENT
MAY 16 1932

THE GAY NINETIES

A reminiscence of the so-called "gay nineties," the last decade of the 19th century, was given at the Boston "Pop" concerts, when Boston sympthony orchestra players presented music of 40 years ago, heard by a great audience many of whom wore 19th century costumes. One sees many references now to the period referred to, and some people wish they were back there.

The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows view with contempt. It is called a time of insincere pretentions. People called "legs," "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practise. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our present frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the tenspots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked in wonder.

It was an age that startled innumerable movements for relief of poverty, distress, and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed today.

Arguments, Preferences And Figures

TRANS. MAY 18

Dr. Koussevitzky's Programs, Fact-Finding Defenders Enter the Debate

THERE IS opportunity today for return to the debate over Dr. Koussevitzky's programs. Two letters at hand press for printing. The first, written by Mr. James B. Hobbs of Newton Center, replies in general and in particular to objections raised against them by the conservative—or more truly anti-modernist—wing. It follows hereunder:

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There remains a large body of concertgoers, including musicians, music-students, and merely music lovers like myself, who care not only for the great works of the past but who are interested also in hearing the works of the present. Some of us honestly believe that Honegger's Symphony and Hindemith's "Konzertmusik" are great, and this while still realizing that Bach, Beethoven, and Brahms also left some worth-while things behind. I confess to tremendous admiration for Bruckner's Eighth Symphony which Koussevitzky performed so gloriously a few weeks ago. I submit that the many of us who feel this way are entitled to some reasonable opportunity to hear such moderns as Honegger, Hindemith, Roussel and others. The conductor must struggle to satisfy all, and since he cannot put on Honegger without temporarily annoying many of his auditors, or the "Pathetic Symphony" without antag-

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J. M. Sanroma will be the soloist at the second Sunday concert, on May 22, when the popular pianist will play Weber's "Concert Piece." Ravel's "Bolero's," Tchaikovsky's fourth symphony and Beethoven's "Battle of Vittoria" overture will be other features of this second Sunday bill. Arthur Fiedler's program for tonight follows:

Coronation March ....Meyerbeer
Overture, Midsummer Night's Dream, Mendelssohn
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Irish Rhapsody ....Herbert
Mediation from Thais...........Massenet
(Solo violin: . Theodorowicz)
Finale, Fourth Symphony.....Tchaikovsky
New Moon ....Romberg
Estudiantina Waltz ....Waldteufel
Strike Up the Band.............Greshwin

Man."

Second "Gay Nineties" at the Symphony "Pops"

"GAY NINETIES" REPEATED AT POPS

Another Big Audience on Hand for Jolly Evening

By KATHARINE LYONS

Those leg-o-mutton days of the "gay nineties" came back for a second visit to Symphony hall last evening for the sake of the big public that missed out a week ago, when Arthur Fiedler, Pops conductor, played his first trump card of the season by giving a delightful innovation of a "gay nineties" program.

And it was another grand and glorious night for the Pops.

Ladies with sweeping trains and feather boas, ostrich plumes and birds of paradise, high-collared and high-combed, were properly escorted to their chairs by be-whiskered gentlemen who clung to the ethics of the "nineties" by wearing their plug hats and brown derbys inside the hall. With reckless abandon the gentlemen smoked their pipes and drank their beer while the band played on

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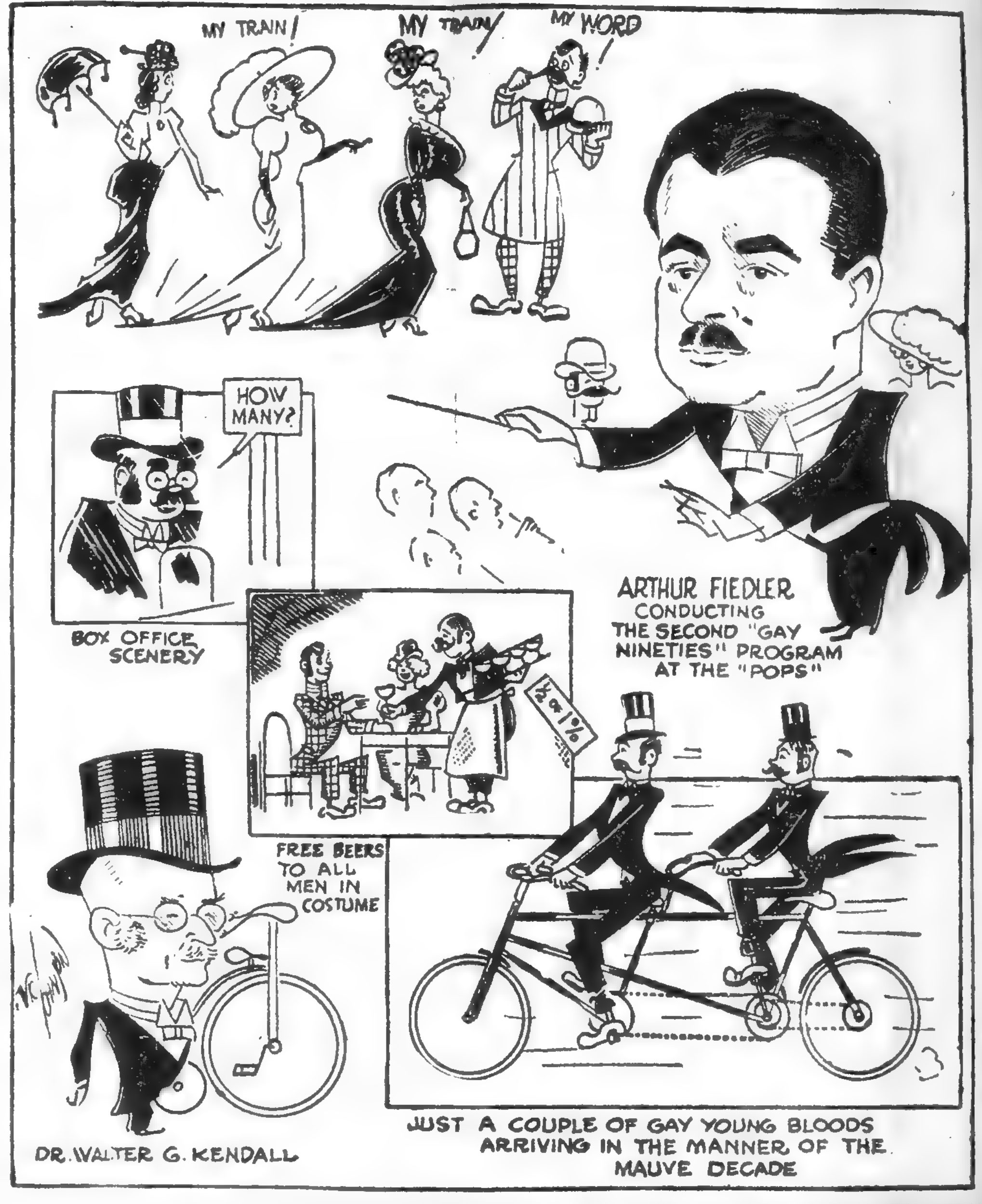
More "Gay Ninties" at Pops


MY TRAIN!
MY TRAIN!
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HOW MANY?
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ARTHUR FIEDLER CONDUCTING THE SECOND "GAY NINETIES" PROGRAM AT THE "POPS"
FREE BEERS TO ALL MEN IN COSTUME
DR. WALTER G. KENDALL
JUST A COUPLE OF GAY YOUNG BLOODS ARRIVING IN THE MANNER OF THE MAUVE DECADE

The NORWOOD MESSENGER
NORWOOD, MASS.
Telephone Norwood 1234

Boston "Pops" Still Draw Crowds

Despite some predictions to the contrary, the Pops this season at Symphony Hall is breaking all records in attendance and popularity. These famous concerts which belong with Boston's oldest and most cherished traditions, and yet remain very much "up to the minute", will open next Monday the third week of their 47th season. This is Arthur Fiedler's third season as the conductor of the Pops. His programes, ranging from Handel and Wagner to the "Band Wagon" and "Wintergreen for President", make their appeal to every possible variety of musical taste.

At the Pops one gathers about a table with his friends and smokes or partakes of refreshment while listening to a light programe in superlative performance by a fine symphony orchestra of nearly ninety players.

On Monday, May 16, there will be an all Russian programme. On Wednesday the 18th, there will be a second "Gay Nineties" Night—the first given last Tuesday having been the hit of the season at the Pops. A scond Sunday programme on May 22nd will feature Beethoven's "Battle of Vittoria", the score which had not been heard for 85 years in Boston when Arthur Fiedler revived it in the season past. Tchaikovsky's Fourth Symphony, Ravel's "Bolero", and Weber's Concert Piece, with Sanroma as piano soloist, will also be played.

The programme for tonight is typical of the musical delights which the Pops afford.

First Slavonic Dance, Dvorak; Overture to " Light Cavalry", Suppe; The Firebird, Berceuse, Stravinsky; Bacchanale from "Samson and Delilah", Saint-Saens; Spanish Dance from "La Vida Breve", de Falla; "Sally in Our Alley", Old English Song, (Arranged for Strings by Frank Bridge); "Die Meistersinger von Nurnberg", Excerpts, Wagner; Entrance of the Meistersinger—"Am stillen Herd"—Dance of the Apprentices—Entrance of the Guilds—Prize Song—Greeting to Hans Sachs—Finale.

"Artists' Life," Waltz, Strauss; At Dawning, Cadman-Herbert; Aragonaise, from "The Cid", Massenet.

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de! Alice Ratcliffe of Newton is shown
as she adjusted her bonnet at
night at the "Gay 90's" Pop concert. A
isic lovers in the costumes of the "Flora-
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In his letter Mr. Almirall examines the theory and practice of symphonic program-making; proceeds from generalities to particularities at Symphony Hall; sets out comparative figures as well as preferences and opinions; finally gives judgment in favor of Dr. Koussevitzky. This department thanks Mr. Almirall for his tables—they have saved it some labor—and regrets that it must omit occasional paragraphs from what he himself calls "a nearly interminable letter." With every effort at good faith, it has retained whatever seemed germane to the present discussion:

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News-Flashes of the Nineties by Magic Lantern.
Waltz, "Jolly Fellows" ......Vollstedt
Selection from the Operetta, "The Fortune-Teller" ....Herbert
Song for Tuba, "Rocked in the Cradle of the Deep"..........Knight
Popular Song-Hits

Conductor: A. Fiedler
Soloists:
J. M. Sanromá............Paul Sidow

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.... Spindler
Invitation to the Dance.......Weber-Berlioz
Pianoforte solo (selected)
Mr. Jesus Maria Sanroma
Overture to William Tell............Rossini
(Cello solo: Jacobus Langendoen)
"'S Kommt ein Vogel Geflogen:" variations on a German folksong, in the styles of different masters ....Ochs
News Flashes of the Nineties.
by magic lantern
Waltz, Jolly Fellows ....Vollstedt
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Tuba solo: Mr. Paul Sidow
Popular song hits—
Ta-ra-ra Boom-de-ay, The Bowery, The Sidewalks of New York, Sweet Rosie O'Grady, Daisy Bell (A Bicycle Built for Two), Comrades, Little Annie Rooney, She May Have Seen Better Days, The Band Played On, After the Ball, A Hot Time in the Old Town Tonight.

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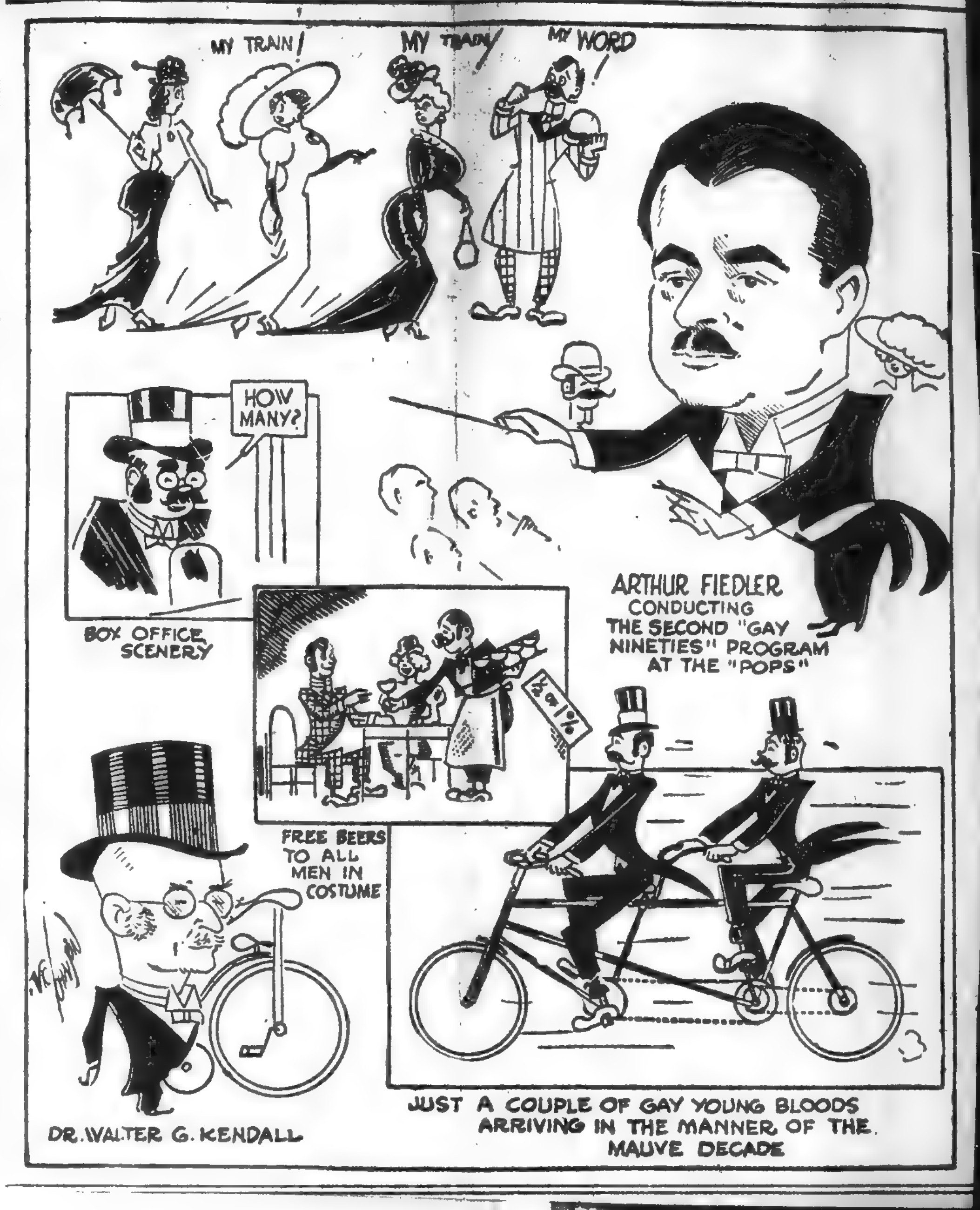
BOSTON TRAVELER, THURSDAY, MAY 19, 1932

More "Gay Ninties" at Pops


MY TRAIN!
MY TRAIN!
MY WORD!
HOW MANY?
1/2 of 1%

BOX OFFICE SCENERY

ARTHUR FIEDLER CONDUCTING THE SECOND "GAY NINETIES" PROGRAM AT THE "POPS"

FREE BEERS TO ALL MEN IN COSTUME

DR. WALTER G. KENDALL

JUST A COUPLE OF GAY YOUNG BLOODS ARRIVING IN THE MANNER OF THE MAUVE DECADE

The NORWOOD MESSENGER
NORWOOD, MASS.
Telephone Norwood 1234

in issue of May 17
NORWOOD MESSENGER

Boston "Pops" Still Draw Crowds

Despite some predictions to the contrary, the Pops this season at Symphony Hall is breaking all records in attendance and popularity. These famous concerts which belong with Boston's oldest and most cherished traditions, and yet remain very much "up to the minute", will open next Monday the third week of their 47th season. This is Arthur Fiedler's third season as the conductor of the Pops. His programes, ranging from Handel and Wagner to the "Band Wagon" and "Wintergreen for President", make their appeal to every possible variety of musical taste.

At the Pops one gathers about a table with his friends and smokes or partakes of refreshment while listening to a light programe in superlative performance by a fine symphony orchestra of nearly ninety players.

On Monday, May 16, there will be an all Russian programme. On Wednesday the 18th, there will be a second "Gay Nineties" Night—the first given last Tuesday having been the hit of the season at the Pops. A scond Sunday programme on May 22nd will feature Beethoven's "Battle of Vittoria", the score which had not been heard for 85 years in Boston when Arthur Fiedler revived it in the season past. Tchaikovsky's Fourth Symphony, Ravel's "Bolero", and Weber's Concert Piece, with Sanroma as piano soloist, will also be played.

The programme for tonight is typical of the musical delights which the Pops afford.

First Slavonic Dance, Dvorak; Overture to " Light Cavalry", Suppe; The Firebird, Berceuse, Stravinsky; Bacchannale from "Samson and Delilah", Saint-Saens; Spanish Dance from "La Vida Breve", de Falla; "Sally in Our Alley", Old English Song, (Arranged for Strings by Frank Bridge); "Die Meistersinger von Nurnberg", Excerpts, Wagner; Entrance of the Meistersinger—"Am stillen Herd"—Dance of the Apprentices—Entrance of the Guilds—Prize Song—Greeting to Hans Sachs—Finale.

"Artists' Life," Waltz, Strauss; At Dawning, Cadman-Herbert; Aragonaise, from "The Cid", Massenet.

Thank you.
S.S.Silverman

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de! Alice Ratcliffe of Newton is shown as she adjusted her bonnet at night at the "Gay 90s" Pop concert. A sic lovers in the costumes of the "Flora-vere present. (Daily Record Photo)

MAY 19

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Popular song hits—
Ta-ra-ra Boom-de-ay, The Bowery, The Sidewalks of New York, Sweet Rosie O'Grady, Daisy Bell (A Bicycle Built for Two), Comrades, Little Annie Rooney, She May Have Seen Better Days, The Band Played On, After the Ball, A Hot Time in the Old Town Tonight.

INFORMATION OBSCURED

Arguments, Preferences And Figures

TRANS. MAY 18

Dr. Koussevitzky's Programs, Fact-Finding Defenders Enter the Debate

THERE IS opportunity today for return to the debate over Dr. Koussevitzky's programs. Two letters at hand press for printing. The first, written by Mr. James B. Hobbs of Newton Center, replies in general and in particular to objections raised against them by the conservative—or more truly anti-modernist—wing. It follows hereunder:

"Two letters recently appeared in The Transcript criticizing what the writers consider the excessive emphasis on modern music in the programs of the Symphony Orchestra. It seems only reasonable that a few words be presented for the other side of the case. Not that I do not recognize that any words of mine (or of anyone else, for that matter) will probably have no effect on those who periodically protest at the Koussevitzky type of program, since these different points of view—these different musical tastes—are evidently only the expressions of fundamentally different philosophies of life.

"However, I should like your recent cor-spondents to know (if they have any doubt about it!) that there are many people who are very glad that Dr. Koussevitzky does not see fit to include on his programs Massenet, Wieniawski, Bizet, Bruch, Dvorák, et al. What should he play from these composers? Massenet's various 'Scènes' are enjoyable enough but suitable for The Pops rather than for Symphony Concerts. The same is true of Bizet's Suites. The other composers mentioned are to many simply boring. How much of Smetana, of Goldmark, of MacDowell, of Grieg could be played without protest from many subscribers? A little, no doubt. The delightful Overture to 'The Bartered Bride' has been played, though not without criticism by some as 'too light.' The 'Rustic Wedding' Symphony might be enjoyable to hear once, though it seems pretty long drawn out these days. For myself I should like to hear the 'Indian Suite' once.

"When we come to Liszt, it is hard to see how he has been much neglected, with the 'Faust Symphony' twice, the First Piano Concerto, 'Mazeppa,' 'The Preludes,' and 'Tasso.' Even this is more than some of us can readily stomach. Saint-Saëns seems to me pretty empty stuff. Elgar has been played several times. Schumann and Mendelsshon are another matter entirely. Perhaps Mendelssohn hasn't fared quite as well as he should, but Schumann has been played as follows since 1924: Overture to 'Manfred,' concerto for 'Cello, Piano Concerto (twice), First Symphony (five times), Second Symphony, Third Symphony (three times), Fourth Symphony (twice).

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Conclusions

"When one comes actually to analyze the Symphony programs of say the last two years, it will be found, if one eliminates from the count Strauss and Ravel (who, it would seem, must surely have won their spurs by now), but calls every other living composer (even Elgar!) a 'modern,' that there has been on the average almost exactly one 'modern' per concert. When one considers that most of the modern compositions are relatively short, it is hard to see how this is an extreme proportion. If Dr. Koussevitzky's programs are 'eccentric' or unbalanced, what would Toscanini's be considered? And why is Dr. Koussevitzky so enthusistically commended by leading New York critics for his catholic programs? Does it not mean anything that his programs almost invariably are interesting and stimulating?

"But perhaps that is begging the question. To be sure they are not always perfect for any particular individual. I, for example, should like to hear a symphony by Rakhmaninov, Vaughan Williams's 'London Symphony,' Carpenter's Concertino, Schönberg's 'Verklaerte Nacht,' and other compositions I could mention. But as The Transcript pointed out two weeks or so ago, it is not an easy matter to make up programs for twenty-four concerts. It seems to me that we can trust pretty well to the judgment of the conductor in the matter and that he can do better work if unhampered in his choice."

Theory and Practice

The second and longer letter comes from Mr. Lloyd V. Almirall who is at pains to describe himself as "not a Bostonian" but an "outsider," through three years in residence at Cambridge as student in the Law School. During that time he has been subscriber to every series of concerts by the Symphony Orchestra in both Boston and Cambridge. In his letter Mr. Almirall examines the theory and practice of symphonic program-making; proceeds from generalities to particularities at Symphony Hall; sets out comparative figures as well as preferences and opinions; finally gives judgment in favor of Dr. Koussevitzky. This department thanks Mr. Almirall for his tables—they have saved it some labor—and regrets that it must omit occasional paragraphs from what he himself calls "a nearly interminable letter." With every effort at good faith, it has retained whatever seemed germane to the present discussion:

". . . It has been my observation [writes Mr. Almirall] that among musicians and musical critics Koussevitzky's program-making ranks as the most important of his musical abilities. . . . He must in choosing his programs please all types in his audience as far as possible. These include elderly ladies who adore Schubert but for the most part sleep through Sibelius (the Sibelius of the Fourth Symphony) and talk through Toch. Since such persons have an indisputable right to their own predilections (though courtesy to neighbors who also pay admission might suggest quiet during even pieces by Toch), they must be catered to. Even without them the programs would certainly contain the same great proportion of works by the great masters. These after all are the meat and drink of the symphonic repertory. At the other extreme is the almost "lunatic fringe," in Boston very negligible, which regards everything written before 1910 as impossible twaddle. It doubtless deserves scant consideration.

There remains a large body of concert-goers, including musicians, music-students, and merely music lovers like myself, who care not only for the great works of the past but who are interested also in hearing the works of the present. Some of us honestly believe that Honegger's Symphony and Hindemith's "Konzertmusik" are great, and this while still realizing that Bach, Beethoven, and Brahms also left some worth-while things behind. I confess to tremendous admiration for Bruckner's Eighth Symphony which Koussevitzky performed so gloriously a few weeks ago. I submit that the many of us who feel this way are entitled to some reasonable opportunity to hear such moderns as Honegger, Hindemith, Roussel and others. The conductor must struggle to satisfy all, and since he cannot put on Honegger without temporarily annoying many of his auditors, or the "Pathetic Symphony" without antagonizing others, it is obvious that all of us must make some allowances.

Obligations

Secondly [writes Mr. Almirall] there is the question of encouragement of modern music. Admittedly such great orchestras as those in Boston, New York and Philadelphia are not experimental chambers. On the other hand the Beethovens and Brahmses of the future must arise from our midst. Not only should any intelligent concert-audience receive an opportunity to hear the best of modern works, but present-day composers must be encouraged within reasonable limits by having their works performed.

Koussevitzky has established an enviable reputation for encouragement of these composers. There may be fair grounds for criticism of some features of his handling of modern works, such as partiality towards certain composers or classes of composers, and failure to repeat the best of the works more frequently instead of introducing quite so many new ones. On the whole, however, he has been eminently successful. For the most part the works presented are worthy at least of a hearing. Some exceptions (such as Stravinsky's Violin-Concerto, or Ravel's new piano-concerto) are excusable considering the position of those composers. Other exceptions, such as the incredibly uninteresting Ode of Copland, may be charitably excused as mistakes. If we cannot enjoy all the new works we hear, we can tolerate them with the thought that perhaps we are educating ourselves, or giving pleasure to others, or lending a helping hand where needed. When the works do not please us we are entitled to dislike them as heartily as we please; and signify our dislike by refusing to applaud. But we should give the works at least a fair hearing.

Thirdly, the prestige of the orchestra must be considered to some extent; and among musicians at least an unalloyed program of classicism and romanticism would be destructive to the great reputation enjoyed by the Boston Orchestra today.

Critics of conductors as program-makers also fail often to consider the actual facts as to works played. It is a truism that bitter recollection of one program (or one section of a program) that was excessively distasteful to the particular listener will often weigh more heavily in the mind than the dimmer recollection of many pleasant and thoroughly enjoyed programs. Thus without doubt many persons will recall and complain of the twenty-third program this year (Martelli–Ravel–Bruckner) in complete forgetfulness of such landmarks as the "Faust" program or the Haydn concert.

Now to Figures

I am inclosing [continues Mr. Almirall] a hasty analysis of the programs for the past season, including all performances at Symphnoy Hall under Koussevitzky, but excluding performances of works under Messrs. Burgin, Cherepnin, Clifton and Holst. [The Tuesday afternoon concert under Fiedler is included since that was really Koussevitzky's program]. While I do not vouch for the complete accuracy of the list, I do not believe there are any serious errors. It shows that there were 143 performances of compositions by acknowledged "masters" as against forty-eight performances by all other composers. This is a ratio of three to one. It must be remembered also that for the most part the "modern" works are relatively very short as compared with the bulk of the works by the "masters." A ratio indicating that Koussevitzky's programs are sixty-seven per cent made up of works of acknowledgd masters indicates a very fair consideration of the majority of the audience.

It is true that the analysis may not fairly represent the ratio between "classical and romantic" music and "modern" as it would be considered by the anonymous critics. But if we should subtract the performances of Bruckner, Mahler, Musorgsky, Ravel, Rimsky-Korsakov, Skriabin, Sibelius, and Stravinsky from the "masters'" table and add them to the "modern" table, the totals would show that music which can conservatively be considered "romantic and classical" had 111 performances as against eighty-one performances for all mus.c otherwise. Since "all music otherwise" is an exceedingly broad field, perhaps the ratio is not radically prejudicial. . . .

It should be added that some argument may be advanced for the inclusion of Prokofiev and Loeffler in the "masters'" table. . . . With Ravel I have considered the Piano Concerto as proper material for the "modern" table, since this division is based to some extent upon musical worth. In the case of Stravinsky, I have included both his new Violin-Concerto and his "Symphony of Psalms" in the "modern" table; the Suites from "Petrushka" and "Pulcinella" in the "masters'" table.

OLD AND MODERN MASTERS

Beethoven	15
Brahms	12
Wagner	11
Strauss	11
Mozart	11
Haydn	9
Ravel	9
Chaikovsky	10
Debussy	7
Bach, J. S.	6
Liszt	5
Corelli	4
D'Indy	4
Stravinsky	4
Mahler	3
Skriabin	3
Sibelius	3
Bach, C. P. E.	2
Bruckner	2
Franck	2
Rakhmaninov	2
Rimsky-Korsakov	2
Schubert	2
Schumann	2
Berlioz	1
Musorgsky	1
	143

OTHER (MODERN) COMPOSERS

Stravinsky	4
Prokofiev	4
Toch	4
Gershwin	3
Sowerby	3
Taylor	3
Berezovsky	2
Copland	2
Daniels	2
Dukelsky	2
Frid	2
Hindemith	2
Loeffler	2
Martelli	2
Morris	2
Pick-Mangiagalli	2
Ravel	2
Schmitt	2
Carpenter	1
Hill	1
Cherepnin	1
	48

It is interesting to note that the performances of works by Beethoven, Brahms, Mozart and Wagner together exceeded all performances of works by composers listed in the "modern" table. . . . I wonder whether some of the critics of Koussevitzky's "modernisms" have adequately considered the figures?

At The Pops Tonight

"Gay Nineties" Again

Charge of the Hussars........Spindler..
Invitation to the Dance.........Weber
(Scored for Orchestra by Berlioz)
Piano-Pieces ....To Be Announced
Overture to the Opera. "William Tell' ....Rossini
Variations on a German Folk-Song in the Styles of Different Masters ("'S Kommt ein Vogel Geflogen") ....Ochs
News-Flashes of the Nineties by Magic Lantern.
Waltz, "Jolly Fellows" ......Vollstedt
Selection from the Operetta, "The Fortune-Teller" ....Herbert
Song for Tuba, 'Rocked in the Cradle of the Deep"..........Knight
Popular Song-Hits

Conductor: A. Fiedler
Soloists:
J. M. Sanromá..............Paul Sidow

'Gay Nineties' at Pops Again May 18

An all-Russian program will open the Pop concerts' third week at Symphony Hall Monday night. Wednesday night there will be another "Gay Nineties" celebration. Prizes will again be given the best group appearing in old-time costumes. Songhits of 40 years ago and also orchestral pieces that were favorites then will be heard. These "Gay Nineties" nights have made a sensational hit.

J. M. Sanroma will be the soloist at the second Sunday concert, on May 22, when the popular pianist will play Weber's "Concert Piece." Ravel's "Bolero's," Tchaikovsky's fourth symphony and Beethoven's "Battle of Vittoria" overture will be other features of this second Sunday bill. Arthur Fiedler's program for tonight follows:

Coronation March ....Meyerbeer
Overture, Midsummer Night's Dream, Mendelssohn
Aragon, from Suite Espegnole'.....Albeniz
Hejre Kati ....Hubay
Irish Rhapsody ....Herbert
Mediation from Thais...........Massenet
(Solo violin: . Theodorowicz)
Finale, Fourth Symphony.....Tchaikovsky
New Moon ....Romberg
Estudiantina Waltz ....Waldteufel
Strike Up the Band.............Greshwin

Man."

Second "Gay Nineties" at the Symphony "Pops"

A second "Gay Nineties" program will be given at the "Pops" in Symphony Hall tomorrow evening. This novel program, with its attendant features of old costumes, "beer" served in steins, and bicycles checked free of charge, proved extremely popular last week.

All who attend tomorrow are urged to come in their period costumes. A prize will be given the best table. The musical program will include additional pieces like in the "Nineties."

Tonight's program follows:

TUESDAY, MAY 17—First Slavonic Dance, Dvorak; overture to "Light Cavalry," Suppe; the Firebird, Berceuse, Stravinsky; bacchanale from "Samson and Delilah," Saint-Saens; Spanish dance from "La Vida Breve," de Falla; "Sally in Our Alley," old England song, arranged by Frank Bridge; "Die Meistersinger von Nurnberg," excerpts, Wagner; "Artist's Life," waltz, Strauss; "At Dawning," Cadman-Herbert; argonaise, from "The Cid," Massenet.

BOSTON TRAVELER, THURSDAY, MAY 19, 1932

"GAY NINETIES" REPEATED AT POPS

Another Big Audience on Hand for Jolly Evening

By KATHARINE LYONS

Those leg-o-mutton days of the "gay nineties" came back for a second visit to Symphony hall last evening for the sake of the big public that missed out a week ago, when Arthur Fiedler, Pops conductor, played his first trump card of the season by giving a delightful innovation of a "gay nineties" program.

And it was another grand and glorious night for the Pops.

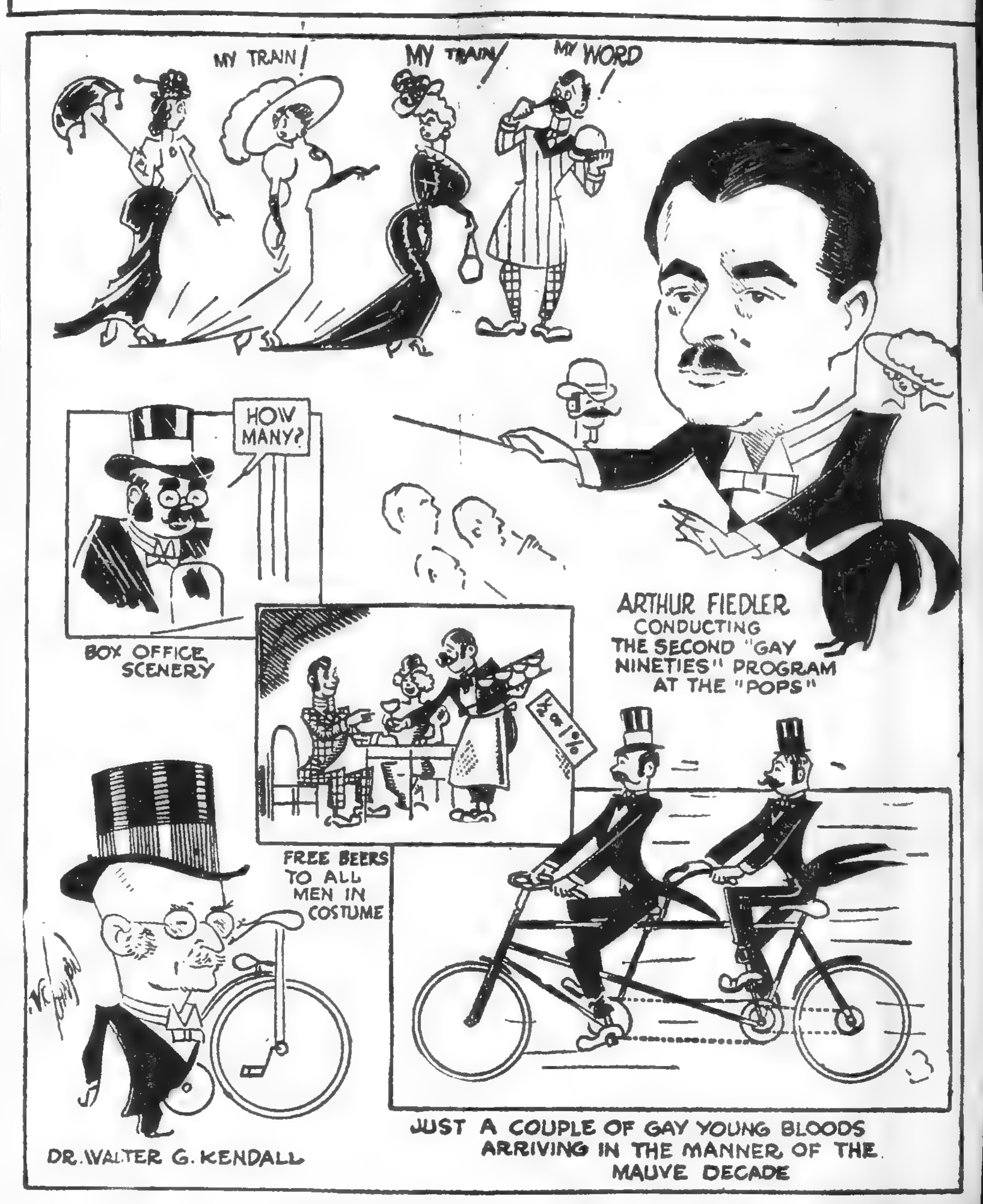
Ladies with sweeping trains and feather boas, ostrich plumes and birds of paradise, high-collared and high-combed, were properly escorted to their chairs by be-whiskered gentlemen who clung to the ethics of the "nineties" by wearing their plug hats and brown derbys inside the hall. With reckless abandon the gentlemen smoked their pipes and drank their beer while the band played on.

Seldom is such an occasion repeated in a week's time with success, yet a visitor to either night wondered which was the greater. Last evening, to be sure, there was no Timothee Adamowski, leader of the Old Promenade Concerts back in those "gay ninety" days, to step up to Mr. Fiedler's platform to conduct the orchestra through a group of old favorites, but there were other novelties to keep the enthusiasm at high pitch.

Another very interesting and entertaining program had been arranged and it brought its own thrills. There were the piano solos of Mr. Sanroma, who contributed his own measure of humor to the program, coming forth to work the pianostool up and down to the desired height. There was his sentimental solo of "Alice Where Art Thou" played with all the sentimental tremors and "The Maiden's Prayer" performed in white gloves and crossed hands. The old-fashioned bouquet awarded him was a suitable token of tribute from one of the ladies.

And there were 'news flashes of the nineties—magic lantern slides—edited by Neal O'Hara, in just the manner you would expect from him. They told of the great depression of 1893 in the Cleveland administration and the consequent switch to a Republican President (McKinley); there were flashes of "milady's bathing suit of 1895—a natty litle affair of six pieces counting the shoes and stockings; there were flashes of the John L. Sullivan and James J. Corbett fight and there were family album photographs of Arthur Fiedler at 8 months and 3 years. All put the audience in an hilarious mood and made it wish for more.

The program was perfectly chosen. You can picture the high spirits of an audience drinking beer and eating pretzels properly served by bartenders, listening to such old favorites as "Bartlett's Dream," "Hearts and Flowers," "Mosquito Parade" and the "Stein Song." Mr. Fiedler sensed the spirit of his audience at the first few notes of the 'Stein Song" and led it into a singing chorus. The aforementioned were merely encores to the regular numbers, which included the "Overture to William Tell," Victor Herbert's "The Fortune Teller," "Rocked in the Cradle of the Deep," with a tuba solo by Paul Sidow and the grand finale of popular song hits that began with "The Bowery" and ended with "A Hot Time in the Old To : Tonight."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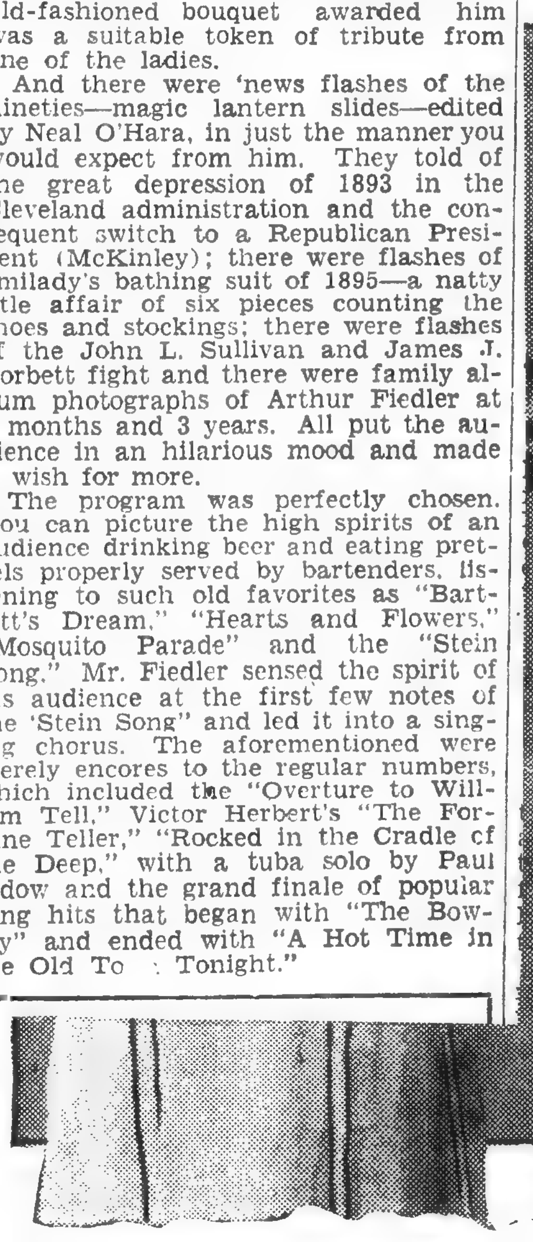

Mauve Decade! Alice Ratcliffe of Newton is shown as she adjusted her bonnet at Symphony Hall last night at the "Gay 90s" Pop concert. A goodly crowd of music lovers in the costumes of the "Floradora Sextet" days were present. (Daily Record Photo)

Second "Gay 90's" At Pops Tonight

All seats are taken for the second "Gay 90's" night which will be given in Symphony Hall tonight. All are invited to wear their old-time clothes.

Beer, bicycles and other features of the first night will be repeated, and new ones added.

The program follows:

Charge of the Hussars .... Spindler
Invitation to the Dance ....Weber-Berlioz
Pianoforte solo (selected)
Mr. Jesus Maria Sanroma
Overture to William Tell ....Rossini
(Cello solo: Jacobus Langendoen)
"'S Kommt ein Vogel Geflogen:" variations on a German folksong, in the styles of different masters ....Ochs
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"But perhaps that is begging the question. To be sure they are not always perfect for any particular individual. I, for example, should like to hear a symphony by Rakhmaninov, Vaughan Williams's 'London Symphony,' Carpenter's Concertino, Schönberg's 'Verklaerte Nacht,' and other compositions I could mention. But as The Transcript pointed out two weeks or so ago, it is not an easy matter to make up programs for twenty-four concerts. It seems to me that we can trust pretty well to the judgment of the conductor in the matter and that he can do better work if unhampered in his choice."

Theory and Practice

The second and longer letter comes from Mr. Lloyd V. Almirall who is at pains to describe himself as "not a Bostonian" but an "outsider," through three years in residence at Cambridge as student in the Law School. During that time he has been subscriber to every series of concerts by the Symphony Orchestra in both Boston and Cambridge. In his letter Mr. Almirall examines the theory and practice of symphonic program-making; proceeds from generalities to particularities at Symphony Hall; sets out comparative figures as well as preferences and opinions; finally gives judgment in favor of Dr. Koussevitzky. This department thanks Mr. Almirall for his tables—they have saved it some labor—and regrets that it must omit occasional paragraphs from what he himself calls "a nearly interminable letter." With every effort at good faith, it has retained whatever seemed germane to the present discussion:

". . . It has been my observation [writes Mr. Almirall] that among musicians and musical critics Koussevitzky's program-making ranks as the most important of his musical abilities. . . . He must in choosing his programs please all types in his audience as far as possible. These include elderly ladies who adore Schubert but for the most part sleep through Sibelius (the Sibelius of the Fourth Symphony) and talk through Toch. Since such persons have an indisputable right to their own predilections (though courtesy to neighbors who also pay admission might suggest quiet during even pieces by Toch), they must be catered to. Even without them the programs would certainly contain the same great proportion of works by the great masters. These after all are the meat and drink of the symphonic repertory. At the other extreme is the almost "lunatic fringe," in Boston very negligible, which regards everything written before 1910 as impossible twaddle. It doubtless deserves scant consideration.

There remains a large body of concert-goers, including musicians, music-students, and merely music lovers like myself, who care not only for the great works of the past but who are interested also in hearing the works of the present. Some of us honestly believe that Honegger's Symphony and Hindemith's "Konzertmusik" are great, and this while still realizing that Bach, Beethoven, and Brahms also left some worth-while things behind. I confess to tremendous admiration for Bruckner's Eighth Symphony which Koussevitzky performed so gloriously a few weeks ago. I submit that the many of us who feel this way are entitled to some reasonable opportunity to hear such moderns as Honegger, Hindemith, Roussel and others. The conductor must struggle to satisfy all, and since he cannot put on Honegger without temporarily annoying many of his auditors, or the "Pathetic Symphony" without antagonizing others, it is obvious that all of us must make some allowances.

Obligations

Secondly [writes Mr. Almirall] there is the question of encouragement of modern music. Admittedly such great orchestras as those in Boston, New York and Philadelphia are not experimental chambers. On the other hand the Beethovens and Brahmses of the future must arise from our midst. Not only should any intelligent concert-audience receive an opportunity to hear the best of modern works, but present-day composers must be encouraged within reasonable limits by having their works performed.

Koussevitzky has established an enviable reputation for encouragement of these composers. There may be fair grounds for criticism of some features of his handling of modern works, such as partiality towards certain composers or classes of composers, and failure to repeat the best of the works more frequently instead of introducing quite so many new ones. On the whole, however, he has been eminently successful. For the most part the works presented are worthy at least of a hearing. Some exceptions (such as Stravinsky's Violin-Concerto, or Ravel's new piano-concerto) are excusable considering the position of those composers. Other exceptions, such as the incredibly uninteresting Ode of Copland, may be charitably excused as mistakes. If we cannot enjoy all the new works we hear, we can tolerate them with the thought that perhaps we are educating ourselves, or giving pleasure to others, or lending a helping hand where needed. When the works do not please us we are entitled to dislike them as heartily as we please; and signify our dislike by refusing to applaud. But we should give the works at least a fair hearing.

Thirdly, the prestige of the orchestra must be considered to some extent; and among musicians at least an unalloyed program of classicism and romanticism would be destructive to the great reputation enjoyed by the Boston Orchestra today.

Critics of conductors as program-makers also fail often to consider the actual facts as to works played. It is a truism that bitter recollection of one program (or one section of a program) that was excessively distasteful to the particular listener will often weigh more heavily in the mind than the dimmer recollection of many pleasant and thoroughly enjoyed programs. Thus without doubt many persons will recall and complain of the twenty-third program this year (Martelli–Ravel–Bruckner) in complete forgetfulness of such landmarks as the "Faust" program or the Haydn concert.

Now to Figures

I am inclosing [continues Mr. Almirall] a hasty analysis of the programs for the past season, including all performances at Symphnoy Hall under Koussevitzky, but excluding performances of works under Messrs. Burgin, Cherepnin, Clifton and Holst. [The Tuesday afternoon concert under Fiedler is included since that was really Koussevitzky's program]. While I do not vouch for the complete accuracy of the list, I do not believe there are any serious errors. It shows that there were 143 performances of compositions by acknowledged "masters" as against forty-eight performances by all other composers. This is a ratio of three to one. It must be remembered also that for the most part the "modern" works are relatively very short as compared with the bulk of the works by the" masters." A ratio indicating that Koussevitzky's programs are sixty-seven per cent made up of works of acknowledgd masters indicates a very fair consideration of the majority of the audience.

It is true that the analysis may not fairly represent the ratio between "classical and romantic" music and "modern" as it would be considered by the anonymous critics. But if we should subtract the performances of Bruckner, Mahler, Musorgsky, Ravel, Rimsky-Korsakov, Skriabin, Sibelius, and Stravinsky from the "masters' " table and add them to the "modern" table, the totals would show that music which can conservatively be considered "romantic and classical" had 111 performances as against eighty-one performances for all mus.c otherwise. Since "all music otherwise" is an exceedingly broad field, perhaps the ratio is not radically prejudicial. . . .

It should be added that some argument may be advanced for the inclusion of Prokofiev and Loeffler in the "masters' " table. . . . With Ravel I have considered the Piano Concerto as proper material for the "modern" table, since this division is based to some extent upon musical worth. In the case of Stravinsky, I have included both his new Violin-Concerto and his "Symphony of Psalms" in the "modern" table; the Suites from "Petrushka" and "Pulcinella" in the "masters' " table.

OLD AND MODERN MASTERS

Beethoven	15
Brahms	12
Wagner	11
Strauss	11
Mozart	11
Haydn	9
Ravel	9
Chaikovsky	10
Debussy	7
Bach, J. S.	6
Liszt	5
Corelli	4
D'Indy	4
Stravinsky	4
Mahler	3
Skriabin	3
Sibelius	3
Bach, C. P. E.	2
Bruckner	2
Franck	2
Rakhmaninov	2
Rimsky-Korsakov	2
Schubert	2
Schumann	2
Berlioz	1
Musorgsky	1
	143

OTHER (MODERN) COMPOSERS

Stravinsky	4
Prokofiev	4
Toch	4
Gershwin	3
Sowerby	3
Taylor	3
Berezovsky	2
Copland	2
Daniels	2
Dukelsky	2
Frid	2
Hindemith	2
Loeffler	2
Martelli	2
Morris	2
Pick-Mangiagalli	2
Ravel	2
Schmitt	2
Carpenter	1
Hill	1
Cherepnin	1
	48

It is interesting to note that the performances of works by Beethoven, Brahms, Mozart and Wagner together exceeded all performances of works by composers listed in the "modern" table. . . . I wonder whether some of the critics of Koussevitzky's "modernisms" have adequately considered the figures?

At The Pops Tonight

"Gay Nineties" Again

Charge of the Hussars........Spindler
Invitation to the Dance.........Weber
(Scored for Orchestra by Berlioz)
Piano-Pieces ....To Be Announced
Overture to the Opera. "William Tell' ....Rossini
Variations on a German Folk-Song in the Styles of Different Masters ("'S Kommt ein Vogel Geflogen") ....Ochs
News-Flashes of the Nineties by Magic Lantern.
Waltz, "Jolly Fellows" ......Vollstedt
Selection from the Operetta, "The Fortune-Teller" ....Herbert
Song for Tuba, 'Rocked in the Cradle of the Deep"..........Knight
Popular Song-Hits
Conductor: A. Fiedler
Soloists:
J. M. Sanromá............Paul Sidow

'Gay Nineties' at Pops Again May 18

An all-Russian program will open the Pop concerts' third week at Symphony Hall Monday night. Wednesday night there will be another "Gay Nineties" celebration. Prizes will again be given the best group appearing in old-time costumes. Songhits of 40 years ago and also orchestral pieces that were favorites then will be heard. These "Gay Nineties" nights have made a sensational hit.

J. M. Sanroma will be the soloist at the second Sunday concert, on May 22, when the popular pianist will play Weber's "Concert Piece." Ravel's "Bolero's," Tchaikovsky's fourth symphony and Beethoven's "Battle of Vittoria" overture will be other features of this second Sunday bill. Arthur Fiedler's program for tonight follows:

Coronation March ....Meyerbeer
Overture, Midsummer Night's Dream, Mendelssohn
Aragon, from Suite Espegnole'.....Albeniz
Hejre Kati ....Hubay
Irish Rhapsody ....Herbert
Mediation from Thais............Massenet
(Solo violin: . Theodorowicz)
Finale, Fourth Symphony.....Tchaikovsky
New Moon ....Romberg
Estudiantina Waltz ....Waldteufel
Strike Up the Band.............Greshwin

Man."

Second "Gay Nineties" at the Symphony "Pops"

A second "Gay Nineties" program will be given at the "Pops" in Symphony Hall tomorrow evening. This novel program, with its attendant features of old costumes, "beer" served in steins, and bicycles checked free of charge, proved extremely popular last week.

All who attend tomorrow are urged to come in their period costumes. A prize will be given the best table. The musical program will include additional pieces like in the "Nineties."

Tonight's program follows:

TUESDAY, MAY 17—First Slavonic Dance, Dvorak; overture to "Light Cavalry," Suppe; the Firebird, Berceuse, Stravinsky; bacchanale from "Samson and Delilah," Saint-Saens; Spanish dance from "La Vida Breve," de Falla; "Sally in Our Alley," old England song, arranged by Frank Bridge; "Die Meistersinger von Nurnberg," excerpts, Wagner; "Artist's Life," waltz, Strauss; "At Dawning," Cadman-Herbert; argonaise, from "The Cid," Massenet.

BOSTON TRAVELER, THURSDAY, MAY 19, 1932

"GAY NINETIES" REPEATED AT POPS

Another Big Audience on Hand for Jolly Evening

By KATHARINE LYONS

Those leg-o-mutton days of the "gay nineties" came back for a second visit to Symphony hall last evening for the sake of the

---

Stolen bases—Frisch, Cardinals, 8; Stripp, Dodgers, 4; Piet and P. Waner, Pirates, 4; Watkins, Cardinals, 4; Klein, Phillies, 4.

AMERICAN LEAGUE

Batting—Foxx, Athletics, .460; Dickey, Yankees, .427.

Runs—Foxx, Athletics, 30; Cochrane, Athletics, 26.

Runs batted in—Averill, Indians, 31; Foxx, Athletics, 30.

Hits—Foxx, Athletics, 46; Porter, Indians, 42; Levey, Browns, 42.

Doubles—Blue, White Sox, 10; Campbell and Goslin, Browns, 10.

Triples—Myer, Senators, 6; Foxx, Athletics, 4.

Home runs—Foxx, Athletics, 10; Ruth, Yankees, 7; Cochrane, Athletics, 7; Gehringer, Tigers, 7; Averill, Indians, 7.

Stolen bases—Blue, White Sox, 7; Chapman, Yankees, 5; Burns, Browns, 5.

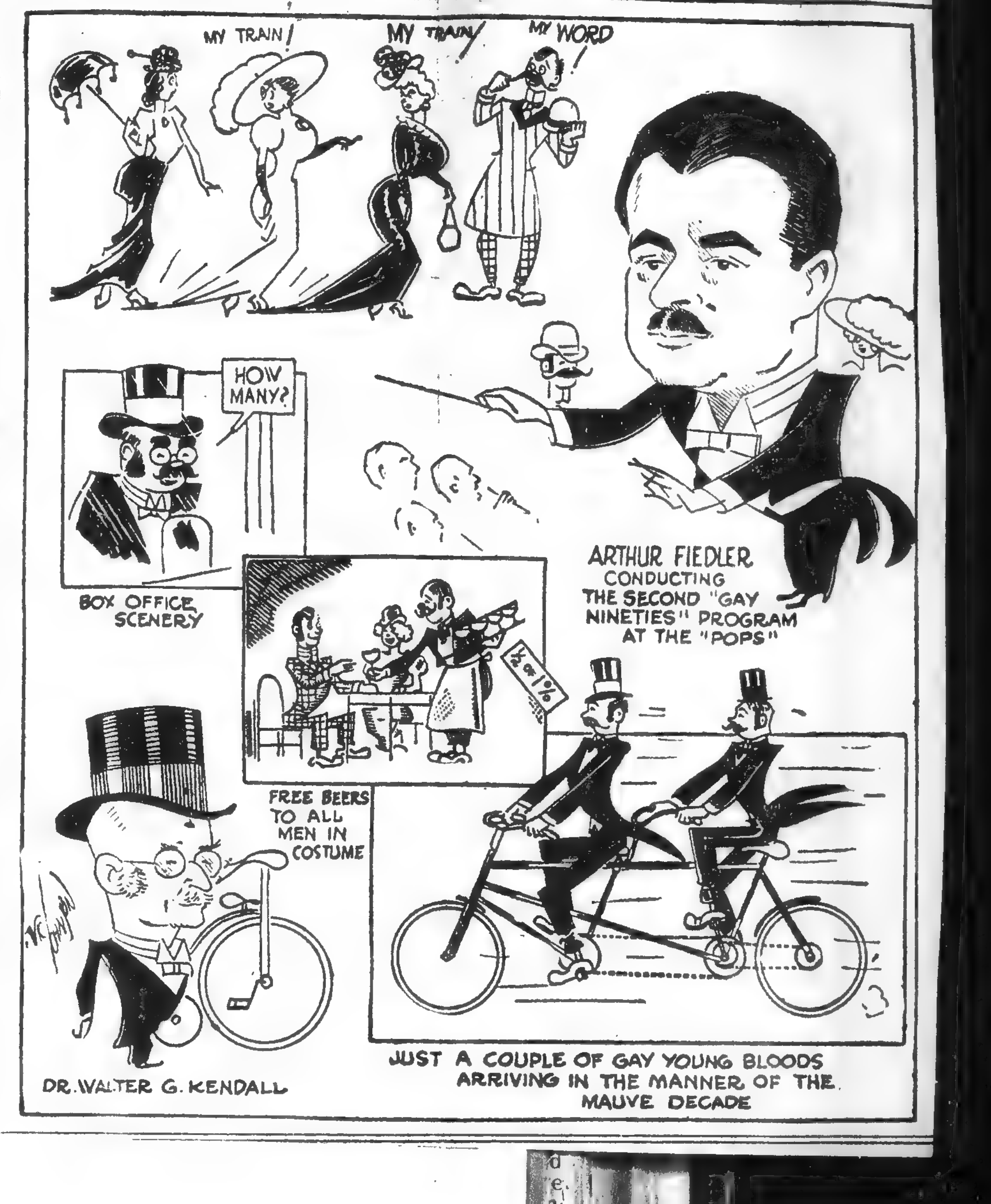
Burgoo King in Chicago Race

CHICAGO, May 19 (AP)—Burgoo King, winner of the Kentucky derby and the Preakness, will go after the rich $50,000 American derby at Washington park, June 18.

The entry of E. R. Bradley's 3-year-old was received today.

Burgoo King will be shipped here after filling engagements in the East, arriving 10 days in advance of the derby.

More "Gay Ninties" at Pops


MY TRAIN!
MY TRAIN!
MY WORD!
HOW MANY?
BOX OFFICE SCENERY
½ of 1%
ARTHUR FIEDLER CONDUCTING THE SECOND "GAY NINETIES" PROGRAM AT THE "POPS"
FREE BEERS TO ALL MEN IN COSTUME
DR. WALTER G. KENDALL
JUST A COUPLE OF GAY YOUNG BLOODS ARRIVING IN THE MANNER OF THE MAUVE DECADE

Mauve Decade! Alice Ratcliffe of Newton is shown as she adjusted her bonnet at Symphony Hall last night at the "Gay 90s" Pop concert. A goodly crowd of music lovers in the costumes of the "Floradora Sextet" days were present. (Daily Record Photo)

Second "Gay 90's" At Pops Tonight

All seats are taken for the second "Gay 90's" night which will be given in Symphony Hall tonight. All are invited to wear their old-time clothes.

Beer, bicycles and other features of the first night will be repeated, and new ones added.

The program follows:

Charge of the Hussars..............Spindler
Invitation to the Dance......Weber-Berlioz
Pianoforte solo (selected)
Mr. Jesus Maria Sanroma
Overture to Wiliam Tell...........Rossini
('Cello solo: Jacobus Langendoen)
"'S Kommt ein Vogel Geflogen:" variations on a German folksong, in the styles of different masters ....Ochs
News Flashes of the Nineties, by magic lantern
Waltz, Jolly Fellows ....Vollstedt
Selection, The Fortune Teller ....Herbert
Rocked in the Cradle of the Deep....Knight
Tuba solo: Mr. Paul Sidow
Popular song hits—
Ta-ra-ra Boom-de-ay, The Bowery, The Sidewalks of New York, Sweet Rosie O'Grady, Daisy Bell (A Bicycle Built for Two), Comrades, Little Annie Rooney, She May Have Seen Better Days, The Band Played On, After the Ball, A Hot Time in the Old Town Tonight.

THE BOSTON HERALD, THURSDAY, MAY 19, 1932

'GAY NINETIES' AT POPS AGAIN

Puffed Sleeves and Plumed Hats Rule—Audience Sings Old Songs

SANROMA AMUSES IN 'PARLOR RECITAL'

By FRANCES BLANCHARD

Enticed by the magic words, "Gay Nineties," a record audience filled every seat at the tables and in the balconies of Symphony hall last evening for the second of these enlivening concerts of the season conducted by Arthur Fiedler. Once more those who dressed up for the occasion in the elaborate fol-de-rols of the period, many of them attired in gowns that had graced notable occasions in the family history of their wearers, received tumultuous applause as they entered the auditorium.

This time the grop that provided this enjoyable evening took the precaution to prepare printed copies of the words to the old-time songs, the better to enable every one to participate in the singing, and these sheets, patterned after the old Music Hall "Promenade Concerts," bore advertising and jokes of those days.

SANROMA SOLOIST

Jesus Maria Sanroma, in his piano solo, sent his listeners into raptures of laughing delight with his miming of the affected mannerisms of the young man giving a parlor recital—entering wearing his white gloves—twirling down the piano stool, putting in all possible trills and variations, and even performing the "Maiden's Prayer" with his white gloves still on.

Neal O'Hara's witty "News Flashes of the Nineties," set to the accompaniment of old-fashioned pictures of styles in clothes and equipages, brought forth more howls of merriment. And to crown the evening, there was the final chorus singing by the entire house. The old-time theory that the audience enjoys best that in which it personally takes part had its fulfilment when they burst forth spontaneously into the "Stein Song" encore, and when they caroled the gamut of the old choruses such as "The Bowery," "The Sidewalks of New York," "Little Annie Rooney" and "A Hot Time in the Old Town."

MANY ANCIENT GOWNS

Although there were wonderful gowns throughout the audience, many of them bearing all the earmarks of their Parisian ancestry, no one could dispute the wise decision of the judges in awarding the first prize to the group that included Mrs. M. Lawrence Higgins, Mrs. Henry McElwain, Miss Esther Fano of Porto Rico, David McKibbin, Ronald Findlay and Jacques de Lys.

Mrs. McElwain wore an enormous plumed hat and a black velvet dolman weighted down with intricate jet embroidery, over a puffed-sleeved gown of net and pale blue satin, all very dazzling. Mrs. Higgins was in a tightly fitted brown silk buttoned down the front, with a brown hat. Miss Fanos Paris gown was of rich ivory silk with a very long train, and much embroidered. Her big hat bore plumes. The men wore Prince Alberts and Ascot ties, and Mr. McKibbin had a wonderful 'hair" watch chain.

Another very notable group in authentic costumes included Dr. Walter G. Kendall, captain of the Bicycle Club. (He has been captain for moer than 40 years). He brought his old high-wheeled bicycle on which he has ridden more than 10,000 miles. With him were Mr. and Mrs. M. L. Bridgman, the latter in her mother's white silk wedding dress; Mrs. Paul C. McGowan in old-time costume; Mrs. A. J. Williams in a handsome hand-made black, velvet and silk gown and big hat and Mrs. Jennie Pratt.

LARGE PLUMED HATS

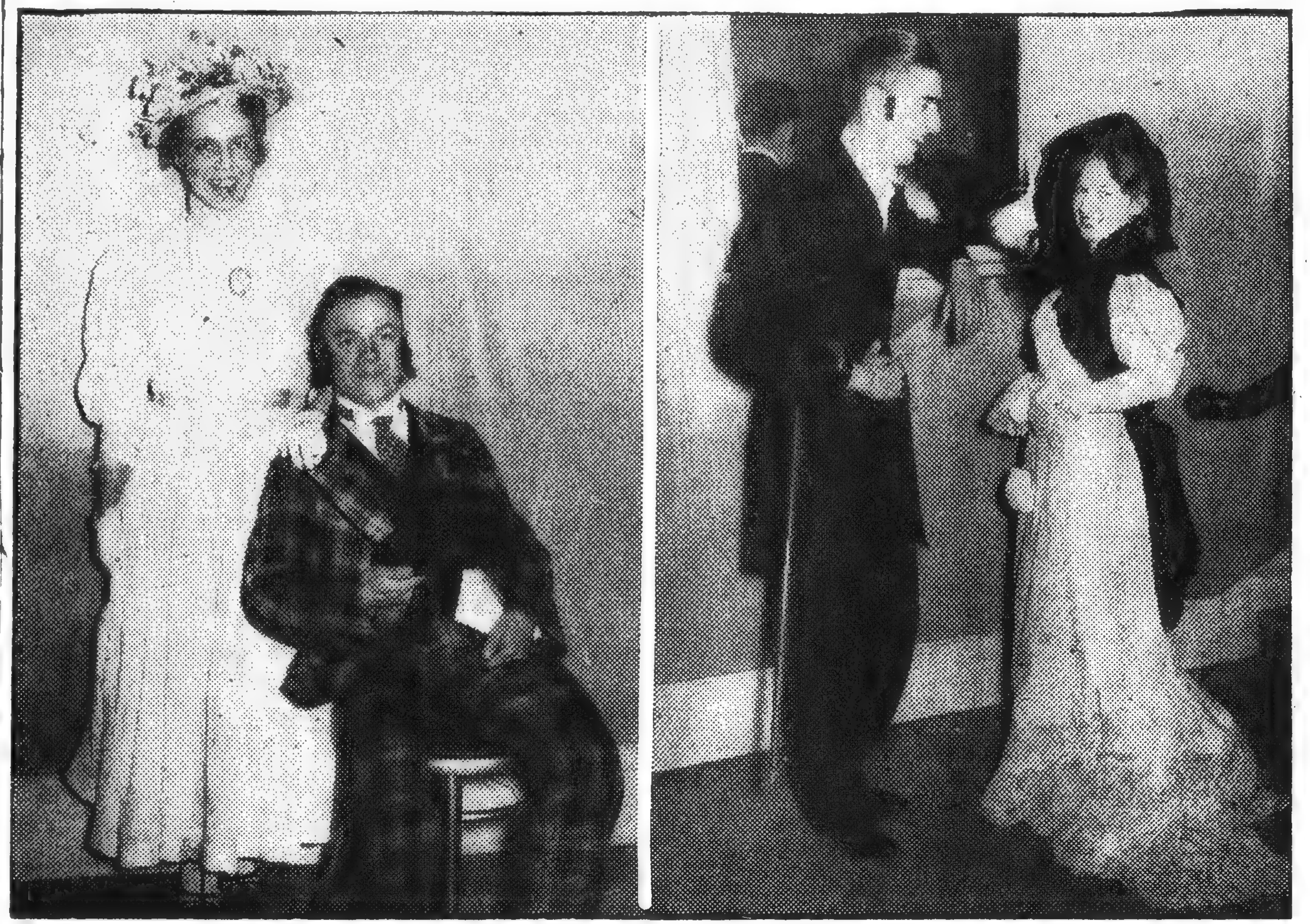
Mrs. Benjamin F. Pitman, wearing a large dark blue hat with a huge blue plume, came with Mr. and Mrs. Theodore B. Pitman, the latter wearing an ermine stole and plumed hat, and Mrs. Claggett Wilson. A party of young people in lovely old white silk gowns included Miss Barbara Hodges who wore her mother's white silk wedding gown, in off-shoulder effect, and her fiance, Thomas Dunstan; Miss Betty Fitzpatrick, in her grandmother's lact and silk wedding gown; Miss Ka'therine Rustin white, Miss Eleanor Walker, Miss Jane Richardson, George Kuehn, Pryor Percival and Ike Harter.

Miss Francis G. Curtis of Mt. Vernon street wore a cute little bonnet of shirred white velvet edged with brown velvet and a brown velvet dolman-shaped wrap that she had in her coming-out year, 1883. Some of those who were present at the concert a week ago had such a delightful time that they came again, all dressed up. Among these were Dr. and Mrs. Clark Staples. The latter wore a straw hat with high trimming and a tight walking costume with red velvet bodice. Her mother, Mrs. William H. Hall of South Willington, Ct., wore the white lace-trimmed gown and the white "mushroom" hat of net and lilies of the valley in which she was maid of honor at a wedding in 1896. Mrs. Joseph C. Worth of Norwich, Ct., in her mother's satin and lace wedding dress, came up especially for the occasion. Also in that party were Miss Zilla Zinch, Dr. Clarence H. Staples and Dr. Fred Simmons.

Miss Betty Hammond was in a distinguishing black gown and bonnet which had been worn at Grover Cleveland's first inauguration as President. With her was Ralph Farnham. Miss Marjorie Bolton wore her grandmother's French wedding gown of ivory silk and lace and a little black silk cape and hat. Gordon Simpson, who accompanied her, wore a wedding coat that had first been used in 1897 by a friend.

The next feature evening at the Pops will be Lovers' night on May 21.

"GAY NINETIES" AGAIN INVADE SYMPHONY HALL



The Pops concert at Symphony hall again offered the music and mood of the gay and giddy decade, with many of the spectators appearing in the costumes of the period Left to right: Miss Muriel Anderson, Anton Pruckner, Gordon Simpson, Miss Marjorie Bolton.

THIS CLIPPING FROM
THREE RIVERS, MICH.
COMMERCIAL

MAY 19 1932

THE GAY NINETIES

A reminiscence of the so-called "gay nineties," the last decade of the 19th century, was given at the Boston "Pop" concerts, when Boston symphony orchestra players presented music of 40 years ago, heard by a great audience many of whom wore 19th century costumes. One sees many references now to the period referred to, and some people wish they were back there.

The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows now view with contempt. It is called a time of insincere pretensions. People called "legs," "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practice. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our present frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the tenspots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked on in wonder.

It was an age that started innumerable movements for relief of poverty, distress, and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed today.

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LEADER

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'GAY NINETIES' AGAIN MAKE BOW AT POPS

Beer and Bustles Vie With "Hearts and Flowers"

Beer and bustles . . . "Hearts and Flowers" and Liszt's paraphrase on "Rigoletto" . . . magic lantern views and a barouche . . . bird of paradise feathers and a "high wheeler." . . .

Thus with the best and the worst did the Pops' management honor for the second time last night the "Gay Nineties"—and the great god ballyhoo.

Conceived on the spur of last Wednesday night's "bang-up" crowds—and business—and announced that night for the first time, last night's concert had the signal honor to be a "sell out" two days later. The continued stream of applications forced the management to advertise on Sunday and again yesterday morning that all seats were sold out at Symphony Hall.

Likewise significant of Boston's intense desire to return for a musical hour or so to the mauve decade was the crowd of unsuccessful seat buyers who hovered around the entrance long after the concert started for glimpses of the "ladies and gentlemen" in costumes of the nineties, of which there were considerably more than on the first night. The concert was fully as successful as the first "Gay Nineties" night.

Sanroma Burlesques

But the costumes and the spirit of tomfoolery which refused to be downed during the evening were only two of the "high lights" of the evening. Others were Jesus Maria Sanroma, piano soloist, and "News Flashes of the Nineties," given by courtesy of a magic lantern and Neal O'Hara.

Enter Mr Sanroma, with white gloves several sizes too large for him and a white carnation. With a stern expression, he peered down at an old upholstered piano stool and spun it around with a noble gesture. Then he played in a modern manner Listz' paraphrase of "Rigoletto," which was followed by "Alice, Where Art Thou?" a very dulcet romance.

In the latter number Mr Sanroma showed a remarkable flair for acting, showing his anguished profile at an angle which provoked much laughter despite the lachrymal theme. Occasionally he relieved his tortured soul by sniffing his carnation. At the end he buried his face in a nosegay.

A storm of applause brought Mr Sanroma back for an encore, the "Maiden's Prayer" or something of that nature. He stepped to the piano, dusted off the keyboard with much gusto, and played the piece with his gloves on and with gestures. Meanwhile, a green light flickered on him. It was a rare burlesque.

And "Ta-ra-ra Boom-de-ay"

The well-rounded program that followed included "Hearts and Flowers," "Jolly Fellows," the whistling waltz, in which the audience participated; "Rocked in the Cradle of the Deep," a tuba solo by Paul Sidow, and once popular song hits headed by "Ta-ra-ra Boom-de-ay."

The magic lantern views showed, among other things, the Seven Sutherland Sisters (ask Ma, she knows), a folding table bed enabling a person to drink himself under the table and land in bed, bonnets with flowers fresh from the Vassar daisy chain, open front celluloid collars, six-piece bathing suits (including cotton stockings), and Arthur Fiedler at the age of 18 months.

Only the near-beer and faint odor of moth balls in the corridors told that "the ball was over," never to be actually relived again.

The table which won the costume prize was that of Mrs Henry E. McElwain of 180 Commonwealth av. A costume owned by Mrs McElwain and worn by Mrs Marion L. Higgins of 100 Beacon st, one of her guests, was judged the best costume. Others in costume at the table were Miss Edther A. Fano, David McKibben and Jacques de Lys.

THE BOSTON HERALD, THURSDAY, MAY 19, 1932

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Although there were wonderful gowns throughout the audience, many of them bearing all the earmarks of their Parisian ancestry, no one could dispute the wise decision of the judges in awarding the first prize to the group that included Mrs. M. Lawrence Higgins, Mrs. Henry McElwain, Miss Esther Fano of Porto Rico, David McKibbin, Ronald Findlay and Jacques de Lys.

Mrs. McElwain wore an enormous plumed hat and a black velvet dolman weighted down with intricate jet embroidery, over a puffed-sleeved gown of net and pale blue satin, all very dazzling. Mrs. Higgins was in a tightly fitted brown silk buttoned down the front, with a brown hat. Miss Fanos Paris gown was of rich ivory silk with a very long train, and much embroidered. Her big hat bore plumes. The men wore Prince Alberts and Ascot ties, and Mr. McKibbin had a wonderful 'hair" watch chain.

Another very notable group in authentic costumes included Dr. Walter G. Kendall, captain of the Bicycle Club. (He has been captain for moer than 40 years). He brought his old high-wheeled bicycle on which he has ridden more than 10,000 miles. With him were Mr. and Mrs. M. L. Bridgman, the latter in her mother's white silk wedding dress; Mrs. Paul C. McGowan in old-time costume; Mrs. A. J. Williams in a handsome hand-made black, velvet and silk gown and big hat and Mrs. Jennie Pratt.

L/RGE PLUMED HATS

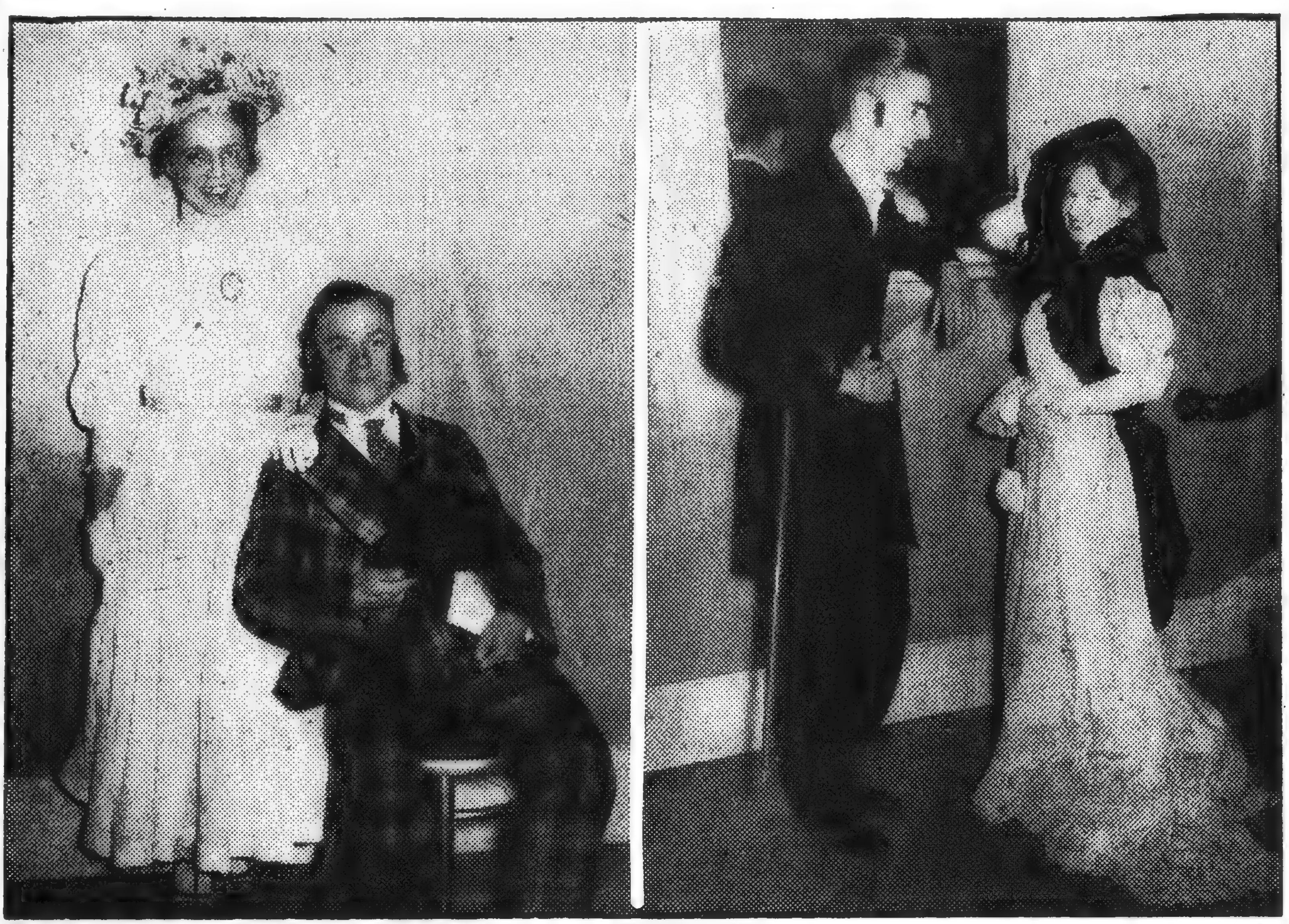
Mrs. Benjamin F. Pitman, wearing a large dark blue hat with a huge blue plume, came with Mr. and Mrs. Theodore B. Pitman, the latter wearing an ermine stole and plumed hat, and Mrs. Claggett Wilson. A party of young people in lovely old white silk gowns included Miss Barbara Hodges who wore her mother's white silk wedding gown, in off-shoulder effect, and her fiance, Thomas Dunstan; Miss Betty Fitzpatrick, in her grandmother's lact and silk wedding gown; Miss Ka'therine Rustin white, Miss Eleanor Walker, Miss Jane Richardson, George Kuehn, Pryor Percival and Ike Harter.

Miss Francis G. Curtis of Mt. Vernon street wore a cute little bonnet of shirred white velvet edged with brown velvet and a brown velvet dolman-shaped wrap that she had in her coming-out year, 1883. Some of those who were present at the concert a week ago had such a delightful time that they came again, all dressed up. Among these were Dr. and Mrs. Clark Staples. The latter wore a straw hat with high trimming and a tight walking costume with red velvet bodice. Her mother, Mrs. William H. Hall of South Willington, Ct., wore the white lace-trimmed gown and the white "mushroom" hat of net and lilies of the valley in which she was maid of honor at a wedding in 1896. Mrs. Joseph C. Worth of Norwich, Ct., in her mother's satin and lace wedding dress, came up especially for the occasion. Also in that party were Miss Zilla Zinch, Dr. Clarence H. Staples and Dr. Fred Simmons.

Miss Betty Hammond was in a distinguishing black gown and bonnet which had been worn at Grover Cleveland's first inauguration as President. With her was Ralph Farnham. Miss Marjorie Bolton wore her grandmother's French wedding gown of ivory silk and lace and a little black silk cape and hat. Gordon Simpson, who accompanied her, wore a wedding coat that had first been used in 1897 by a friend.

The next feature evening at the Pops will be Lovers' night on May 21.

"GAY NINETIES" AGAIN INVADE SYMPHONY HALL



The Pops concert at Symphony hall again offered the music and mood of the gay and giddy decade, with many of the spectators appearing in the costumes of the period Left to right: Miss Muriel Anderson, Anton Pruckner, Gordon Simpson, Miss Marjorie Bolton.

THIS CLIPPING FROM
THREE RIVERS, MICH.
COMMERCIAL

MAY 19 1932

Confessed Lindbergh Faker Arraigned in Homes of Parents He Victimized

PRISONER NO. 13

Constable or Guard at Flemington Jail Prevent Him Harming Self

many of whom wore costumes. One sees many references now to the period referred to, and some people wish they were back there.

The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows now view with contempt. It is called a time of insincere pretensions. People called "legs," "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practice. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our present frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the tenspots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peace-

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THIS CLIPPING FROM
LEADER
[illegible] – Ind

MAY 19 1932

THE GAY NINETIES

A reminiscence of the so-called "gay nineties", the last decade of the 19th century, was given at the Boston 'Pop' concerts, when Boston symphony orchestra players presented music of 40 years ago heard by a great audience many of whom wore 19th century costumes. One sees many references now to the period referred to, and some people wish they were back there.

The years 1890 to 1899 were the height of the "Victorian age", when Queen Victoria reigned in England, a period which highbrows now view with contempt. It is called a time of insincere pretensions. People called "legs", "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practice. Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

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It was an age that started innumerable movements for relief of poverty distress, and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed to-day.

'GAY NINETIES' AGAIN MAKE BOW AT POPS

Beer and Bustles Vie With "Hearts and Flowers"

Beer and bustles . . . "Hearts and Flowers" and Liszt's paraphrase on "Rigoletto" . . . magic lantern views and a barouche . . . bird of paradise feathers and a "high wheeler." . . .

Thus with the best and the worst did the Pops' management honor for the second time last night the "Gay Nineties"—and the great god ballyhoo.

Conceived on the spur of last Wednesday night's "bang-up" crowds —and business—and announced that night for the first time, last night's concert had the signal honor to be a "sell out" two days later. The continued stream of applications forced the management to advertise on Sunday and again yesterday morning that all seats were sold out at Symphony Hall.

Likewise significant of Boston's intense desire to return for a musical hour or so to the mauve decade was the crowd of unsuccessful seat buyers who hovered around the entrance long after the concert started for glimpses of the "ladies and gentlemen" in costumes of the nineties, of which there were considerably more than on the first night. The concert was fully as successful as the first "Gay Nineties" night.

Sanroma Burlesques

But the costumes and the spirit of tomfoolery which refused to be downed during the evening were only two of the "high lights" of the evening. Others were Jesus Maria Sanroma, piano soloist, and "News Flashes of the Nineties," given by courtesy of a magic lantern and Neal O'Hara.

Enter Mr Sanroma, with white gloves several sizes too large for him and a white carnation. With a stern expression, he peered down at an old upholstered piano stool and spun it around with a noble gesture. Then he played in a modern manner Liszt' paraphrase of "Rigoletto," which was followed by "Alice, Where Art Thou?" a very dulcet romance.

In the latter number Mr Sanroma showed a remarkable flair for acting, showing his anguished profile at an angle which provoked much laughter despite the lachrymal theme. Occasionally he relieved his tortured soul by sniffing his carnation. At the end he buried his face in a nosegay.

A storm of applause brought Mr Sanroma back for an encore, the "Maiden's Prayer" or something of that nature. He stepped to the piano, dusted off the keyboard with much gusto, and played the piece with his gloves on and with gestures. Meanwhile, a green light flickered on him. It was a rare burlesque.

And "Ta-ra-ra Boom-de-ay"

The well-rounded program that followed included "Hearts and Flowers," "Jolly Fellows," the whistling waltz, in which the audience participated; "Rocked in the Cradle of the Deep," a tuba solo by Paul Sidow, and once popular song hits headed by "Ta-ra-ra Boom-de-ay."

The magic lantern views showed, among other things, the Seven Sutherland Sisters (ask Ma, she knows), a folding table bed enabling a person to drink himself under the table and land in bed, bonnets with flowers fresh from the Vassar daisy chain, open front celluloid collars, six-piece bathing suits (including cotton stockings), and Arthur Fiedler at the age of 18 months.

Only the near-beer and faint odor of moth balls in the corridors told that "the ball was over," never to be actually relived again.

The table which won the costume prize was that of Mrs Henry E. McElwain of 180 Commonwealth av. A costume owned by Mrs McElwain and worn by Mrs Marion L. Higgins of 100 Beacon st, one of her guests, was judged the best costume. Others in costume at the table were Miss Edther A. Fano, David McKibben and Jacques de Lys.

MISSING
PAGE(S)

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

MAY 21 1932

Pop Concerts Promise Fine Entertainment

But Critic Sighs for Refreshments in Good Old Munich Style

By DENOE LEEDY
The Press Music Editor

FROM Severance Hall comes the announcement that, during four weeks of June, "Pop" concerts will be given by an orchestra of 60 players, all members of the Cleveland Orchestra, under the direction of Rudolph Ringwall. There will be three concerts each week. A varied program will be offered on Wednesday evening; on Friday evening the "high-brows" can listen to nothing but symphonic fare; on Saturday afternoon, popular works for those who take their music lightly.

An item not to be missed is that the auditorium of Severance Hall is ice-cooled, and that if the evening be sultry, one can enjoy 90 minutes of music in a climate similar to that of the Adirondacks.

Equally enticing is the 30 minutes' intermission giving opportunity for wandering thru the Fine Arts garden and a chance to enjoy "ice cream and soft drinks in the orchestra lounge."

Here is pleasure for a mere farthing. Where can you go and have your soul beguiled by Euterpe while at the same time Bacchus in all his "non-alcoholic" allure beckons to more wanton pursuits? The Cleveland Orchestra needs no introduction; neither does Rudolph Ringwall. One can be assured that the sounds made will fall pleasantly on the ear.

* * *

The Refreshments

ONLY the refreshments fail to excite. Alas! we shall have to listen to the lusty rhythms of a Johannes Brahms without the "Munchen" that inspired them. There will be no "petit verre" over which to linger while the bright melodies of Bizet or Saint-Saens float thru our heads. On the music alone can we rely for our "intoxication."

Perhaps this is our good fortune. At least, it will prove the stimulating power of good music. And as matters stand, the varied fare of the weeks' programs should satisfy the palates of both those who favor heavy vintages and those inclined to light.

The chance to hear so-called "light" music interests us. Thousands of sparkling overtures and similar pieces by such forgotten masters as Auber, Boieldieu, Marschner, Herold, Adams, Flotow, David, Lortzing, Nicolai and the like might be revived for us. Such works as the Grieg "Peer Gynt" Suite, the Tschaikowsky "Nut-Cracker" Suite, the Sibelius "Valse Triste" and others which now suffer the appellation of "hackneyed," and are consequently omitted from serious programs, might be dusted off and made to glow with renewed beauties.

* * *

College Nights

AND why not add to the festivity of certain evenings by introducing the Boston Symphony custom of college nights—opportunities for the gathering together of alumni. A Western Reserve, Oberlin or Ohio State evening would find many old friends assembled for reminiscences, the enjoyment of music, and the singing of college songs.

There is no reason why the "Pops" should not become just as much an established institution here as in the city of the glorified bean and cod. For almost 50 years Bostonians have seen their musical season end in a series of concerts that have eschewed the formalities of the sacred winter series.

Witness these gay scenes in that respectable metropolis. According to the Boston Globe of June 16, 1896—"Everything last night was crimson in Music Hall, for it was Harvard night at the 'Pops.' Crimson bunting and flags, crimson-colored programs, girls in crimson waists and boys with crimson scarfs drinking crimson wine. The house was packed and strange to say it was an extremely quiet crowd for about two hours, or until No. 11 on the program was reached.

"This was Fair Harvard, and the students in the audience decided that they wanted to give that part of the concert themselves. So about 700 made a rush for the stage. The musicians were panic stricken—fiddles, 'cellos, horns, drums, and the piccolos fled in consternation." But after a thunderous performance of Fair Harvard, we are informed that "quiet was restored and the banished musicians allowed to resume their places." Certainly a jolly time for Victorian Boston—but remember that in those days the refreshments were other than ice cream.

BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 21, 1932

Banter and Blandishment

Waltz from Strauss: "Wine, Woman and Song"

To Be Danced by Hans Wiener, Otto Ashermann and Others at the Pop Concert Next Saturday

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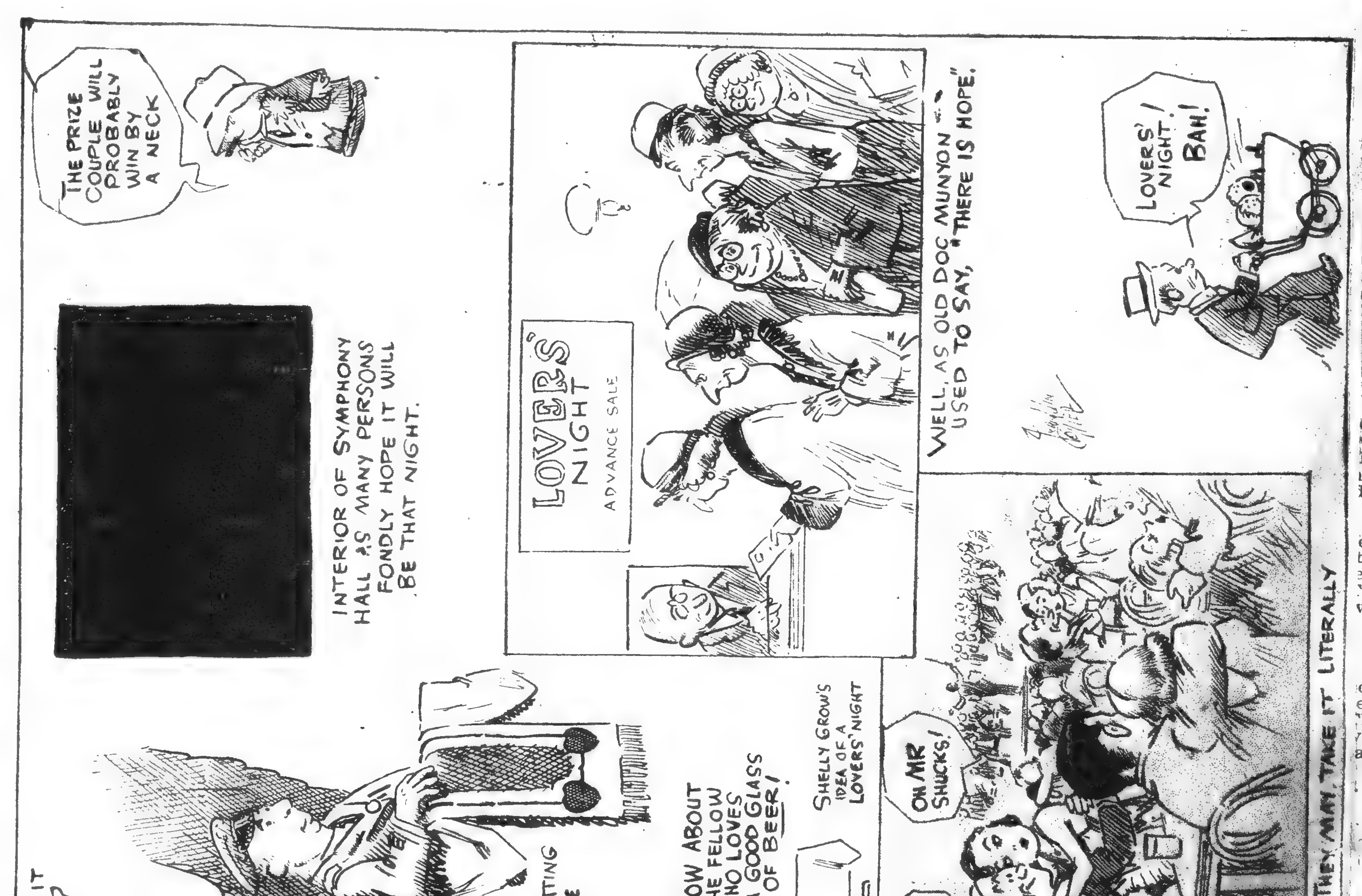
BOSTON EVENING AMERICAN • • *Largest Evening Circulat*

EACOCK AND BURRAGE

Lovers' Night at the Pops :-:

By FRANKLIN COLLIER


THE PRIZE COUPLE WILL PROBABLY WIN BY A NECK
INTERIOR OF SYMPHONY HALL AS MANY PERSONS FONDLY HOPE IT WILL BE THAT NIGHT.
WHAT WILL IT BE LIKE?
THE SAUGUS CHIEF WHO PERMITS PETTING SHOULD HAVE A PLACE OF HONOR
LOVERS' NIGHT
ADVANCE SALE
WELL, AS OLD DOC MUNYON USED TO SAY, "THERE IS HOPE."
HOW ABOUT THE FELLOW WHO LOVES A GOOD GLASS OF BEER!
SHELLY GROW'S IDEA OF A LOVERS' NIGHT
LOVERS'! NIGHT! BAH!
OH MR SHUCKS!
ISN'T THE MUSIC WONDERFUL!
WHAT MUSIC?
THEY MAY TAKE IT LITERALLY

--- Films --- Other A

Maturity Begins

Arthur Fiedler—May, 1932

The Conductor of The Pops from a New Photograph by Boris

Week-End at the Pops

Program for Saturday

Norwegian Bridal Procession......Grieg
Concert Overture, "Fingal's Cave." Mendelssohn
Liebeslieder Waltz, No. 15.....Brahms
(Scored for Orchestra by Gericke)
Four Dances from the Ballet, "La Source" ....Delibes
Finale from the Symphonic Suite, "Scheherazade" ...Rimsky-Korsakov
Largo ....Handel
Dance ....Debussy
(Scored for Orchestra by Ravel)
Selection from the Musical Play, "Of Thee I Sing"...............Gershwin
(First Time at These Concerts)
Loin du Bal.....................Gillet
March, "Pomp and Circumstance," Elgar

Conductor: A. Fiedler

Program for Sunday

Symphony, No. 4, in F Minor, Chaikovsky
Wellington's Victory or The Battle of Vittoria ("Battle Symphony") Beethoven
Concert-Piece in F Minor for Piano and Orchestra ....Weber
Bolero ....Ravel

Conductor. A. Fiedler
Pianist: J. M. Sanromá

Concerts Next Week

The Pops—For the season The Pops have taken leave of The Gay Nineties. Until "Lovers' Night"—to anticipate the month of June, month of weddings, month of roses—comes along on May 31 there will be no innovations at Symphony Hall. Events and incidents none the less. Thus tomorrow evening at the fortnightly Sunday concert, Mr. Fiedler will resurrect Beethoven's "Battle Symphony"—all about the battle of Vittoria in Spain at which Wellington's English beat off Napoleon's French. Out of the general din "Rule, Britannia" and "Malbrouck s'en va-t-en guerre" rise to the ear; while in the Finale "God Save the King" intersperses the hurrahs. In short an occasional piece for rejoicing Vienna, but hardly one of Beethoven the master though it earned him no little popularity and a pocketful of money. Last winter at a concert of the Mac Dowell Club, Mr. Fiedler disinterred it. Nearly every one who heard was amused. On Sunday evening, likewise, Mr. Sanromá will play for the first time in public, the piano-part in Weber's "Concert-Piece." Florid, quasi-romantic stuff though it is, young modernists have taken a fancy to it.

Monday brings the annual "Harvard Night," with Dr. Davison and the Glee Club as guests to sing seven choral numbers. Four some from Mr. Holst, as welcome at Symphony Hall as he is at the University. Two are "Before Sleep" and "The Harvard Shore," first sung at the concert at Cambridge last month in the composer's honor. His "St. Paul's Suite" for Strings also stands on the orchestral program. If his health permits, he will conduct in it. The young modernists, said to abound across the Charles, will be entertained with Mussolov's "Soviet Iron Foundry"—steel-sheet and the other appurtenances.

On Tuesday, routine, save for the Finale of Mendelssohn's Violin-Concerto, to be played by the sixteen first violins as at the Sunday concert two weeks ago. . . . On Wednesday, Sibelius's "Finlandia" for the first time this spring; on Thursday, in like case, the waltz that was the favorite "extra" a year ago—from the music to the picture, "Two earts in Three-Four Time." On Friday, miliar numbers; but on Saturday a ance Program" drawn from Chaikov y, Rameau, Ponchielli, Ravel and end g with four visible dances on a cleared age by Messrs. Wiener, Ashermann and eir pupils. These two years they have d a following. The dances are listed low.

THIS CLIPPING FROM THE
BROCKTON, MASS.
ENTERPRISE
MAY 28 1932

Group of Business Women to Attend Pop Concert.

Thursday, June 2, will be Business and Professional Women's Club night at the Boston Symphony pop concert, and there will be delegations from all over eastern Massachusetts. The audience is expected to be a large one and a special programme is being arranged by the conductor, Arthur Fiedler.

Miss Marion Ellis has charge of the Brockton party, which will include Misses A. Gertrude Adams, Elizabeth Brown, Lenore Browne, Ethel Clement, Ada Crocker, Celina Dudley, Marion Ellis, Edith Hammond, Lillian Hooper, Clara Howard, Hazel Lindsay, Alice Maddox, Helen Megathlin, Annie White and Dr. Isabel Miles.

MUSIC AND MUSICIANS

Fourth Week of the "Pops" in Symphony Hall

The second Sunday "Pop" concert this evening will begin the fourth week of the present season. The program this evening will include Beethoven's "The Battle of Vittoria" or "Wellington's Victory." Until Mr Fiedler played this score at an orchestral concert here last Winter, the piece had not been heard in Boston for about 85 years, it is thought.

Beethoven wrote "The Battle of Vittoria" at the suggestion of one Maelzel and for performance on a mechanical music box called the "panharmonicon," which the latter had invented. Maelzel is probably best known today for another invention, the metronome. Beethoven further scored "The Battle of Vittoria" for orchestra, also at Maelzel's suggestion, and—probably in hope of making some money out of the business by appealing to the patriotism and the pride of the English people, dedicated it to the then Prince Regent of England, afterward George IV. The piece, vividly descriptive of the progress of a battle, requires a formidable instrumental apparatus.

Tomorrow will be the annual Harvard Night with many features, including the presence of Gustav Holst, noted English composer, as guest.

Next Saturday evening there will be a dance program ending with an appearance with the orchestra of Hans Wiener and his Dance Group.

The programs of the week follow:

Tonight. Symphony No. 4 in F minor, Op. 36. Tchaikovsky; "Wellington's Victory," or "The Battle of Vittoria," Beethoven; Concert Piece in F minor for Pianoforte and Orchestra, Op. 79 (soloist: Jesus Maria Sanroma), Weber; "Bolero," Ravel.

Monday, May 23. March "Cruiser Harvard," Strube; Overture to "Oberon," Weber; "Soviet Iron Foundry," Mossolov; songs by the Harvard Glee Club: "A Dirge for Two Veterans" (poem by Whitman), Holst; "Fire, Fire, My Heart," Morley; "Before Sleep," Holst; "The Shores of Harvard," Holst; "St Paul's Suite," for string orchestra, Holst; "Rhapsody in Blue" (soloist: Jesus Maria Sanroma), Gershwin; songs by the Harvard Glee Club: "Gentley, Johnny, My Jingalo," "The Foggy Dew," English Folk Songs; choruses from the "Mikado," Sullivan; waltz, "Du und Du," from "The Bat," Strauss; Prayer of Thanksgiving (Old Dutch Hymn), arranged by Kremser; "Lohengrin," prelude to Act III, Wagner; "Fair Harvard."

Tuesday, May 24—Coronation march from "The Prophet," Meyerbeer; overture to "Mignon," Thomas; "Kammenoi Ostrow," Rubinstein; "Carmen," fantasia, Bizet; finale from the violin concerto, Op 64 (the solo part to be played by 16 first violins), Mendelssohn; "Kol Nidrei" (cello solo: Jacobus Langendoen), Bruch; "Marche Slave," Tchaikovsky; "The Skaters," waltz, Waldteufel; Volga Bargemen's song, arranged by Jacchia; "Strike Up the Band," Gershwin.

Wednesday, May 25—"Greetings to Bangor," march, R. B. Hall; overture, "Poet and Peasant," Suppe; "Liebestraum," Liszt-Herbert; "Il Trovatore," fantasia, Verdi; "Finlandia," symphonic poem, Sibelius; "By the Beautiful Blue Danube," waltz, Strauss; Second Hungarian Rhapsody, Liszt; "Mlle Modiste," selection, Herbert; "Invitation to the Dance," Weber-Berlioz; "Stars and Stripes Forever," Sousa.

Thursday, May 26—March, "Schechenyi Indulo," Fahrbach; "Natchez on the Hill," Powell; Prelude in C sharp minor, Rachmaninoff; Suite from "Peer Gynt," Grieg; "Alma Mater," overture, Hadley; "Dreams," (violin solo, Julius Theodorowicz), Wagner; First Hungarian Rhapsody, Liszt; "The Cat and the Fiddle," selection, Kern; "Two Hearts in Three-Four Time," Stolz; Wedding March from "A Midsummer Night's Dream," Mendelssohn.

Friday, May 27—March, "High School Cadets," Sousa; Overture to "La Dame Blanche," Boieldieu; "Tango Argentine," Repper; "Espana," rhapsody, Chabrier; "Molly on the Shore," Grainger; Overture to "Tannhauser," Wagner; "Of Thee I Sing," selection, Gershwin; "At Dawning," Cadman-Herbert; "Military" Polonaise, Chopin.

Saturday, May 28—Polonaise from "Eugen Onegin," Tchaikovsky; Ballet Suite, Rameau-Mottl; "Valse Triste," Sibelius; "Dance of the Hours," from "La Gioconda," Ponchielli; Hungarian Dance, Brahms; "Nutcracker," Suite, characteristic dances, Tchaikovsky; "Bolero," Ravel (Hans Wiener and dance group), Ravel; Slovakian peasant dance, Felber; "Ballet Grotesque" (Moment Musicale), Schubert; "Circus," Fucik; "Wine, Women and Song" (waltz), Strauss.

Dancer at Fine Arts Theatre

Edouard du Buron will present a program of various racial dances in the Fine Arts Theatre tomorrow at 9. The recital will precede the regular screen entertainment. Morris Leader, baritone; James Sullivan, percussionist, and Irene Epstein, pianist, will assist in the following program:

"Kwannon" (Buddhist), Strickland; "Danse Fantastique" (Java), Rubenstein; "Prelude," Chopin; "Ritual" (Hebrew), Rubenstein; "Lamento del Caribe" (Aztec), Sequeira; "Sinhalese Devil Dance" (Ceylon), Strickland.

FOURTH WEEK OF POPS

The second Sunay Pop concert tonight will open the fourth week of the current season in Symphony hall. Tomorrow will be the annual Harvard night, with many features, including the presence of Gustav Holst, noted English composer, as guest. Next Saturday evening there will be a dance program, ending with an appearance with the orchestra of Hans Wiener and his dancing group. Hans Wiener and Otto Ashermann have given numerous recitals in New York, Boston and elsewhere in recent seasons.

The programs of the week follow:

SUNDAY EVENING, MAY 22

Symphony No. 4 in F Minor, Op. 36 Tchaikovsky
"Wellington's Victory," or "The Battle of Vittoria"..................Beethoven
Concert Piece in F Minor for Pianoforte and Orchestra (Op. 79).........Weber
(Soloist, Jesus Maria Sanroma)
"Bolero" ....Ravel

MONDAY EVENING

March, "Cruiser Harvard"..........Strube
Overture to "Oberon"..............Weber
Soviet Iron Foundry..............Mossolov
Songs by the Harvard Glee Club:
A Dirge for Two Veterans (Poem by Whitman) ....Holst
Fire, Fire, My Heart..............Morley
Before Sleep.......................Holst
The Shores of Harvard.............Holst
St. Paul's Suite, for String Orchestra Holst
Rhapsody in Blue.................Gershwin
(Soloist, Jesus Maria Sanroma)
Songs by the Harvard Glee Club:
Gently, Johnny, My Jingalo English Folk Song
The Foggy Dew ......English Folk Song
Choruses from the "Mikado".....Sullivan
Waltz, "Du und Du," from "The Bat" Strauss
Prayer of Thanksgiving (Old Dutch Hymn)...........Arranged by Kremser
"Lohengrin," Prelude to Act III.....Wagner
Fair Harvard

TUESDAY EVENING

Coronation March from "The Prophet Meyerbeer
Overture to "Mignon"...............Thomas
Kammenoi Ostrow...............Rubenstein
"Carmen," Fantasia ....Bizet
Finale from the Violin Concerto, Op. 64 Mendelssohn
(The solo part to be played by 16 first violins)
Kol Nidrei...........................Bruch
(Cello Solo: Jacobus Langendoen)
Marche Slave ....Tchaikovsky
"The Skaters," Waltz ....Waldteufel
Volga Bargemen's Song..Arranged by Jacchia
"Strike up the Band"...............Gershwin

WEDNESDAY EVENING

"Greetings to Bangor," March....R. B. Hall
Overture to "Poet and Peasant" .....Suppe
Liebestraum ....Liszt-Herbert
"Il Trovatore," Fantasia ....Verdi
"Finlandia," Symphonic Poem.......Sibelius
"By the Beautiful Blue Danube," Waltz Strauss
Second Hungarian Rhapsody..........Liszt
"Mlle. Modiste," Selection.......... Herbert
Invitation to the Dance.......Weber-Berlioz
"Stars and Stripes Forever"..........Sousa

THURSDAY EVENING

March, "Schechenyi Indulo"........Fahrbach
"Natchez on the Hill"..................Powell
Prelude in C sharp minor......Rachmaninoff
Suite from "Peer Gynt" ....Grieg
"Alma Mater," Overture.............Hadley
Dreams ....Wagner
(Violin Solo: Julius Theodorowicz)
First Hungarian Rhapsody............Liszt
"The Cat and the Fiddle," Selection....Kern
Two Hearts in 3/4 Time...............Stolz
Wedding March from "A Midsummer Night's Dream" ....Mendelssohn

FRIDAY EVENING

March, "High School Cadets"..........Sousa
Overture to "La Dame Blanche"....Boieldieu
"Tango Argentine" ....Repper
"Espana," Rhapsody ....Chabrier
"Molly on the Shore" ....Grainger
Overture to "Tannhauser"...........Wagner
"Of Thee I Sing," Selection. .....Gershwin
"At Dawning" ....Cadman-Herbert
Military Polonaise ....Chopin

SATURDAY EVENING

Polonaise from "Eugen Onegin" Tchaikovsky
Ballet Suite .... Rameau-Mottl
"Valse Triste" ....Sibelius
Dance of the Hours from "La Gioconda" Ponchielli
Hungarian Dance ....Brahms
"Nutcracker," Suite: Characteristic Dances ....Tchaikovsky
Bolero ....Ravel
Hans Wiener
(And His Dance Group)
Slovakian Peasant Dance .... Felber
Ballet Grotesque (Moment Musicale) Schubert
Circus ....Fucik
Wine, Women and Song (Waltz).... Strauss

HARVARD NIGHT OBSERVED AT POPS

More Than 200 Students Attend—Three Special Features Presented

Sons of fair Harvard and their ladies last night helped to pack Symphony hall, more than 200 attending the annual Harvard night of the Pops.

Three special features were innovations which Conductor Arthur Fiedler, who well knows his audiences, provided for the evening. The Harvard Glee Club sang two series of songs; Dr. Gustav Holst, eminent English composer, who is visiting lecturer in music at Harvard, conducted two of his own works, and Jesus Maria Sanroma, Boston pianist, topped off the evening as soloist in Gershwin's "Rhapsody in Blue."

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SCHOOL MUSIC FESTIVAL

DEPARTMENT

POP CONCERTS TO BE BROADCAST

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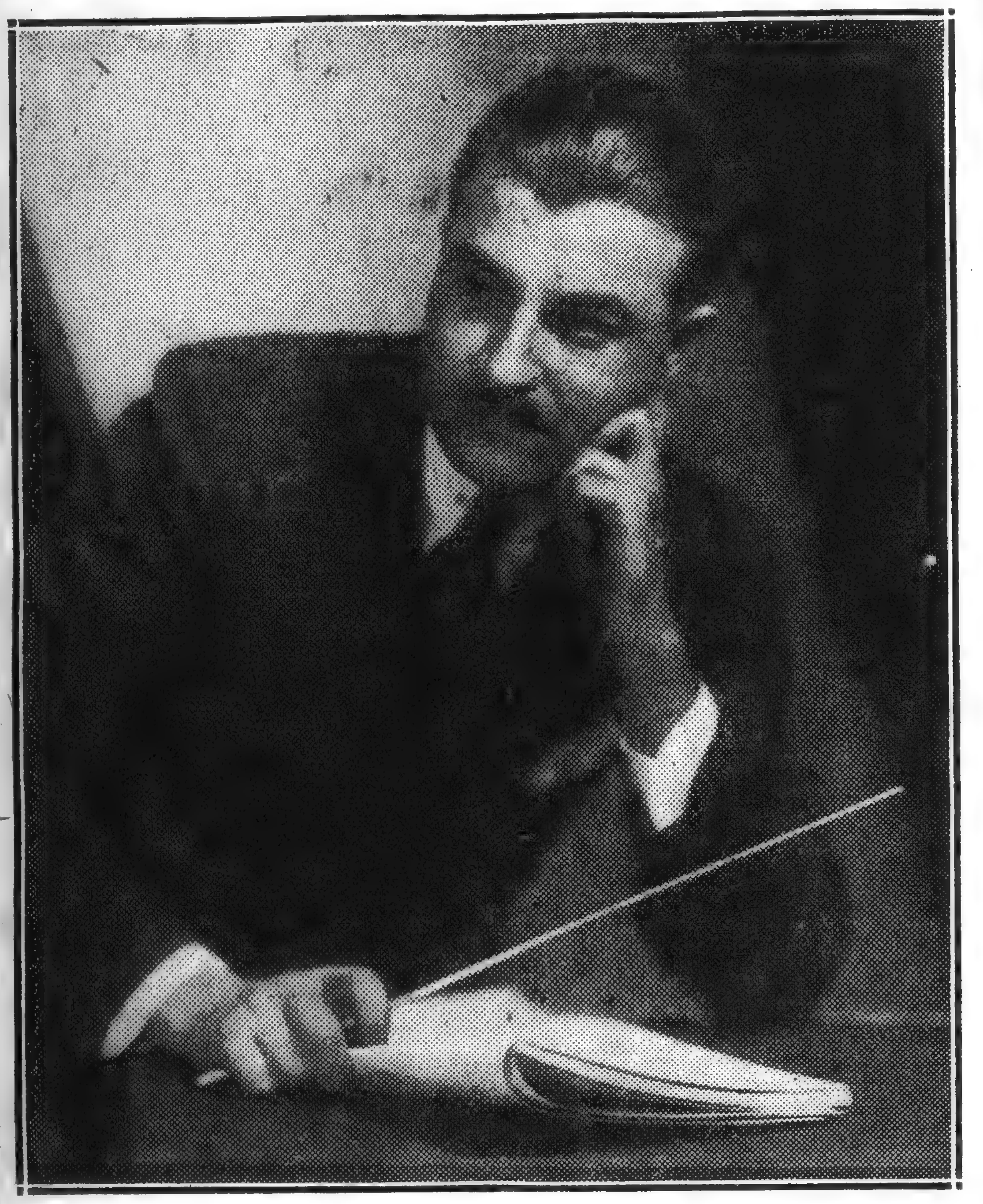
Upon Arthur F. Edes, WEEI program director and announcer, will rest the responsibility for co-ordinating the various diverse elements in his announcements of each concert. Edes will present his own program notes and comments on the works chosen by Fiedler, [illegible] giving listeners a better understanding of the many unrelated motifs and movements heard. Edes, one of Boston's most competent announcers, was chosen to announce the Pops series because of his familiarity with Boston Symphony and Pops repertoire.

MAKERS OF BOSTON

--- Films --- Other A

Maturity Begins



Arthur Fiedler—May, 1932

The Conductor of The Pops from a New Photograph by Boris

Week-End at the Pops

Program for Saturday

Norwegian Bridal Procession......Grieg
Concert Overture, "Fingal's Cave."
Mendelssohn
Liebeslieder Waltz, No. 15.....Brahms
(Scored for Orchestra by Gericke)
Four Dances from the Ballet, "La Source" ....Delibes
Finale from the Symphonic Suite, "Scheherazade" ...Rimsky-Korsakov
Largo ....Handel
Dance ....Debussy
(Scored for Orchestra by Ravel)
Selection from the Musical Play, "Of Thee I Sing"...............Gershwin
(First Time at These Concerts)
Loin du Bal.....................Gillet
March, "Pomp and Circumstance,"
Elgar

Conductor: A. Fiedler

Program for Sunday

Symphony, No. 4, in F Minor,
Chaikovsky
Wellington's Victory or The Battle of Vittoria ("Battle Symphony")
Beethoven
Concert-Piece in F Minor for Piano and Orchestra ....Weber
Bolero ....Ravel

Conductor: A. Fiedler
Pianist: J. M. Sanromá

Concerts Next Week

The Pops—For the season The Pops have taken leave of The Gay Nineties. Until "Lovers' Night"—to anticipate the month of June, month of weddings, month of roses—comes along on May 31 there will be no innovations at Symphony Hall. Events and incidents none the less. Thus tomorrow evening at the fortnightly Sunday concert, Mr. Fiedler will resurrect Beethoven's "Battle Symphony"—all about the battle of Vittoria in Spain at which Wellington's English beat off Napoleon's French. Out of the general din "Rule, Britannia" and "Malbrouck s'en va-t-en guerre" rise to the ear; while in the Finale "God Save the King" intersperses the hurrahs. In short an occasional piece for rejoicing Vienna, but hardly one of Beethoven the master though it earned him no little popularity and a pocketful of money. Last winter at a concert of the Mac Dowell Club, Mr Fiedler disinterred it. Nearly every one who heard was amused. On Sunday evening, likewise, Mr. Sanromá will play for the first time in public, the piano-part in Weber's "Concert-Piece." Florid, quasi-romantic stuff though it is, young modernists have taken a fancy to it.

Monday brings the annual "Harvard Night," with Dr. Davison and the Glee Club as guests to sing seven choral numbers. Four some from Mr. Holst, as welcome at Symphony Hall as he is at the University. Two are "Before Sleep" and "The Harvard Shore," first sung at the concert at Cambridge last month in the composer's honor. His "St. Paul's Suite" for Strings also stands on the orchestral program. If his health permits, he will conduct in it. The young modernists, said to abound across the Charles, will be entertained with Mussolov's "Soviet Iron Foundry"—steel-sheet and the other appurtenances.

On Tuesday, routine, save for the Finale of Mendelssohn's Violin-Concerto, to be played by the sixteen first violins as at the Sunday concert two weeks ago. . . . On Wednesday, Sibelius's "Finlandia" for the first time this spring; on Thursday, in like case, the waltz that was the favorite "extra" a year ago—from the music to the picture, "Two Hearts in Three-Four Time." On Friday, familiar numbers; but on Saturday a "Dance Program" drawn from Chaikovsky, Rameau, Ponchielli, Ravel and ending with four visible dances on a cleared stage by Messrs. Wiener, Ashermann and their pupils. These two years they have had a following. The dances are listed below.

THIS CLIPPING
BROCKTO
ENTE
MAY 28

Group o Women to A Pop Concert.

Thursday, June 2, will be Business and Professional Women's Club night at the Boston Symphony pop concert, and there will be delegations from all over eastern Massachusetts. The audience is expected to be a large one and a special programme is being arranged by the conductor, Arthur Fiedler.

Miss Marion Ellis has charge of the Brockton party, which will include Misses A. Gertrude Adams, Elizabeth Brown, Lenore Browne, Ethel Clement, Ada Crocker, Celina Dudley, Marion Ellis, Edith Hammond, Lillian Hooper, Clara Howard, Hazel Lindsay, Alice Maddox, Helen Megathlin, Annie White and Dr. Isabel Miles.

MUSIC AND MUSICIANS

Fourth Week of the "Pops" in Symphony Hall

The second Sunday "Pop" concert this evening will begin the fourth week of the present season. The program this evening will include Beethoven's "The Battle of Vittoria" or "Wellington's Victory." Until Mr Fiedler played this score at an orchestral concert here last Winter, the piece had not been heard in Boston for about 85 years, it is thought.

Beethoven wrote "The Battle of Vittoria" at the suggestion of one Maelzel and for performance on a mechanical music box called the "panharmonicon," which the latter had invented. Maelzel is probably best known today for another invention, the metronome. Beethoven further scored "The Battle of Vittoria" for orchestra, also at Maelzel's suggestion, and—probably in hope of making some money out of the business by appealing to the patriotism and the pride of the English people, dedicated it to the then Prince Regent of England, afterward George IV. The piece, vividly descriptive of the progress of a battle, requires a formidable instrumental apparatus.

Tomorrow will be the annual Harvard Night with many features, including the presence of Gustav Holst, noted English composer, as guest.

Next Saturday evening there will be a dance program ending with an appearance with the orchestra of Hans Wiener and his Dance Group.

The programs of the week follow:

Tonight. Symphony No. 4 in F minor, Op. 36, Tchaikovsky; "Wellington's Victory," or "The Battle of Vittoria," Beethoven; Concert Piece in F minor for Pianoforte and Orchestra, Op. 79 (soloist: Jesus Maria Sanroma), Weber; "Bolero," Ravel.

Monday, May 23. March "Cruiser Harvard," Strube; Overture to "Oberon," Weber; "Soviet Iron Foundry," Mossolov; songs by the Harvard Glee Club: "A Dirge for Two Veterans" (poem by Whitman), Holst; "Fire, Fire, My Heart," Morley; "Before Sleep," Holst; "The Shores of Harvard," Holst; "St Paul's Suite," for string orchestra, Holst; "Rhapsody in Blue" (soloist: Jesus Maria Sanroma), Gershwin; songs by the Harvard Glee Club: "Gentley, Johnny, My Jingalo," "The Foggy Dew," English Folk Songs; choruses from the "Mikado," Sullivan; waltz, "Du und Du," from "The Bat," Strauss; Prayer of Thanksgiving (Old Dutch Hymn), arranged by Kremser; "Lohengrin," prelude to Act III, Wagner; "Fair Harvard."

Tuesday, May 24—Coronation march from "The Prophet," Meyerbeer; overture to "Mignon," Thomas; "Kammenoi Ostrow," Rubinstein; "Carmen," fantasia, Bizet; finale from the violin concerto, Op 64 (the solo part to be played by 16 first violins), Mendelssohn; "Kol Nidrei" (cello solo: Jacobus Langendoen), Bruch; "Marche Slave," Tchaikovsky; "The Skaters," waltz, Waldteufel; Volga Bargemen's song, arranged by Jacchia; "Strike Up the Band," Gershwin.

Wednesday, May 25—"Greetings to Bangor," march, R. B. Hall; overture, "Poet and Peasant," Suppe; "Liebestraum," Liszt-Herbert; "Il Trovatore," fantasia, Verdi; "Finlandia," symphonic poem, Sibelius; "By the Beautiful Blue Danube," waltz, Strauss; Second Hungarian Rhapsody, Liszt; "Mlle Modiste," selection, Herbert; "Invitation to the Dance," Weber-Berlioz; "Stars and Stripes Forever," Sousa.

Thursday, May 26—March, "Schechenyi Indulo," Fahrbach; "Natchez on the Hill," Powell; Prelude in C sharp minor, Rachmaninoff; Suite from "Peer Gynt," Grieg; "Alma Mater," overture, Hadley; "Dreams," (violin solo, Julius Theodorowicz), Wagner; First Hungarian Rhapsody, Liszt; "The Cat and the Fiddle," selection, Kern; "Two Hearts in Three-Four Time," Stolz; Wedding March from "A Midsummer Night's Dream," Mendelssohn.

Friday, May 27—March, "High School Cadets," Sousa; Overture to "La Dame Blanche," Boieldieu; "Tango Argentine," Repper; "Espana," rhapsody, Chabrier; "Molly on the Shore," Grainger; Overture to "Tannhauser," Wagner; "Of Thee I Sing," selection, Gershwin; "At Dawning," Cadman-Herbert; "Military" Polonaise, Chopin.

Saturday, May 28—Polonaise from "Eugen Onegin," Tchaikovsky; Ballet Suite, Rameau-Mottl; "Valse Triste," Sibelius; "Dance of the Hours," from "La Gioconda," Ponchielli; Hungarian Dance, Brahms; "Nutcracker," Suite, characteristic dances, Tchaikovsky; "Bolero," Ravel (Hans Wiener and dance group), Ravel; Slovakian peasant dance, Felber; "Ballet Grotesque" (Moment Musicale), Schubert; "Circus," Fucik; "Wine, Women and Song" (waltz), Strauss.

Dancer at Fine Arts Theatre

Edouard du Buron will present a program of various racial dances in the Fine Arts Theatre tomorrow at 9. The recital will precede the regular screen entertainment. Morris Leader, baritone; James Sullivan, percussionist, and Irene Epstein, pianist, will assist in the following program:

"Kwannon" (Buddhist), Strickland; "Danse Fantastique" (Java), Rubenstein; "Prelude," Chopin; "Ritual" (Hebrew), Rubenstein; "Lamento del Caribe" (Aztec), Sequeira; "Sinhalese Devil Dance" (Ceylon), Strickland.

FOURTH WEEK OF POPS

The second Sunay Pop concert tonight will open the fourth week of the current season in Symphony hall. Tomorrow will be the annual Harvard night, with many features, including the presence of Gustav Holst, noted English composer, as guest. Next Saturday evening there will be a dance program, ending with an appearance with the orchestra of Hans Wiener and his dancing group. Hans Wiener and Otto Ashermann have given numerous recitals in New York, Boston and elsewhere in recent seasons.

The programs of the week follow:

SUNDAY EVENING, MAY 22
Symphony No. 4 in F Minor, Op. 36
Tchaikovsky
"Wellington's Victory," or "The Battle of Vittoria".................Beethoven
Concert Piece in F Minor for Pianoforte and Orchestra, Op. 79...........Weber
(Soloist, Jesus Maria Sanroma)
"Bolero".............................Ravel

MONDAY EVENING
March, "Cruiser Harvard"..........Strube
Overture to "Oberon"...............Weber
Soviet Iron Foundry..............Mossolov
Songs by the Harvard Glee Club:
A Dirge for Two Veterans (Poem by Whitman)......................Holst
Fire, Fire, My Heart..............Morley
Before Sleep.......................Holst
The Shores of Harvard.............Holst
St. Paul's Suite, for String Orchestra
Holst
Rhapsody in Blue.................Gershwin
(Soloist, Jesus Maria Sanroma)
Songs by the Harvard Glee Club:
Gently, Johnny, My Jingalo
English Folk Song
The Foggy Dew ......English Folk Song
Choruses from the "Mikado"....Sullivan
Waltz, "Du und Du," from "The Bat"
Strauss
Prayer of Thanksgiving (Old Dutch Hymn)..........Arranged by Kremser
"Lohengrin," Prelude to Act III.....Wagner
Fair Harvard

TUESDAY EVENING
Coronation March from "The Prophet
Meyerbeer
Overture to "Mignon"..............Thomas
Kammenoi Ostrow.................Rubenstein
"Carmen," Fantasia ....Bizet
Finale from the Violin Concerto, Op. 64
Mendelssohn
(The solo part to be played by 16 first violins)
Kol Nidrei..............................Bruch
(Cello Solo: Jacobus Langendoen)
Marche Slave ....Tchaikovsky
"The Skaters," Waltz...........Waldteufel
Volga Bargemen's Song..Arranged by Jacchia
"Strike up the Band"..............Gershwin

WEDNESDAY EVENING
"Greetings to Bangor," March....R. B. Hall
Overture to "Poet and Peasant".....Suppe
Liebestraum ....Liszt-Herbert
"Il Trovatore," Fantasia..............Verdi
"Finlandia," Symphonic Poem.......Sibelius
"By the Beautiful Blue Danube," Waltz
Strauss
Second Hungarian Rhapsody.........Liszt
"Mlle. Modiste," Selection..........Herbert
Invitation to the Dance.......Weber-Berlioz
"Stars and Stripes Forever"..........Sousa

THURSDAY EVENING
March, "Schechenyi Indulo"........Fahrbach
"Natchez on the Hill"..................Powell
Prelude in C sharp minor.....Rachmaninoff
Suite from "Peer Gynt".................Grieg
"Alma Mater," Overture...............Hadley
Dreams ....Wagner
(Violin Solo: Julius Theodorowicz)
First Hungarian Rhapsody.............Liszt
"The Cat and the Fiddle," Selection....Kern
Two Hearts in ¾ Time...................Stolz
Wedding March from "A Midsummer Night's Dream" ....Mendelssohn

FRIDAY EVENING
March, "High School Cadets"..........Sousa
Overture to "La Dame Blanche"....Boieldieu
"Tango Argentine"....................Repper
"Espana," Rhapsody ....Chabrier
"Molly on the Shore"...............Grainger
Overture to "Tannhauser"...........Wagner
"Of Thee I Sing," Selection........Gershwin
"At Dawning".................Cadman-Herbert
Military Polonaise ....Chopin

SATURDAY EVENING
Polonaise from "Eugen Onegin"
Tchaikovsky
Ballet Suite ....Rameau-Mottl
"Valse Triste"......................Sibelius
Dance of the Hours from "La Gioconda"
Ponchielli
Hungarian Dance ....Brahms
"Nutcracker," Suite: Characteristic Dances ....Tchaikovsky
Bolero ....Ravel
Hans Wiener
(And His Dance Group)
Slovakian Peasant Dance..............Felber
Ballet Grotesque (Moment Musicale)
Schubert
Circus ....Fucik
Wine, Women and Song (Waltz).....Strauss

HARVARD NIGHT OBSERVED AT POPS

More Than 200 Students Attend—Three Special Features Presented

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Music

Strange, New Beethoven At Symphony Hall

The 'Battle Symphony' That Filled His Pockets, Weber-Sanroma

May 23 Land

PLAYHOUSES or no playhouses, it is the spring of The Pops. Not only do audiences fill Symphony Hall on special and novel occasions, like the two evenings that recalled "The Gay Nineties." They are scarcely smaller when all things run ordinary course. A Friday or a Tuesday, for example, and every seat is taken—for no discoverable reason except the renewed vogue of the concerts. An announced program has some distinctive quality and beyond recollection floor and balconies are sold in advance. The fortnightly concerts on Sunday evenings reflect this public favor. Two weeks ago there was not an empty place. Yesterday the balconies were as frequented, if on the floor there were a few rows of vacant tables. For the elder public, Chaikovsky's Fourth Symphony, which filled half the program, does not leap to memory like the Fifth or "The Pathetic." For the younger, Weber's "Concert-Piece" is no substitute for Mr. Gershwin's "Rhapsody in Blue," though in both Mr. Sanromá plays the piano-part.

Last winter at a concert of the MacDowell Club Mr. Fiedler disinterred Beethoven's "Battle Symphony." So far as records went, it had not been heard in Boston for eighty-five years. Last evening with a larger and better orchestra he exhibited the relic at The Pops. Now the "Battle Symphony" is not a piece to which the biographers and the commentators point with pride, though Beethoven himself seems to have liked it well enough—when he remembered the money with which it had filled his pockets. In June of 1813 at Vittoria in Spain, Wellington beat off the French; so turned the tide in the Peninsula against Napoleon. The Coalition, then at war with him, were as elated as the Allied and Associated Powers were to be a century later when the French repulsed the Germans at Verdun. In December Beethoven was ready with "Wellington's Victory, or the Battle of Vittoria."

In those days eminent hands condescended to occasional pieces oftener than they do now; while the long Napoleonic wars had made battle-pictures a fashion. (If you liked, you could hear "The Battle of Jena" arranged for two flutes!) The "Battle Symphony" was produced at a concert that also included the new Seventh; but that master-work was nearly overlooked in the furore over the other. Four days later the concert was repeated "by general desire." There were more performances of the "Battle Symphony" in January and February; again in the autumn of 1814, before emperors, kings and princes assembled in Vienna to decide the fate of Napoleon at Elba. For once in a way Beethoven was popular composer; while he made so much money that he abandoned a projected visit to London to mend his fortunes.

Program-music could hardly be simpler, barer, more objective than this "Battle of Vittoria." The German "primitives," a century or two before, were hardly less external and realistic in their "representations" though they had far less musical resource with which to make them. At stage-left a drum is beaten. Off-stage trumpets sound. The orchestra gradually looses a tune—"Rule, Britannia!" Evidently the sturdy English troops are advancing. . . . At stage-right another drum is beaten. Off-stage the same trumpets call. Now the orchestra unfolds another tune—"Malbrouck s'en va-t-en guerre." (It is not Beethoven's fault that it is almost identical with the American "We Won't Go Home till Morning.") Evidently the quicker-paced French soldiery is taking the field. The contending tunes "mix it up" orchestrally; after a brief engagement "Malbrouck" emerges in disorder and tattered. Beyond a doubt, it was Wellington's Victory."

After pause, celebration. Fanfares and other festal sonorities. Rhythms, progressions and ingenious procedures that 120 years ago betokened popular rejoicing and still betoken them. Finally "God Save the King," treated fugally and whipped by the over-bearing Beethoven into a relatively fast pace, much at odds with that decorous hymn. All of which Mr. Fiedler and the orchestra faithfully and truly "rendered"; all of which a discovering audience heartily applauded. Once more, 119 years later and 4000 miles from Vienna, Beethoven's "Battle Symphony" was money-getter and "popular success." Those were, and are, its reasons for being. Even Chaikovsky's "1812" is a better job.

The modernists fancy Weber and Mendelssohn. The other romantic composers of the nineteenth century, even the great Richard himself, may go hang. When they hear a Symphony or an Overture of Mendelssohn, they clap hands and write laudatory paragraphs. If they happen to be pianists, they add Weber's "Concert-Piece" to their repertory, as Mr. Sanromá did Sunday evening. Yet Weber sketched for it a most romantic and rhetorical program—all about a mediæval châtelaine who pined for her lord absent on Crusade, who saw him in vision wounded, forsaken, dying; then, of a sudden flinging off her trance, beheld the Knight returning, his retinue flashing, his vassals acclaiming. "Love is triumphant! Happiness without end!"

As romantic stuff, the "Concert-Piece" easily keeps company with the three operatic overtures. The transitions sting the Weberian flourish tops off the bravura measures. To this day the glow has little faded; the warmth little cooled. In an unromantic time it is still "effective" piano-music. For this reason or merely because they like it (which is reason enough) the young modernists play it but usually too dryly, like Mr. Borovsky, two years ago at Cambridge. Mr. Sanromá escaped that fault; was melancholy, but not soft and sleazy, with the measures of the longing châtelaine; then struck sparks as he swung into the elation and the bravura, flung them off with the glow and flourish by which they live. At need he played with sweep and glitter, with finesse and feeling, in full rounded performance. In ornate kind he has done nothing so well since he played the piano-part a year ago in Lambert's "The Rio Grande." Scanty as are the rehearsals for a new number at The Pops, Mr. Fiedler and the orchestra were responsive and in the vein.

To conclude the Bolero of Ravel. After all these repetitions, it can still make impression upon ears that have heard, maybe, half of them. If the purists will have it so, a virtuoso's trick of orchestral manipulation. Yet quite as probably a tour de force of imaginative and intensifying repetition. H. T. P.

Amusements

KEITH'S
2nd Week
JOHN
BARRYMORE
in RKO-Radio's
'State's Attorney'
with
Helen Twelvetrees

RKO

KEITH BOSTON
RKO Vaud. with
Violet Carlson
EDDIE GARR
Bellitt & Lamb
Other RKO Stars
On Screen
"NO GREATER LOVE"

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d old world no time has yet refused ar itself in music. Often enough it found the process stimulating.

of which digressions are to wander a concert designed to speed the rting Holst and to bear witness more to the friendly tie, grown er of late, between the University Symphony Hall. At the end of the th Mr. Holst returns to London, ing with him the good memory of k well done, the good will of all n he encountered. A composer of has taught the higher arts of mu- composition, and his students have the gainers. In Symphony Hall in Sanders Theater he has reminded nces out of his own many-sided vement that English music in this nt may not be waived aside. In public relations the fine quality of nan has shone through the erudite accomplished musician. His own sty would deny his stay as an event ur musical vineyards. Others are d to speak or write it for him. e more the general and particular nt to see Mr. Holst mounting the to lead the strings of the orchestra gh the freshness of matter and that blends with scholarship and into the pleasure of the "St. Paul's ." Or to follow him guiding the Club through the fine-spun choral ("Before Sleep") that he wrote in te to it and Dr. Davison, or through bolder outlined and firmer-textured c that sets Mr. Howe's "The Shores rvard." Certain pages of Holst's c—the story goes—stirred the poet is verse-making, whereupon the s re-stirred the composer. . . . een whiles the Glee Club and Dr. on in familiar numbers and familiar y that ranged from the Elizabethan y and folk-song to Sullivan of "The o." An evening (it was easy to) of the younger men all the way he fifties of Mr. Holst through the s of Mr. Gershwin to the twenties lapped "Gently, Johnny, my Jingand "Soviet Iron Foundry" because elt that each was good in kind.

H. T. P.

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usic in The Land

t The Pops

May 23

OM Mr. Fiedler, conductor of The Pops, comes the following program or "Lovers' Night," announced for ay of next week at those concerts:

Procession from the Opera, "The n Cockerel" .... Rimsky-Korsakov
e to the Opera, "The Bartered " .... Smetana
of Love .... Liszt-Herbert
a from the Opera, "Aida" .... Verdi
and "Love-Death" from the "Tristan and Isolde" .... Wagner
and the Beast from the Suite, er Goose" .... Ravel
-Fantasia, "Romeo and Juliet" Chaikovsky
n from the Operetta, "Sweet-s" .... Herbert
Tango, "Jealousy" .... Gade

At The Pops Tonight

Harvard Program

March, "Cruiser Harvard" ...... Strube
Overture to the Opera, "Oberon" . Weber
Music of Machines .... Mossolov
Choral Numbers:
  A Dirge for Two Veterans ...... Holst
  Fire, Fire, My Heart .... Morley
  Before Sleep .... Holst
  The Shores of Harvard .... Holst
St. Paul's Suite for Strings ...... Holst
Rhapsody in Blue for Piano and Orchestra .... Gershwin
Choral Numbers:
  Gently, Johnny, My Jingalo . Folk-Song
  The Foggy Dew .... Folk-Song
  Choruses from "The Mikado" . Sullivan
Waltz, "Du und Du," from the Operetta, "The Bat" ...... J. Strauss
Prayer of Thanksgiving .... Kremser
Introduction to Act III of the Opera, "Lohengrin" .... Wagner
Fair Harvard

Conductor: A. Fiedler
Assisting: The Harvard Glee Club
Pianist: J. M. Sanromá

Post

POPULAR PRICED "POPS"

The news from Symphony Hall that the admission price to the "Pops" this summer will be reduced to the old-time quarter of a dollar is in line with reductions in the tariffs of many other good things. For years and years, beginning in old Music Hall, it cost but 25 cents to get into the place of jollity, good cheer and appropriately gay and well-played music. Now there is to be a return to originals, in point of certain charges, at least, and we shall see how it works.

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Harvard Night at The Pops

THE SECOND Sunday Pop concert tonight will open the fourth week of the season at Symphony Hall.

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"Wellington's Victory," or "The Battle of Vittoria" .... Beethoven
Concert Piece in F Minor for Pianoforte and Orchestra, Op. 79 .... Weber
(Soloist, Jesus Maria Sanroma)
"Bolero" .... Ravel
Symphony No. 4 in F Minor, Op. 36 Tchaikovsky

MONDAY

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Soviet Iron Foundry .... Mossolov
Songs by the Harvard Glee Club:
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Prayer of Thanksgiving (Old Dutch Hymn) .... Arranged by Kremser
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Coronation March from "The Prophet," Meyerbeer
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Kammenei Ostrow .... Rubinstein
"Carmen," Fantasia .... Bizet
Finale from the Violin Concerto, Op. 64 .... Mendelssohn
(The solo part to be played by sixteen first violins)
Kol Nidrei .... Bruch
('Cello Solo, Jacobus Langendoen)
Marche Slave .... Tchaikovsky
"The Skaters," Waltz ...... Waldteufel
Volga Bargemen's Song, Arr. by Jacchia
Strike Up the Band" .... Gershwin

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Overture to "Poet and Peasant" ... Suppe
Liebestraum .... Liszt-Herbert
"Il Trovatore," Fantasia .... Verdi
"Finlandia," Symphonic Poem . Sibelius
"By the Beautiful Blue Danube," Waltz Strauss
Second Hungarian Rhapsody ...... Liszt
"Mlle. Modiste," Selection ..... Herbert
Invitation to the Dance .... Weber-Berlioz
"Stars and Stripes Forever" ..... Sousa

Concert-Chronicle

From the Pops

May 27

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SUN
Hanover, Pa
(3)
MAY 26 1932

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THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE
MAY 28 1932

Group of Business Women to Attend Pop Concert.

Thursday, June 2, will be Business and Professional Women's Club night at the Boston Symphony pop concert, and there will be delegations from all over eastern Massachusetts. The audience is expected to be a large one and a special programme is being arranged by the conductor, Arthur Fiedler.

Miss Marion Ellis has charge of the Brockton party, which will include Misses A. Gertrude Adams, Elizabeth Brown, Lenore Browne, Ethel Clement, Ada Crocker, Celina Dudley, Marion Ellis, Edith Hammond, Lillian Hooper, Clara Howard, Hazel Lindsay, Alice Maddox, Helen Megathlin, Annie White and Dr. Isabel Miles.

INFORMATION OBSCURED

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CAMBRIDGE
—WILLIAMS—BROWN—EXETER—
DWAY, NEW YORK CITY

Whelan May Quit Coaching Berth at Lynn English

Report Has Him Taking Berth as Assistant College Coach in Fall

By LeRoy Atkinson

The city of Lynn has heard a distressing rumor. It is being whispered about the North Shore metropolis that Thomas Joseph Whelan is due to conclude a six-year career of coaching at Lynn English High School. The apparently well-founded stories indicate that the popular North Shore mentor is seriously considering an offer to join the football staff of a large New England college as an assistant and that, if all goes well for him during the summer time, Lynn English High will need a new athletic director when the doors open in September.

T. J. Whelan himself refuses to deny or confirm the rumors, but it has been common knowledge for some time that he has seriously pondered the advisability of remaining at Lynn English in his present capacity. His secret ambition is to win a master's degree as a stepping stone to qualify for a headmastership in a high school, and his graduate studies at Boston College are almost concluded.

Whelan's departure from Lynn English depends upon the successful culmination of negotiations between himself and the authorities of the college beckoning him, it is said, and if he leaves the North Shore high school he will step out just as the last of the great athletes who carried English High to considerable fame and glory pass beyond the schoolboy era. Should Whelan remain at English, his troubles will begin in September. The material for the football team will be new and, according to North Shore fans, not the rugged type the school has been drawing in past years.

Dividing the City

With the opening of the Lynn schools for the 1932-33 term a strict division of the city will be enforced by the school committee, and most of the pupils who will attend the new English High building will come from the better sections of the city where, as Whelan once remarked, "there are more tennis players than football players." The West Lynn residents, of the "Mickey Maguire type," will matriculate at Classical High. It probably will require more of a magic touch than even a Whelan hand to turn out championship football teams at English with the regularity that he has created such machines in the past six years.

In 1930 he turned out a State championship football team with Tony Geniawicz as a thunderbolt ball carrier who ran wild over the State to win the title in an avalanche of touchdowns. In 1927 the English team lost only to Waltham High, during the heyday of Nickey LeGrew and Sam Clayman. Two other years of Whelan football at Lynn English resulted in only two defeats each season. The turning point, when all but the seniors in Lynn were forced to go to the nearest high school, came last fall when Whelan's "quarterbackless eleven" lost six games, won three and tied one.

Whelan's experience in sports and coaching is vast. He captured a football team at Worcester Academy and then went to Dartmouth. In the middle of the football season he switched to Georgetown and later caught a forward pass that defeated Dartmouth. He played with the Chicago Cubs, professional baseball team and later with St. Paul and Indianapolis in the American Association. He coached a Washington State football team that defeated Southern California and turned

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he Farewells Of Gustav Holst

eave-Taking at Harvard Pop, The Persistent Gershwin, Also Machines

May 24 Trans

A PENTHOUSE on Riverside Drive in New York is home to George Gershwin. He condescends to Boston nly when his newest musical play is in reparation at one of the theaters or his test rhapsody impends at Symphony all. If he ever sat within a Pop Conert, he came unbeknownst, which is unkely. Yet this spring he is the comoser there above all other composers. lmost every evening his march from the rst scene in "Of Thee I Sing," brings ohn P. Wintergreen a step nearer the residency—usually two. Once a week average Mr. Fiedler, the orchestra and r. Sanromá play his "Rhapsody in ue," invariably to tumults of applause. A part of these plaudits is the pianist's rtion. Only the composer himself can tdo him in rhythm and resonance, in n and flair, not only for the piano-part t for the Rhapsody as a whole. Now d then Mr. Fiedler joins Mr. Sanromá. this symphonic jazz (as the big wigs ll it) he also excels. But when there five or six insatiable recalls, as there re last evening on the annual "Harrd Night," the lion's share is Mr. rshwin's. Sooner or later he should be re to receive it in person. Even a ershwin Night" would be no half-baked a—the two Rhapsodies; a very "grand" ection from "Of Thee I Sing"; so backrd ad libitum through his musical ys. "Do It Again," "Stairway to Para-" and "Fascinating Rhythm," as Mr. dler may some day remember, are still d tunes.

t is easy to take jazz too seriously as mark of music unmistakably Amerin; easy also to set Mr. Gershwin at st a rung too high on the ladder of erican composers. Yet the fact reins that the "Rhapsody in Blue" is six years old, alive, untarnished, our piece of symphonic jazz that has not l a-borning—or soon after those births. The fact also remains that well yel before an audience as representa- of a cross-section in an American munity as the nightly company at Pops, it wins spontaneous and hearty ponse. The American call of the apsody in Blue" is still irresistible to erican ears and American nerves. It be a bit early to toss jazz into the heap, or to patronize the Gershwin thought too much and worked too h—to his own detriment—over that nd Rhapsody. By a long shot the apsody in Blue" is not yet museum-e.

n this same "Harvard Night," Mr. ler also returned to the "Music of hines," the "Soviet Iron Foundry," "Steel-Sheet Piece," or whatever the ner chooses to call young Mr. Mossos reverberant ten minutes, By all the s of the game, let down from above, audience should have laughed dely, hissed resentfully, or turned with the contempt proper to supepersons disturbed. On the contrary in casual survey, it listened with inst and pleasure; applauded generally, kly and warmly. It seemed, further, ow what the composer was about—atch the rhythm of his turning s and falling hammers; to recognize n of foundries translated into a glori- rather than a merely imitative ; to hear the song of machinery and ntrolling man as well as to see six ing horn-players with the bells of instruments turned outward. In the when the liberals of music were ing the battle for Wagner or Strauss ebussy, it used to be said that the ces were usually better before an nce that listened with no prepossess, no unalterable notion of how music ht to" sound. Such an audience heard this "Music of Machines"; by discoverable sign took it for what . In the perverse courses of this grand old world no time has yet refused to hear itself in music. Often enough it has found the process stimulating.

All of which digressions are to wander from a concert designed to speed the departing Holst and to bear witness once more to the friendly tie, grown closer of late, between the University and Symphony Hall. At the end of the month Mr. Holst returns to London, bearing with him the good memory of work well done, the good will of all whom he encountered. A composer of rank has taught the higher arts of musical composition, and his students have been the gainers. In Symphony Hall and in Sanders Theater he has reminded audiences out of his own many-sided achievement that English music in this present may not be waived aside. In less public relations the fine quality of the man has shone through the erudite and accomplished musician. His own modesty would deny his stay as an event in our musical vineyards. Others are bound to speak or write it for him.

The more the general and particular content to see Mr. Holst mounting the stage to lead the strings of the orchestra through the freshness of matter and mood that blends with scholarship and skill into the pleasure of the "St. Paul's Suite." Or to follow him guiding the Glee Club through the fine-spun choral piece ("Before Sleep") that he wrote in tribute to it and Dr. Davison, or through the bolder outlined and firmer-textured music that sets Mr. Howe's "The Shores of Harvard." Certain pages of Holst's music—the story goes—stirred the poet to his verse-making, whereupon the verses re-stirred the composer. . . . Between whiles the Glee Club and Dr. Davison in familiar numbers and familiar quality that ranged from the Elizabethan Morley and folk-song to Sullivan of "The Mikado." An evening (it was easy to believe) of the younger men all the way from the fifties of Mr. Holst through the thirties of Mr. Gershwin to the twenties that clapped "Gently, Johnny, my Jingalo" and "Soviet Iron Foundry" because they felt that each was good in kind.

H. T. P.

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ammenoi Ostrow ....Rubinstein
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inale from the Concerto for Violin in E minor ....Mendelssohn
(The Solo-Part Played by Sixteen First Violins)
l Nidrei ....Bruch
(Violoncello: J. Langendoen)
v March ....Chaikovsky
altz, "The Skaters"......Waldteufel
lga Bargemen's Song, "Ay Ouchem"
rch, "Strike Up the Band".Gershwin

Conductor: A. Fiedler

Second "Gay Nineties" Bill at Pops Tonight

There will be another "Gay Nineties" bill at the Pop concert in Symphony Hall tonight. It is expected that many patrons will come in costume, as they did last week. An extra feature tonight will be old-time news flashes shown by magic lantern. J. M. Sanroma will play a piano solo. The orchestral numbers follow:

Charge of the Hussars .... Spindler
Invitation to the Dance......Weber-Berliez
Hungarian Lustspiel ....Keler-Bela
Folksong variations ....Ochs
Waltz, "Jolly Fellows" ....Vollstedt
Selection ....Victor Herbert
"Rocked in the Cradle of the Deep" Knight
Tuba solo ....Paul Sidow
Old-time songs.

Music in The Land

Love at The Pops

FROM Mr. Fiedler, conductor of The Pops, comes the following program for "Lovers' Night," announced for Tuesday of next week at those concerts:

Bridal Procession from the Opera, 'The Golden Cockerel" ....Rimsky-Korsakov
Overture to the Opera, "The Bartered Bride" .... Smetana
Dream of Love........'........Liszt-Herbert
Fantasia from the Opera, "Aida"......Verdi
Prelude and "Love-Death" from the Opera, "Tristan and Isolde".........Wagner
Beauty and the Beast from the Suite, "Mother Goose" ....Ravel
Overture-Fantasia, "Romeo and Juliet" Chaikovsky
Selection from the Operetta, "Sweethearts" ....Herbert
Gypsy Tango, "Jealousy" ....Gade
Wedding March from the Incidental Music to "A Midsummer Night's Dream" Mendelssohn

Within the frame of a Pop program the conductor makes interesting and amusing choice. On the serious side rise such undying lovers—in spite of their recurring deaths in theaters and concert-halls— as Tristan and Isolde, Romeo and Juliet. Certainly also, Radames and Aida loved devotedly, romantically, to tragic extinction in the subterranean chamber of the priests. On the lighter side Mr. Fiedler invites us, first, to the loves of Marie and Hans, with a stepmother and a "matrimonial agent" intervening, from Smetana's peasant opera, "The Bartered Bride." Not that the overture gives much hint of their honest young distresses or of the comic interventions that would thwart them. But it is full of the good Bohemian tunes that may have soothed them. Second, in "Sweethearts" we shall hear the sentimental lovers of American operetta and musical plays. Obviously they could not be omitted. Think of the hours most Americans of adult age and playgoing habit have spent in the contemplation of them! It is a double pairing of romantic farce that Mendelssohn leads through the corridors of Theseus's palace in his march from "A Midsummer Night's Dream." For once, if memory permits, remember Hermia and Helena, Lysander and Demetrius, the other figures of Shakspeare's and Mendelssohn's young imaginations—not the sons and daughters of the haute bourgeoisie on view up the church-aisle.

Truthfully, and not altogether regrettably, Mr. Fiedler also finds room for lovers cynically viewed. King Dodon in "The Golden Cockerel" was a fond and foolish old man. His "goings-on" in and around the tent of the florid Queen of Shemakha would not edify a Watch and Ward Society. It is to be feared that she put it over on him. Reasonably his people viewed his "Bridal Procession" with leers. Yet there it is to begin a program on "Lovers' Night." . . . As for "Beauty and the Beast," here are the very words with which Ravel tags his music:

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, dear Beast, you shall not die; you shall live to be my husband!" . . .

Finally Mr. Fiedler admits a gypsy tango, "Jealousy"—his lovers' cycle rounded. . . . Everything but fleshfulness. No doubt the conductor believed Delilah's tune or Thaïs's meditation—both Paris-made—below the occasion.

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MAY 26 1932

On The Air

The Boston Pop Concerts, which annually invest sedate Symphony Hall in Boston with the atmosphere of a Bavarian music festival, will find outlet again this season to the nation's music lovers through radio. Beginning next Wednesday evening, a series of five concerts will be broadcast from 9 to 9.45 p. m., E. S. T., over an NBC-WEAF network. Station WEEI will originate the programs.

The Pops Orchestra, composed of 85 musicians of the Boston Symphony, will play under the direction of Arthur Fiedler. A native-born conductor, Fiedler in his third season finds his popularity still ascendant. He reflects in every concert his own ardent musical feeling and enthusiasm.

The Pops series will be announced by Arthur F. Edes of WEEI, whose voice has been heard for many seasons in broadcasts of the Boston Symphony and Pops orchestras.

NBC engineers will make special arrangements to pick up the Pops from Boston's great musical center—Symphony Hall—and attempt to capture all of the sterling musicianship that has made the Pops Orchestra one of the notable cultural features of that city.

THIS CLIPPING FROM
HANOVER, PA.
SUN
MAY 26 1932

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THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE

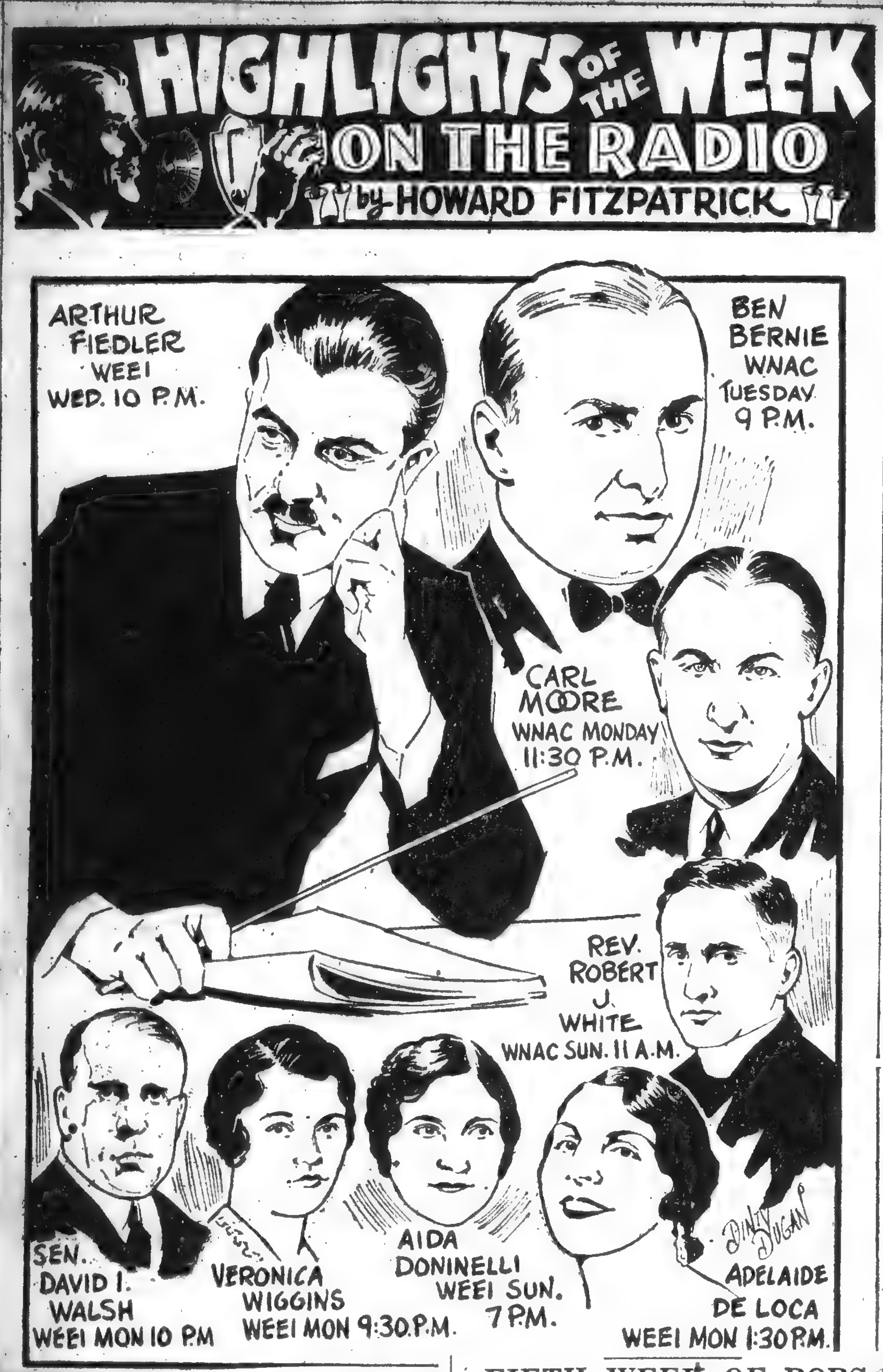
MAY 28 1932

Group of Business Women to Attend Pop Concert.

Thursday, June 2, will be Business and Professional Women's Club night at the Boston Symphony pop concert, and there will be delegations from all over eastern Massachusetts. The audience is expected to be a large one and a special programme is being arranged by the conductor, Arthur Fiedler.

Miss Marion Ellis has charge of the Brockton party, which will include Misses A. Gertrude Adams, Elizabeth Brown, Lenore Browne, Ethel Clement, Ada Crocker, Celina Dudley, Marion Ellis, Edith Hammond, Lillian Hooper, Clara Howard, Hazel Lindsay, Alice Maddox, Helen Megathlin, Annie White and Dr. Isabel Miles.

POST, MAY 29, 1932


HIGHLIGHTS OF THE WEEK ON THE RADIO
by HOWARD FITZPATRICK
ARTHUR FIEDLER WEEI WED. 10 P.M.
BEN BERNIE WNAC TUESDAY 9 P.M.
CARL MOORE WNAC MONDAY 11:30 P.M.
REV. ROBERT J. WHITE WNAC SUN. 11 A.M.
SEN. DAVID I. WALSH WEEI MON 10 P.M
VERONICA WIGGINS WEEI MON 9:30 P.M.
AIDA DONINELLI WEEI SUN. 7 P.M.
ADELAIDE DE LOCA WEEI MON 1:30 P.M.
DINTY DUGAN

MUSIC

May 29

Globe

Love Music to Feature Tuesday "Pop" Concert

A program of music inspired by or concerning that greatest of all states and emotions, Love, will be played at the "Pop" concert in Symphony Hall Tuesday evening. Since that day is the last of the present month, this romantic music will serve as a fitting salute to the coming month of brides and roses.

Inasmuch as the program runs the gamut from Aida's great love and Isolde's immortal passion to Gounod's treatment of Romeo and Juliet, and the rustic marital mixups of "The Bartered Bride," it will be seen that music written about love covers a wide range of styles and subjects.

New England Conservatory Night on Wednesday and Technology Night on Saturday will be open to the public.

The third Sunday concert on June 5 will bring a performance of Haydn's "Farewell" symphony, the first, it is said, to be given in Symphony Hall.

The programs for the week follow:

Monday, May 30—Triumphal March from "Aida," Verdi; Overture to "Orpheus," Offenbach; "The Flight of the Bumble Bee," Scherzo, Rimsky-Korsakov; "Cavalleria Rusticana," Fantasia, Mascagni; "Egyptian Ballet," Luigini; "Ave Marie," Bach-Gounod; "Overture Solennelle, 1812," Tchaikovsky; Victor Herbert Favorites, arranged by Sanford; "Whispering of the Flowers," Bion; "American Patrol," Meacham.

Tuesday, May 31—"Liebesfreud," Kreisler; "The Bartered Bride," Overture, Smetana; "Dream of Love," Liszt-Herbert; "Aida," Fantasia, Verdi; "Tristan and Isolde," Prelude and Love-Death, Wagner; "Beauty and the Beast," from the Suite "Mother Goose," Ravel; "Romeo and Juliet," Overture Fantasia, Tchaikovsky; "Sweethearts," Selection, Herbert; "Jealousy," Gypsy Tango, Gade; Wedding March, "A Mid-Summer Night's Dream," Mendelssohn.

Wednesday, June 1—March, "Queen of Sheba," Gounod; "Danse Macabre," Symphonic poem, Saint-Saens; Suite from "Carmen," Biset; "Facade," Walton; Piano Concerto No. 1, in F sharp minor, First Movement (soloist, Lucille Monaghan), Rachmaninoff; "California," Tone Poem, Converse; Overture to "Oberon," Weber; "Masquerade" (an American Rhapsody), McKinley; "By the Beautiful Blue Danube," waltz, Strauss; "Ride of the Valkyries," Wagner.

Thursday, June 2—"Pomp and Circumstance," Elgar; Overture to "William Tell," Rossini; Prayer of Thanksgiving (Old Dutch Hymn), arr by Kremser; "Vienna Blood," waltz, Strauss; "Classical" Symphony, Prokofieff; Prelude to "The Afternoon of a Faun," Debussy, Concerto for Two Pianos and Orchestra in E-flat (soloists, Renee Longy Miquelle, Jesus Maria Sanroma), Mozart; "The Band Wagon," Selection, Schwartz; "Mignon," Entr'acte, Thomas; "Entrance of the Guests Into the Wartburg," "Tannhauser," Wagner.

Friday, June 3. "Entrance of the Boyards," Halvorsen; overture to "The Flying Dutchman," Wagner; Minuet, Boccherini; "The Mikado," selection, Sullivan; "On a Transatlantic Liner," Cella; Ave Maria (solo, violin, harp, organ and strings), Schubert-Wilhelm; "Bolero," Ravel; "Of Thee I Sing," selection, Gershwin; "Love's Dream After the Ball," Czibulka; "National Emblem," march, Bagley.

Saturday, June 4. Hungarian march, "Rakoczy," Berlioz; overture to "Le Roi d'Ys," Lalo; Pavane, Ravel; bacchanale from "Samson and Delilah," Saint-Saens; Fifth Symphony in E minor, second movement, Tchaikovsky; overture to "Tannhauser," Wagner; "Rhapsody in Blue" (piano solo: Jesus Maria Sanroma), Gershwin; "New Moon," selection, Romberg; "Tales from the Vienna Woods," waltz, Strauss; march, "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Sunday, June 5. Prelude to "Die Meistersinger von Nurnberg," Wagner; Suite Corelli; "Farewell" symphony, Haydn; "The Animals' Carnival, Grand Zoological Fantasia, Saint-Saens; "Pines of Rome," Respighi.

FIFTH WEEK OF POPS

Tomorrow evening, the Pop concerts at Symphony hall will open the fifth week of their 47th season with a special program comprised of Pop favorites. Tuesday evening, Arthur Fiedler will salute the dawning month of brides and roses with a program of love music, showing what a wealth of musical numbers have been inspired by this subject. New England Conservatory night on Wednesday and Technology night on Saturday, like all other nights, will be open to the public.

The program on Sunday, June 5, will bring the first performance in Symphony hall of Haydn's "Farewell" symphony, wherein the composer directed his musicians to blow out their candles one by one and leave the stage in the last movement, with the result that his patrons appreciated the admonitory joke and gave them all a vacation in Vienna.

The week's programs follow:

MONDAY EVENING, MAY 30

Triumphal March from "Aida"	Verdi
Overture to "Orpheus"	Offenbach
The Flight of the Bumble Bee, Scherzo	Rimsky-Korsakov
Cavalleria Rusticana, Fantasia	Mascagni
Egyptian Ballet	Luigini
Ave Maria	Bach-Gounod
Overture Solemnelle "1812"	Tchaikovsky
Victor Herbert Favorites	Arranged by Sanford
Whispering of the Flowers	Blon
American Patrol	Meacham

TUESDAY EVENING

Liebesfreud	Kreisler
The Bartered Bride, Overture	Smetana
Dream of Love	Liszt-Herbert
Aida, Fantasia	Verdi
Tristan and Isolde, Prelude and Love-Death	Wagner
Beauty and the Beast, from the suite "Mother Goose"	Ravel
Romeo and Juliet, Overture Fantasia	Tchaikovsky
Sweethearts, Selection	Herbert
Jealousy, Gypsy Tango	Gade
Wedding March, "A Midsummer Night's Dream"	Mendelssohn

WEDNESDAY EVENING

March, "Queen of Sheba"	Gounod
Danse Macabre, Symphonic Poem	Saint-Saens
Suite from "Carmen"	Bizet
Facade	Walton
Piano Concerto No. 1, in F sharp minor, First Movement	Rachmaninoff
Soloist—Lucille Monaghan	
"California," Tone Poem	Converse
Overture to "Oberon"	Weber
"Masquerade" (An American Rhapsody)	McKinley
By the Beautiful Blue Danube, Waltz	Strauss
Ride of the Valkyries	Wagner

THURSDAY EVENING

Pomp and Circumstance	Elgar
Overture to "William Tell"	Rossini
Prayer of Thanksgiving (Old Dutch Hymn)	Arranged by Kremser
Vienna Blood, Waltz	Strauss
Classical Symphony	Prokofieff
Prelude to "The Afternoon of a Faun"	Debussy
Concerto for Two Pianofortes and Orchestra, in E-flat	Mozart
Soloists: Renee Longy Miquelle, Jesus Maria Sanroma	
The Band Wagon, Selection	Schwartz
Mignon, Entr'acte	Thomas
Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner

FRIDAY EVENING

Entrance of the Boyards	Halvorsen
Overture to "The Flying Dutchman"	Wagner
Minuet	Boccherini
The Mikado, Selection	Sullivan
On a Trans-Atlantic Liner	Cella
Ave Maria (Solo violin, harp, organ and strings)	Schubert-Wilhelmj
Bolero	Ravel
"Of Thee I Sing," Selection	Gershwin
Love's Dream After the Ball	Czibulka
National Emblem, March	Bagley

SATURDAY EVENING

Hungarian March "Rakoczy"	Berlioz
Overture to "Le Roi d'Ys"	Lalo
Pavane	Ravel
Bacchanale from "Samson and Delilah"	Saint-Saens
Fifth Symphony in E minor, Second Movement	Tchaikovsky
Overture to "Tannhauser"	Wagner
Rhapsody in Blue	Gershwin
Piano solo—Jesus Maria Sanroma	
New Moon, Selection	Romberg
Tales from the Vienna Woods, Waltz	Strauss
March, "Wintergreen for President," from "Of Thee I Sing"	Gershwin

SUNDAY EVENING, JUNE 5

Prelude to "Die Meistersinger von Nurnberg"	Wagner
Suite	Corelli
"Farewell" Symphony	Haydn
"The Animals' Carnival," Grand Zoological Fantasia	Saint-Saens
"Pines of Rome"	Respighi

NEW 'MIKE' FOR POPS BROADCAST

Parabolic Reflectors Will Accentuate Music Quality

An inverse application of the principle of reflection utilized in the automobile headlamp will be made in technical and acoustical preparations for this season's broadcasts of the Boston Pop Concerts from Symphony Hall. This principle, which obtains both for sound as well as light, enables engineers, through the use of the parabolic microphone, to deliver a symphonic work with utmost fidelity of tone.

N. Y. ENGINEERS HERE

The opening Pops broadcast Wednesday evening at 10 to 10:45 p. m. over an NBC-WEAF network, including WEEI, will be made under the direction of W. R. Brown and Charles Grey, New York engineers, who are widely experienced in the broadcasting of symphonic and operatic concerts. They will arrive in Boston tomorrow under instructions from O. B. Hanson, manager of plant operation and engineering for the National Broadcasting Company, Inc.

The parabolic reflector microphone, two of which will be installed in front of the right and left side balconies in Symphony Hall, is one of many new developments of radio engineers. The new microphone has been widely used by NBC since it was perfected, especially for the broadcast of works in the larger forms. The parabolic mike was brought out when it was found that the ordinary condenser types were frequently unsatisfactory, failing to give proper balance or definition.

Unlike the ordinary microphone, the face of the new one is turned away from the artists participating in a broadcast, while facing the diaphram is a parabolic reflector. The reflector catches the sound waves, which reflect into the diaphram of the microphone, thus being focussed harmoniously on the small diaphram of the condenser mike.

Parabolic reflectors may be regulated to assimilate the sound waves within a certain radius, even as a focussed camera or an automobile light's rays cover a specific area. Noises originating outside the focussed area are thus discriminated against and undesirable reverberation also eliminated.

The new microphone, when placed correctly for the broadcasting of a programme, is approximately at a position a person would wish to assume in listening to the programme—rather than being crowded in amongst the instruments and thus closer to one instrument than any other.

The directional sound reflection principle was used in the World war to determine the approximate direction of enemy planes raiding at night. Of course devices then in use were not quality devices, but when the reflector directly faced any enemy plane the sound of the airplane motor was amplified and soldiers fired blindly at the air intruder after the direction was determined.

The installation of NBC microphones will remain in Symphony Hall throughout the Wednesday evening series during June. Engineers Brown and Grey will operate the pickup only for the first Pop concert. They will be succeeded for the four other broadcasts by Boston engineers in charge of Joseph E. Baudino, plant manager of the

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Pop Concerts for This Week

POST MAY 29

A new kind of Pop programme will be offered at Symphony Hall next Tuesday evening, when Arthur Fiedler and his orchestra of Symphony players perform a list of pieces inspired by the tender passion. On this programme of "love music" are to be found Kreisler's "Liebesfreud"; Smetana's Overture to his opera, "The Bartered Bride"; Victor Herbert's arrangement of Liszt's third "Love Dream"; a fantasia on "Aida"; the Prelude and "Love Death" from Wagner's "Tristan and Isolde"; the movement entitled "Beauty and the Beast" from Ravel's "Mother Goose" Suite; Tchaikovsky's "Romeo and Juliet" Overture; a selection from Herbert's "Sweethearts"; Gade's Tango, "Jealousy," and for appropriate conclusion the Wedding March from Mendelssohn's music to "A Midsummer Night's Dream."

* * * *

A cleverly made list is that, one that while sticking to its sentimental text avoids both monotony and over-sweetness. For the other nights of the week, Mr. Fiedler's programmes adhere more closely to the routine, though the concert of Wednesday, the annual New England Conservatory Night, includes compositions by two members of the faculty of that institution, Converse's "California" and McKinley's "Masquerade," while Lucille Monaghan, a post-graduate student, appears as soloist in the first movement of Rachmaninoff's Piano Concerto in F-sharp minor.

* * * *

The piano will be represented again on Thursday, when Renee Longy Miquelle and Jesus Maria Sanroma present Mozart's Concerto in E flat major for two pianos; and on Saturday Mr. Sanroma will repeat his oft-heard performance of Gershwin's "Rhapsody in Blue."

* * * *

The third Sunday concert befalls a week from today with Wagner's Prelude to "Die Meistersinger," a suite by Corelli, Haydn's "Farewell Symphony," never before heard in Symphony Hall; Saint-Saens' "Carnival of Animals," and Respighi's "Pines of Rome," on the programme.

* * * *

A former member of the Symphony Orchestra, Alfred Cella, at one time the second harpist, will be represented on Friday's programme by a composition that won favor in New York last season, "On a Trans-Atlantic Liner." Popular favorites from hands both high and humble make the balance of this programme as they do the bulk of all the others of the week

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HANS WIENER TROUPE GIVE DANCES AT POPS

Novel Program at Concert Wins Sustained Applause

The Pops management provided its patrons a rich treat at last night's concert in the way of four dance numbers, performed by Hans Wiener and his accomplished troupe, to music played by Conductor Arthur Fiedler's band.

After the first seven numbers of the regular program, and many generous extras, the stage was cleared and conductor and band took their position on a platform on the floor, in front of and a little lower than the stage.

The first number, Felber's "Slovakian Peasant Dance," was performed by Mr Wiener, Otto Ashermann, Elizabeth Halpern, Nina Dale, Marjorie Heenzen, Marth Isbell, Kay Pope, Dorothy Sammis and Dorothy Wood, all in colorful costume.

The lavish music and the grace of the dancers combined to make a delight for eye and ear. Then Mr Wiener and one of the girls danced in Schubert's "Ballet Grotesque," and this number, too, provoked the capacity audience to enthusiastic applause.

Mr Wiener gave a solo in Fucik's pantomimic "Circus" and was applauded for nearly two minutes. The entire ballet reappeared in Strauss' "Wine, Women and Song."

THEODOROWICZ POPS SOLOIST

When Handel's "Largo," Schubert's "Ave Maria," or another piece involving a violin solo, is played at the Pops there is always a special regard in the applause for the beautiful playing of Julius Theodorowicz; concertmaster of the Pops these many seasons. Familiar as his name and his playing must be to all Pops fans, probably few know of the background and career of this musician.

Julius Theodorowicz, who as second concertmaster in the winter season of the orchestra sits beside Richard Burgin, first came from Europe to join the personnel of the Boston Symphony Orchestra in 1898. He left the orchestra for several seasons in order to play second violin to Franz Kneisel in the Kneisel Quartet at the time when Kneisel himself left his post of concertmaster to devote himself to chamber music.

Mr. Theodorowicz is a native of Poland. Before coming to this country he had been known as soloist in many parts of Europe, notably in Vienna, where he served as concertmaster under Komzak and Ziehrer.

THRONGS DANCE AT POPS CONCERT

Symphony Hall Filled at Novelty Event

The novelty of dancing at a Pops concert brought a generous response from a capacity audience at Symphony Hall last night. The combination of the Pops concert orchestra, with Arthur Fiedler conducting, and a dancing group headed by Hans Wiener and Otto Ashermann produced a program that pleased every one despite its length.

The program of dance music was so rich in its beauty that again and again Fiedler was forced to give encores, in which he included dance music not on the regular program. The program included Polonaise from "Eugen Onegin," and the Nutcracker Suite by Tchaikovsky; The Ballet Suite by Rameau-Mottl; Valse Triste by Sibelius; Dance of the Hours from "La Gioconda" by Ponchielli; First Hungarian Dance by Brahms, and Bolero by Ravel; to which were added a Spanish Dance from La Vede Brave; Indian War Dance by Skilton; Jealous, a Gypsy tango, by Gade, and a Russian dance.

The combination dancing and musical program included a Slovakian peasant dance, by Felber; Ballet Grotesque (Moment Musical), by Schubert; Circus, by Fucik, and Wine, Woman and Song, by Strauss. The dancing group included Nina Dale, Elizabeth Halpern, Marjorie Heinzen, Marth Isbell, Kay Pope, Dorothy Sammis and Dorothy Wood. Tomorrow night the program will include Pops favorites.

THIS CLIPPING FROM
FORT DODGE, IA.
Messenger & Chronicle

MAY 31 1932

The first of the series of the annual Boston Pop concerts, presented by 85 musicians of the Boston Symphony orchestra under the direction of Arthur Fielder, will go on the air at 8 p. m. The program will be broadcast from the Boston Symphony hall through stations WEAF, New York; WEEI, Boston, and others.

Favored Airs at the Pops

THE POP CONCERTS at Symphony Hall will open the fifth week of their 47th season tomorrow evening.

On Tuesday, May 31, Arthur Fiedler will salute the dawning month of brides and roses with a program of love music, showing what a wealth of musical numbers both great and small have been inspired by this subject.

New England Conservatory Night on Wednesday, and Technology Night on Saturday, will, like all other nights, be open to the public.

The program on Sunday, June 5, will bring the first performances in Symphony Hall of Haydn's "Farewell" Symphony, wherein the composer directed his musicians to blow out their candles one by one and leave the stage in the last movement, with the result that his patrons appreciated the admonitory joke and gave them all a vacation in Vienna.

MONDAY

Triumphal March from "Aida"	Verdi
Overture to "Orpheus"	Offenbach
The Flight of the Bumble Bee, Scherzo	Rimsky-Korsakov
Cavalleria Rusticana, Fantasia,	Mascagni
Egyptian Ballet	Luigini
Ave Maria	Bach-Gounod
Overture Solennell "1812,"	Tchaikovsky
Victor Herbert Favorites,	Arranged by Sanford
Whispering of the Flowers	Blon
American Patrol	Meacham

TUESDAY

Liebesfreud	Kreisler
The Bartered Bride, Overture,	Smetana
Dream of Love	Liszt-Herbert
Aida, Fantasia	Verdi
Tristan and Isolde, Prelude and Love-Death	Wagner
Beauty and the Beast, from the Suite "Mother Goose"	Ravel
Romeo and Juliet, Overture Fantasia,	Tchaikovsky
Sweethearts, Selection	Herbert
Jealousy, Gypsy Tango	Gade
Wedding March, "A Midsummer Night's Dream"	Mendelssohn

WEDNESDAY

March, "Queen of Sheba"	Gounod
Danse Macabre, Symphonic Poem,	Saint-Saens
Suite from "Carmen"	Bizet
Facade	Walton
Piano Concerto No. 1, in F Sharp Minor, First Movement,	Rachmaninoff
Soloist, Lucille Monaghan.	
"California," Tone Poem	Converse
Overture to "Oberon"	Weber
"Masquerade" (An American Rhapsody)	McKinley
By the Beautiful Blue Danube, Waltz,	Strauss
Ride of the Valkyries	Wagner

JULIUS THEODOROWICZ, CONCERT MASTER AND SOLOIST OF THE POPS, PLAYING NIGHTLY AT SYMPHONY HALL

Post May 29

TRIUMPH FOR HANS WIENER

SUN. ~~Post~~

Brilliant Dancing at Pops Concert

BY GEORGE BRINTON BEAL

For the first time as a dancer, during his public career in Boston, Hans Wiener, dancing with the full accompaniment of the Pops orchestra under the spirited direction of Arthur Fiedler, in Symphony Hall last evening, rose to something very near greatness. His performance of "Circus" to the music of Fucik. was a bit of remarkable terpsichorean splendor. It brought a capacity audience of the Pops roaring to its feet.

Brilliant pantomime, just the right touch of mock magnificence, dancing after the style of Kreutbverg in his more humorous and less frequent moments, but with a zest and personality all his own, Wiener literally stopped his own show. The applause was continuous and uproarious over a space of considerable time.

Assisted by Otto Ashermann and a dance group of girls, other numbers last evening, filling the final section of the regular Pops concert, included a colorful and fast moving "Slovakian Peasant Dance" by Felber; an amusing "Ballet Grotesque" to Schubert's "Moment Musical," done with masks to good effect; and in closing, a delightfully staged version of "Wine, Women and Song," by Strauss.

The Dance

May 31 Mon

Hans Wiener at the Pops

A lively program of dance music, at the Pops on Saturday evening, was further enlivened by a dance recital making up the last section, given by Mr. Hans Wiener, Mr. Otto Ashermann and their accompanying dance group of young women.

Despite conflicting modern theories regarding the place of music in the dance, it cannot be denied that when an orchestra of the Boston Symphony's caliber provides the music, it is a distinct addition, and one that makes the sometimes tepid offerings of a piano in the background seem anæmic. Never before in the experience of this writer have Mr. Wiener and company been seen to such advantage. The music, under Mr. Fiedler's baton, stimulated the dancers as well as the audience to greater zest and enthusiasm. The wide spaces of the stage allowed room for greater freedom and fullness of expression.

Mr. Wiener chose out of his extensive repertory four eminently suitable numbers. The vivacious "Slovakian Peasant Dance" (music by Felber), in colorful costume, included Mr. Ashermann and members of the group. The "Ballet Grotesque" (to Schubert's Moment Musical), a popular Pops item, was a comic duet in amusing gargoylish masks. Mr. Wiener's solo number, "Circus" (Fučík), a witty interpretation of the mammoth entertainment in epitome, evoked rounds of laughter and applause. It is good to be able to report that Mr. Wiener abided by his artistic convictions and did not yield to the audience's insistent demand for a repetition, which could only have dulled the brilliant spontaneity of the first impression. A Strauss Waltz, "Wine, Women and Song," gracefully presented by the entire company, brought the program to an enchanting close.

A darker background would have set the dance patterns in higher relief and given emphasis to the lovely costuming, but it is possible that the pale green hangings used were thought to be more in keeping with the present gay décor of Symphony Hall. M. L.

SIXTH WEEK OF POPS

The last but one of the season's Sun-Pop Pop Concerts takes place this evening. On the programme, Mr. Fiedler has placed Wagner's Prelude to "The Mastersingers," a Suite by Corelli, Saint-Saens' "The Animals Carnival," Haydn's "Farewell" Symphony, and Resphighi's "The Pines of Rome."

• • • •

At the concert of tomorrow evening, Hans Wiener and his group of dancers will once more, and for the last time, assist the orchestra, dancing to music by Felber, Schubert Fucik and Strauss. For the rest, the programme embraces more music of the dance.

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On the programme of Tuesday evening is a former Pops' favorite, the march "Blue White," by Ernst Schmidt, erstwhile conductor of these concerts. Jacobus Langendoen, first 'cellist of the Pops orchestra, will play as a solo on this occasion the "Song to the Evening Star," from Wagner's "Tannhauser."

• • • •

Wednesday's concert brings another solo in the shape of Sullivan's "The Lost Chord," played by the first trumpeter Georges Mager. At this concert the 16 first violinists will repeat their performance of the Finale of Mendelssohn's "Violin Concerto."

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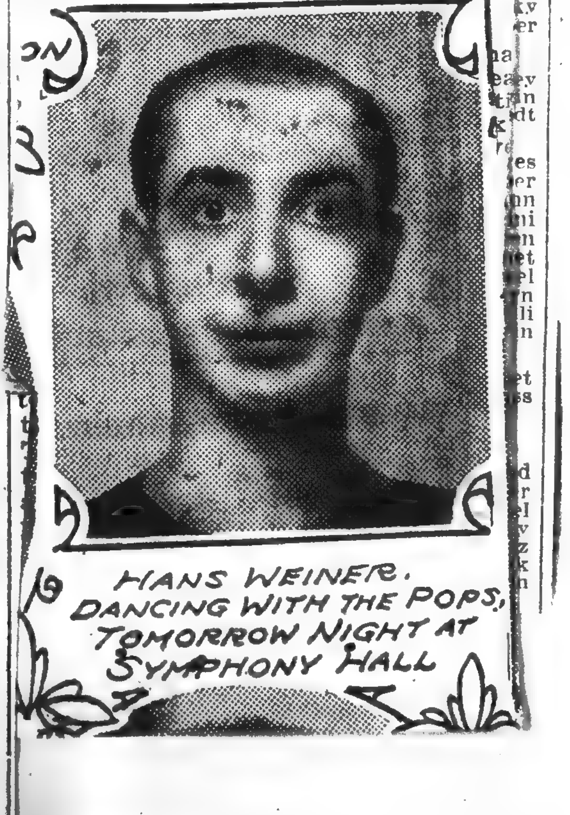
The annual Tufts Night takes place Thursday. The Glee Club of that college will sing, and the soloist of the evening will be Jesus Maria Sanroma, who will be heard in Weber's Concert Piece for piano and orchestra.

• • • •

The concerts of Friday and Saturday are without special features. The programme of each is an assembling of pieces new and old, light and semi-serious, all of them being of marked appeal. On Friday, Jerome Kern rubs elbows with Weber and Schumann. On Sunday Mr. Schwartz of "The Band Wagon" stands between Dvorak and Tchaikovsky.



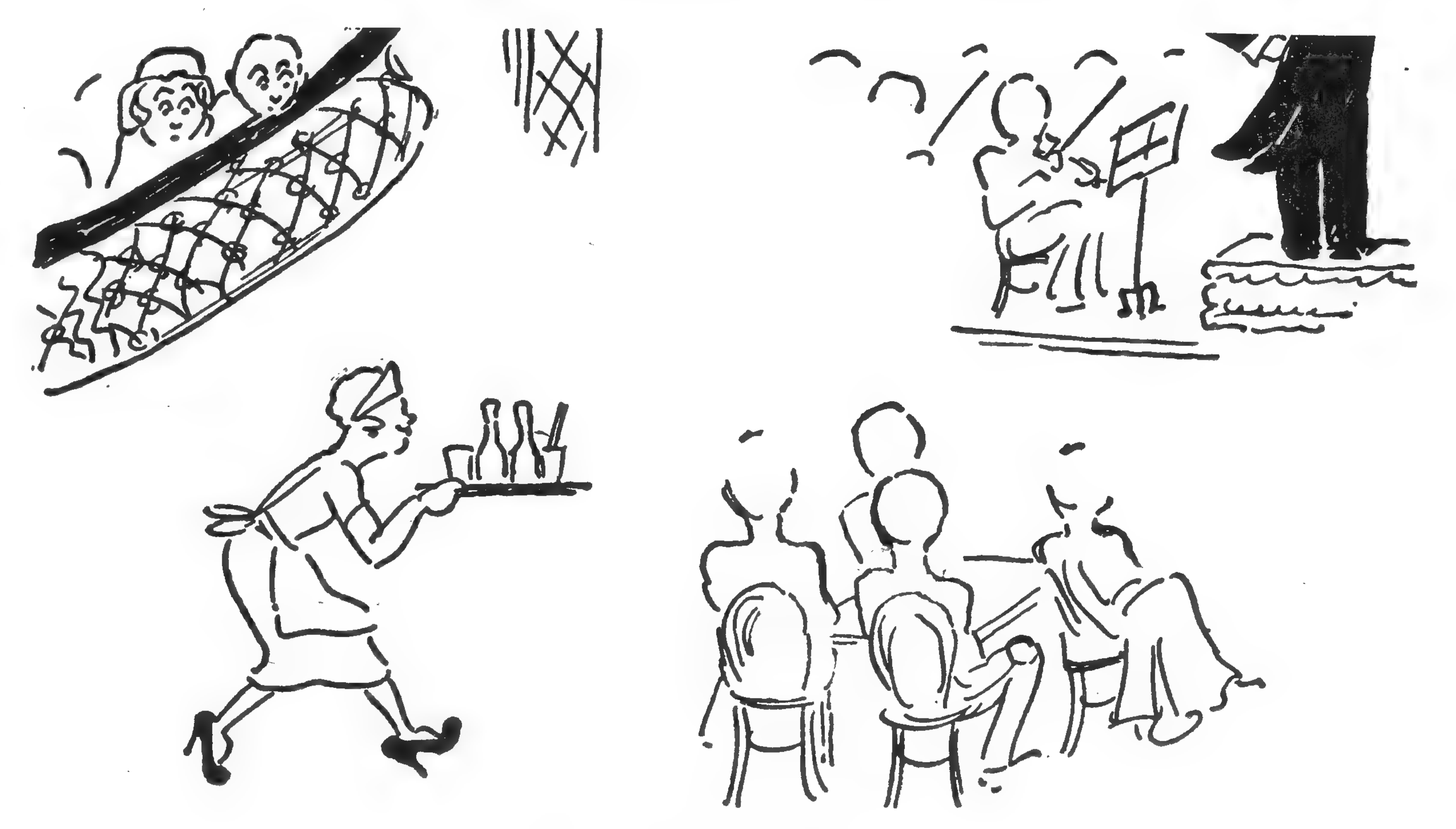
HANS WEINER. DANCING WITH THE POPS, TOMORROW NIGHT AT SYMPHONY HALL

Post June 5

June 1 | BOSTON EVENING TRANSCRIPT, WEDNESD

d Players --- Music and Musician

Program-Notes to The Pops



Marginal Sketches

Assembled on a Postcard by the Management

SIXTH WEEK OF POPS

Hans Wiener and his group of dancers, whose appearance with the Pops orchestra last week was one of the events of the Pops season at Symphony hall, will again dance to the accompaniment of the Pops orchestra tomorrow evening. This will be their last appearance this season. The week's concerts will open tonight with the last Sunday concert but one of the season. Arthur Fiedler and the Pops orchestra will be heard in the following programs in the course of the week:

SUNDAY EVENING, JUNE 5

Prelude to "Die Meistersinger von Nurnberg." Wagner
Suite .... Corelli
"Farewell" Symphony (B. & H. No. 87), Haydn
"The Animals' Carnival," Grand Zoological Fantasia .... Saint-Saens
Introduction and Royal March of the Lions, Cocks and Hens, Tortoises, The Elephant, Kangaroos, Personages with long ears, The Cuckoo in the depth of the forest, Pianists, The Swan, Finale.
Symphonic Poem, "Pines of Rome" .. Respighi

MONDAY EVENING

Polonaise .... Chopin
Three German Dances .... Mozart
Czardas, "Ghost of the Warrior" ... Grossman
"Polovetzkian Dances" from "Prince Igor," Borodin
Ballet Music from "Faust," "Walpurgis Night" .... Gounod
Two Hungarian Dances .... Brahms
"Bolero" .... Ravel
Hans Wiener, Otto Ashermann and Dance Group
Slovakian Peasant Dance .... Felber
"Ballet Grotesque" (Moment Musical), Schubert
"Circus" .... Fucik
"Wine, Woman, and Song," Waltz .... Strauss

TUESDAY EVENING

March, "Blue White" .... Schmidt
Overture to "Euryanthe" .... Weber
"Rosamunde," ballet .... Schubert
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"'S Kommt ein Vogel Geflogen": Variations on a German Folksong, in the styles of different masters .... Ochs
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Cortege of the Sardar .... Ippolitov-Ivanov
Overture to "The Marriage of Figaro," Mozart
Valse Triste .... Sibelius
Carillon from "L'Arlesienne" .... Bizet
"Siegfried": The Ascent of Siegfried to Brunnhilde's Rock .... Wagner
"The Lost Chord" .... Sullivan
Trumpet Solo: Georges Mager
"By the Beautiful Blue Danube," waltz. Strauss
Wedding March from "Le Coq d'Or."

Week-End Pops

Program for Saturday

Hungarian March, "Rákóczy" ... Berlioz
Overture to the Opera, "The King of Ys" .... Lalo
Pavane for a Dead Infanta .... Ravel
Bacchanal from the Opera, "Samson and Delilah" .... Saint-Saëns
Andante Cantabile from the Symphony in E-minor, No. 5 .... Chaikovsky
Overture to the Opera, "Tannhäuser" Wagner
Rhapsody in Blue for Piano and Orchestra .... Gershwin
Selection from the Musical Play, "The New Moon" .... Romberg
Waltz, "Tales from Vienna-Woods" J. Strauss
March, "Wintergreen for President" Gershwin

Conductor: A. Fiedler
Pianist: J. M. Sanromá

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Prelude to the Opera, "The Mastersingers" .... Wagner
Suite for Orchestra .... Corelli
Farewell Symphony .... Haydn
The Animals' Carnival .... Saint-Saëns
(Pianists: Messrs. Sanromá and Litwin)
Symphonic Poem, "Pines of Rome" Respighi

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Overture to "The Flying Dutchman" .. Wagner
Minuet .... Boccherini
"The Mikado," selection .... Sullivan
On a Transatlantic Liner .... Cella
Ave Maria .... Schubert-Wilhelmj
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Of Thee I Sing, selection .... Gershwin
Love's Dream After the Ball .... Czibulka
National Emblem, march .... Bagley

Around the Pops

"Lovers' Night"

Trans June 1

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In Prospect

Messrs. Wiener, Aschmann and thei ensemble will dance again at the conce of Monday next, June 6. . . . Th annual "Request Program" will be playe on Tuesday, June 14. Until Thursda June 9, choices of three pieces may b sent to Mr. Fiedler. H. T. P.

TRIUMPH FOR HANS WIENER

SUN. Post

Brilliant Dancing at Pops Concert

BY GEORGE BRINTON BEAL

For the first time as a dancer, during his public career in Boston, Hans Wiener, dancing with the full accompaniment of the Pops orchestra under the spirited direction of Arthur Fiedler, in Symphony Hall last evening, rose to something very near greatness. His performance of "Circus" to the music of Fucik, was a bit of remarkable terpsichorean splendor. It brought a capacity audience of the Pops roaring to its feet.

Brilliant pantomime, just the right touch of mock magnificence, dancing after the style of Kreutbverg in his more humorous and less frequent moments, but with a zest and personality all his own, Wiener literally stopped his own show. The applause was continuous and uproarious over a space of considerable time.

Assisted by Otto Ashermann and a dance group of girls, other numbers last evening, filling the final section of the regular Pops concert, included a colorful and fast moving "Slovakian Peasant Dance" by Felber; an amusing "Ballet Grotesque" to Schubert's "Moment Musical," done with masks to good effect; and in closing, a delightfully staged version of "Wine, Women and Song," by Strauss.

The Dance

Hans Wiener at the Pops

A lively program of dance music, at the Pops on Saturday evening, was further enlivened by a dance recital making up the last section, given by Mr. Hans Wiener, Mr. Otto Ashermann and their accompanying dance group of young women.

Despite conflicting modern theories regarding the place of music in the dance, it cannot be denied that when an orchestra of the Boston Symphony's caliber provides the music, it is a distinct addition, and one that makes the sometimes tepid offerings of a piano in the background seem anæmic. Never before in the experience of this writer have Mr. Wiener and company been seen to such advantage. The music, under Mr. Fiedler's baton, stimulated the dancers as well as the audience to greater zest and enthusiasm. The wide spaces of the stage allowed room for greater freedom and fullness of expression.

Mr. Wiener chose out of his extensive repertory four eminently suitable numbers. The vivacious "Slovakian Peasant Dance" (music by Felber), in colorful costume, included Mr. Ashermann and members of the group. The "Ballet Grotesque" (to Schubert's Moment Musical), a popular Pops item, was a comic duet in amusing gargoylish masks. Mr. Wiener's solo number, "Circus" (Fučík), a witty interpretation of the mammoth entertainment in epitome, evoked rounds of laughter and applause. It is good to be able to report that Mr. Wiener abided by his artistic convictions and did not yield to the audience's insistent demand for a repetition, which could only have dulled the brilliant spontaneity of the first impression. A Strauss Waltz, "Wine, Women and Song," gracefully presented by the entire company, brought the program to an enchanting close.

A darker background would have set the dance patterns in higher relief and given emphasis to the lovely costuming, but it is possible that the pale green hangings used were thought to be more in keeping with the present gay décor of Symphony Hall.

M. L.

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lege will sing, evening will be Jesus Maria Sanroma, who will be heard in Weber's Concert Piece for piano and orchestra.

* * * *

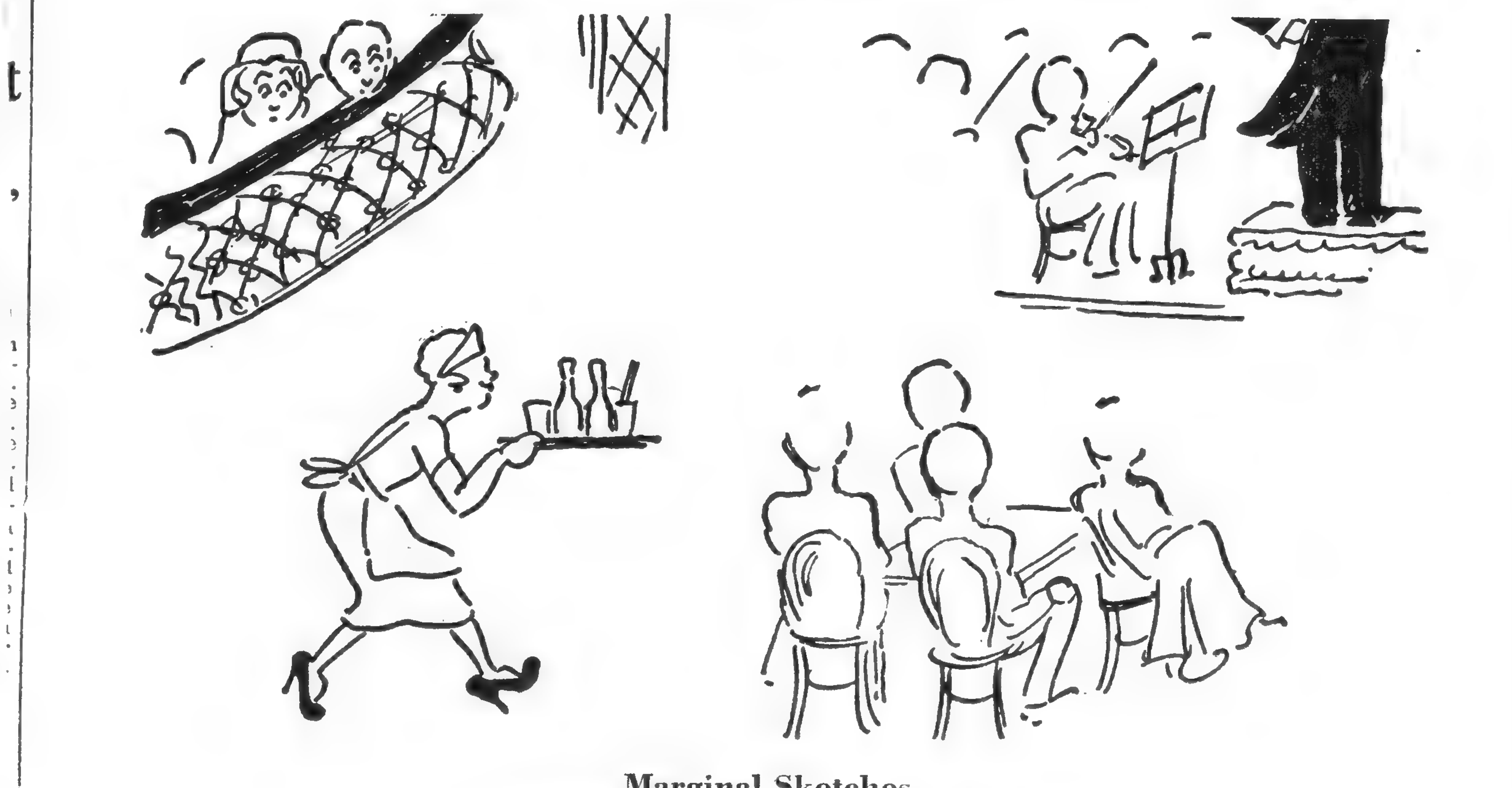
The concerts of Friday and Saturday are without special features. The pro-

Post June 5

June 1

d Players --- Music and Musicians

Program-Notes to The Pops



Marginal Sketches

Assembled on a Postcard by the Management

SIXTH WEEK OF POPS

Hans Wiener and his group of dancers, whose appearance with the Pops orchestra last week was one of the events of the Pops season at Symphony hall, will again dance to the accompaniment of the Pops orchestra tomorrow evening. This will be their last appearance this season. The week's concerts will open tonight with the last Sunday concert but one of the season. Arthur Fiedler and the Pops orchestra will be heard in the following programs in the course of the week:

SUNDAY EVENING, JUNE 5

Prelude to "Die Meistersinger von Nurnberg." ..... Wagner
Suite ..... Corelli
"Farewell" Symphony (B. & H. No. 37). ..... Haydn
"The Animals' Carnival," Grand Zoological Fantasia ..... Saint-Saens
Introduction and Royal March of the Lions, Cocks and Hens, Tortoises, The Elephant, Kangaroos, Personages with long ears, The Cuckoo in the depth of the forest, Pianists, The Swan, Finale.
Symphonic Poem, "Pines of Rome" ..... Respighi

MONDAY EVENING

Polonaise ..... Chopin
Three German Dances ..... Mozart
Czardas, "Ghost of the Warrior" ..... Grossman
"Polovetzkian Dances" from "Prince Igor." ..... Borodin
Ballet Music from "Faust," "Walpurgis Night" ..... Gounod
Two Hungarian Dances ..... Brahms
"Bolero" ..... Ravel
Hans Wiener, Otto Ashermann and Dance Group
Slovakian Peasant Dance ..... Felber
"Ballet Grotesque" (Moment Musical). ..... Schubert
"Circus" ..... Fucik
"Wine, Woman, and Song," Waltz ..... Strauss

TUESDAY EVENING

March, "Blue White" ..... Schmidt
Overture to "Euryanthe" ..... Weber
"Rosamunde," ballet ..... Schubert
"Tales from Johann Strauss" ..... Korngold
"'S Kommt ein Vogel Geflogen"; Variations on a German Folksong, in the styles of different masters ..... Ochs
"Tannhauser," Introduction and Song to the Evening Star ..... Wagner
'Cello Solo: Jacobus Langdendoen
"Bolero" ..... Ravel
"Show Boat," Selection ..... Kern
"Jealousy," Gypsy Tango ..... Gade
March, "Up the Street" ..... Morse

WEDNESDAY EVENING

Cortege of the Sardar ..... Ippolitov-Ivanov
Overture to "The Marriage of Figaro." ..... Mozart
Valse Triste ..... Sibelius
Carillon from "L'Arlesienne" ..... Bizet
"Siegfried": The Ascent of Siegfried to Brunnhilde's Rock ..... Wagner
"The Lost Chord" ..... Sullivan
Trumpet Solo: Georges Mager
"By the Beautiful Blue Danube," waltz. ..... Strauss
Wedding March from "Le Coq d'Or." ..... Rimsky-Korsakov
Finale of the Violin Concerto in E minor. ..... Mendelssohn
(The solo part to be played by 16 violins)
"Prayer of Thanksgiving," (Old Dutch Hymn) ..... Arranged by Kremser
Overture Solennelle, "1812" ..... Tchaikovsky

THURSDAY EVENING

"Tannhauser," Entrance of the Guests into the Wartburg ..... Wagner
Overture to "Orpheus" ..... Offenbach
Soviet Iron Foundry ..... Mossolov
Tufts College songs
Marche Slave ..... Tchaikovsky
Concert piece, for piano and orchestra ..... Weber
Soloist: Jesus Maria Sanroma
Tufts Glee Club, with orchestra
Overture, "Alma Mater" ..... Henry Hadley
"Of Thee I Sing," selection ..... Gershwin
"Jolly Fellows," waltz ..... Vollstedt

FRIDAY EVENING

March, "Second Connecticut" ..... Reeves
Overture to "Der Freischutz" ..... Weber
"Traumerei" ..... Schumann
"La Boheme," Fantasia ..... Puccini
"La Goyita" ..... Langendoen
"Meditation" from "Thais" ..... Massenet
"La Valse," Choregraphic Poem ..... Ravel
"The Cat and the Fiddle," selection ..... Kern
Serenade ..... Toselli
"Strike Up the Band" ..... Gershwin

SATURDAY EVENING

"Carmen," prelude ..... Bizet
Overture to "The Bat" ..... Strauss
"Sally in Our Alley," Old English song
(Arranged for strings by Frank Bridge)
"Faust," ballet music: "Walpurgis Night," ..... Gounod
"Espana," rhapsody ..... Chabrier
"Largo" ..... Handel
Caprice Italien ..... Tchaikovsky
"Band Wagon," selection ..... Schwartz
"Humoresque" ..... Dvorak
Cheyenne Indian War Dance ..... Skilton

Week-End Pops

Program for Saturday

Hungarian March, "Rákóczy" ..... Berlioz
Overture to the Opera, "Tho King of Ys" ..... Lalo
Pavane for a Dead Infanta ..... Ravel
Bacchanal from the Opera, "Samson and Delilah" ..... Saint-Saëns
Andante Cantabile from the Symphony in E-minor, No. 5 ..... Chaikovsky
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Rhapsody in Blue for Piano and Orchestra ..... Gershwin
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Waltz, "Tales from Vienna-Woods" ..... J. Strauss
March, "Wintergreen for President" ..... Gershwin

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Suite for Orchestra ..... Corelli
Farewell Symphony ..... Haydn
The Animals' Carnival ..... Saint-Saëns
(Pianists: Messrs. Sanromá and Litwin)
Symphonic Poem, "Pines of Rome" ..... Respighi

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"Lovers' Night"

Trans June 1

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H. T. P.

Herald June 5

COSTUMES OF THE "GAY NINETIES." Society ladies in the hats and dresses of their grandmothers' day which they wore at the "Pops" (second evening). Left to right: Muriel Perice, Helen Lewis, Korine Hartley, Elda Needham, Emily Day, and Beatrice Kelsey.

(Boston Herald)

Sixth Week of "Pops"

The sixth week of "Pop" concerts in Symphony Hall will begin this evening with the last Sunday concert but one of the season. The players retiring from the stage after their work in Haydn's "Farewell" Symphony will make place for the amusing recreations of the pianists and other creatures of the forest in Saint-Saens' "Carnival of the Animals." In conclusion Respighi's beautiful symphonic poem, "The Pines of Rome," will express sonorously the souls and the history of various flora in and about Rome.

Hans Wiener and his group of dancers, who appeared at the "Pops" last week, will again dance t accompaniment of the "Pops" orchestra tomorrow evening. This will be their last appearance this season.

The programs for the week are as follows:

Tonight.—Prelude to "Die Meistersinger von Nurnberg," Wagner; Suite, Corelli; "Farewell" Symphony (B. & H. No 37), Haydn; "The Animals' Carnival, Grand Zoological Fantasia," Saint-Saens; Symphonic Poem, "Pines of Rome," Respighi.

Globe

Monday, June 6—Polonaise, Chopin; three German dances, Mozart; Czardas, "Ghost of the Warrior," Grossman; "Polovetzkian Dances" from "Prince Igor," Borodin; ballet music from "Faust," "Walpurgis Night," Gounod; two Hungarian dances, Brahms; "Bolero," Hans Wiener, Otto Ashermann and dance group, Ravel; Slovakian peasant dance, Felber; "Ballet Grotesque" (moment musical), Schubert; "Circus," Fucik; "Wine, Woman and Song," waltz, Strauss.

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Symphonic Poem, "Pines of Rome." Respighi

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SYMPHONY HALL
Third Sunday "Pop" Concert

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Amer June 10

Alumnæ and Seniors to Share in Class Day Tomorrow

"Simmons Night" at Pops tonight begins the Simmons Commencement program which will be concluded Monday with the senior supper in the college refectory. Returning alumnae and students will share in the activities of Class Day tomorrow. A garden party in honor of the twenty-fifth reunion class will be held in the college yard in the early afternoon and at four the seniors will begin their last program as a class.

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Request Night at Pops

Amer 10

The ballots for Request Night at the Pops have been counted, the vote being the heaviest ever known at the concerts. All tickets having been taken for Request Night next Tuesday, even before the announcement of the program, it will be repeated on Thursday, June 16. The numbers are:

Bolero, Ravel. Ouverture Solennelle, "1812," Tchaikovsky. "Rhapsody in Blue," Gershwin, Soloist, Jesus Maria Sanroma. Largo, Handel. "By the Beautiful Blue Danube," Waltz, Strauss. "Jalousie," Gypsy Tango, Gade. Overture to "William Tell," Rossini. "Liebestraum," Liszt-Herbert. Valse Triste, Sibelius. "Peer Gynt" Suite, Grieg. Two Hearts in Three-Quarter Time, Stolz, "Wintergreen for President," from "Of Thee I Sing," Gershwin. "Pomp and Circumstance," Elgar. Country Gardens, Grainger.

Amer June 8

Mager Feature of Concert

A feature of the Pop concert in Symphony Hall tonight will be the appearance of Georges Mager in Sullivan's "Lost Chord," for trumpet solo with orchestral accompaniment. Mr. Mager is one of the Pops' produest assets, being first trumpet of the Boston Symphony Orchestra in the winter season as well as the Pops. This French musician is as versatile as he is talented. Indeed, his very first appearance in Boston was as a tenor soloist in the French army band with which he came to America in 1918.

—Purdy photo

George Mager

He was engaged at that time to join the Boston Symphony Orchestra, not a sa trumpeter, as even his present friends may suppose, but as a viola player. Having acquired high honors in the Paris Conservatory on both of these totally different instruments, he changed to the trumpet in a moment of need and developed to the high point of virtuosity which has long made him one of the finest among the Boston Symphony Orchestra's many star players.

June 10

Pops to Celebrate Bunker Hill Day

The Pops in Symphony hall will present a special program on Bunker Hill day, Friday, June 17, as a courtesy to the George Washington memorial campaign now being conducted in Massachusetts.

Early Colonial marches, popular in Washington's day; Victor Herbert's favorites, including the American Fantasy, and many Pops favorites will feature the program.

All interested in the completion of the George Washington memorial building should support the program. Seats will be reserved early as the Pops management anticipates another of its crowed houses, which have made the 1932 season outstanding.

POPS REQUEST PROGRAM

The ballots for Request Night at the Pops having been counted, the result is announced from Symphony hall. The vote has been the heaviest ever known at the Pop concerts. All tickets having already been taken for Request Night next Tuesday, June 14, even before the announcement of the program, it will be repeated two days later—on Thursday, June 16.

The numbers are listed (including encores) in their order of preference as determined by the vote of the Pops public. Ravel's "Bolero" obtained first place by a large margin, while the "1812" Overture outdistanced "The Rhapsody in Blue" by only a few votes.

Bolero ....Ravel
Ouverture Solennelle, "1812"..Tchaikovsky
"Rhapsody in Blue"..............Gershwin
Soloist: Jesus Maria Sanroma
Largo ....Handel
"By the Beautiful Blue Danube," waltz. Strauss
"Jalousie," Gypsy Tango ....Gade
Overture to "William Tell"........Rossini
"Liebestraum" ....Liszt-Herbert
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"Peer Gynt" Suite.......................Grieg
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Herald June 10

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June 10

ROTOGRAVURE SECTION

Herald June 5

COSTUMES OF THE "GAY NINETIES." Society ladies in the hats and dresses of their grandmothers' day which they wore at the "Pops" (second evening). Left to right: Muriel Perice, Helen Lewis, Korine Hartley, Elda Needham, Emily Day, and Beatrice Kelsey.

(Boston Herald)

Sixth Week of "Pops"

The sixth week of "Pop" concerts in Symphony Hall will begin this evening with the last Sunday concert but one of the season. The players retiring from the stage after their work in Haydn's "Farewell" Symphony will make place for the amusing recreations of the pianists and other creatures of the forest in Saint-Saens' "Carnival of the Animals." In conclusion Respighi's beautiful symphonic poem, "The Pines of Rome," will express sonorously the souls and the history of various flora in and about Rome.

Hans Wiener and his group of dancers, who appeared at the "Pops" last week, will again dance t accompaniment of the "Pops" orchestra tomorrow evening. This will be their last appearance this season.

The programs for the week are as follows:

Tonight.—Prelude to "Die Meistersinger von Nurnberg," Wagner; Suite, Corelli; "Farewell" Symphony (B. & H. No 37), Haydn; "The Animals' Carnival, Grand Zoological Fantasia," Saint-Saens; Symphonic Poem, "Pines of Rome," Respighi.

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Mager Feature of Concert

Amer Jun 8

A feature of the Pop concert in Symphony Hall tonight will be the appearance of Georges Mager in Sullivan's "Lost Chord," for trumpet solo with orchestral accompaniment. Mr. Mager is one of the Pops' produest assets, being first trumpet of the Boston Symphony Orchestra in the winter season as well as the Pops. This French musician is as versatile as he is talented. Indeed, his very first appearance in Boston was as a tenor soloist in the French army band with which he came to America in 1918.

—Purdy photo

George Mager

He was engaged at that time to join the Boston Symphony Orchestra, not a sa trumpeter, as even his present friends may suppose, but as a viola player. Having acquired high honors in the Paris Conservatory on both of these totally different instruments, he changed to the trumpet in a moment of need and developed to the high point of virtuosity which has long made him one of the finest among the Boston Symphony Orchestra's many star players.

Pops to Celebrate Bunker Hill Day

The Pops in Symphony hall will present a special program on Bunker Hill day, Friday, June 17, as a courtesy to the George Washington memorial campaign now being conducted in Massachusetts.

Early Colonial marches, popular in Washington's day; Victor Herbert's favorites,including the American Fantasy, and many Pops favorites will feature the program.

All interested in the completion of the George Washington memorial building should support the program. Seats will be reserved early as the Pops management anticipates another of its crowed houses, which have made the 1932 season outstanding.

POPS REQUEST PROGRAM

The ballots for Request Night at the Pops having been counted, the result is announced from Symphony hall. The vote has been the heaviest ever known at the Pop concerts. All tickets having already been taken for Request Night next Tuesday, June 14, even before the announcement of the program, it will be repeated two days later—on Thursday, June 16.

The numbers are listed (including encores) in their order of preference as determined by the vote of the Pops public. Ravel's "Bolero" obtained first place by a large margin, while the "1812" Overture outdistanced "The Rhapsody in Blue" by only a few votes.

Bolero .... Ravel
Ouverture Solennelle, "1812", Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Soloist: Jesus Maria Sanroma
Largo .... Handel
"By the Beautiful Blue Danube," waltz Strauss
"Jalousie," Gypsy Tango .... Gade
Overture to "William Tell" .... Rossini
"Liebestraum" .... Liszt-Herbert
Valse Triste .... Sibelius
"Peer Gynt" Suite .... Grieg
Two Hearts in ¾ Time .... Stolz
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger

Herald June 10

POPS REQUEST PROGRAM

The ballots for Request night at the Pops have been counted. The vote has been the heaviest ever known at the Pop concerts. All tickets having already been taken for Request night next Tues, June 14, even before the announcement of the program, it will be repeated two days later—on Thursday, June 16.

The numbers are here listed (including encores) in their order of preference as determined by the vote of the Pops public. Ravel's Bolero obtained first place by a large margin, while the "1812" Overture outdistanced The Rhapsody in Blue by only a few votes.

Bolero .... Ravel
Ouverture Solennelle, "1812" .... Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Soloist, Jesus Maria Sanroma
"Largo" .... Handel
"By the Beautiful Blue Danube," Waltz .... Strauss
"Jalousie," Gypsy Tango .... Gade
Overture to "William Tell" .... Liszt-Herbert
"Liebestraum" .... Sibelius
Valse Triste .... Grieg
"Peer Gynt" Suite .... Stolz
Two Hearts in ¾ Time .... "Of
"Wintergreen for President," from Thee I Sing" .... Gershwin
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger

Trans. Jun 11

Concerts Next Week

The Pops—In a manner of speaking, next week at The Pops is a broken week. Thus on Monday, the graduating classes from all the colleges of Boston University have taken the whole hall for the annual "night" preceding Commencement. Consequently there will be no room for the general public—the first Pop of the season with closed doors.

Tuesday will bring the annual "Request Program." For this concert again every table and every place above stairs are already taken. To meet this public demand, the "Request Program" will be repeated on Thursday. The significant new item is Ravel's "Bolero," which piece led all the others in the voting. With "Wintergreen's March" from "Of Thee I Sing," it has established itself this spring in general favor. Mr. Gershwin's "Rhapsody in Blue," with Mr. Sanromá as pianist, also stood high in the balloting. Otherwise the "Request Program" is the usual hodge-podge of long-standing preferences: Chaikovsky's "1812"; Handel's Largo; Strauss's "Blue Danube" Waltz; the Suite from Grieg's incidental music to "Peer Gynt"; among the encore pieces, Sibelius's "Valse Triste" and Grainger's "Country Gardens."

For Friday, June 17, Mr. Fiedler has assembled a "Holiday Program," with a side-glance at the Washington Bi-Centenary in an arrangement of marches from his time and in Hayden Wood's Southern Rhapsody, "Virginia." A novel number is Grainger's "Spoon River"—an "American Folk-Dance for Edgar Lee Masters, Poet of Pioneers." Dances from German's English operetta, "Nell Gwynn," also diversify the program.

Wednesday and Saturday are the only two routine evenings. On Wednesday Mr. Fiedler will bring back to the repertory the sensuous Viennese waltzes from Richard Strauss's "Rosenkavalier." Saturday two classics—Corelli's Suite for Strings and Beethoven's third "Leonora" Overture—have place . . . On Sunday, June 19, as already announced, Gershwin's Piano-Concerto will be played for the first time in Boston. For the first time also another pianist than the composer—Mr. Sanromá—will take the solo-part. Honegger's "Pacific 2-3-1"— the locomotive piece—and the waltz from Strauss's opera, "Intermezzo," are also on the program.

Haydn Music at the Pops

Amer Jun 11

The Pop concert at Symphony Hall next Sunday will feature Haydn's "Farewell" Symphony, wherein the composer directed his musicians to blow out their candles one by one and leave the stage in the last movement, with the result that his patrons appreciated the admonitory joke and gave them all a vacation in Vienna. The program will also include Wagner's Prelude to "Die Meistersinger von Nurnberg," a suite of Corelli, Saint-Saens' "Animals' Carnival" and Respighi's "Pines of Rome."

Globe Jun 12

Seventh Week of "Pops"

A program of requested music Tuesday evening will begin the seventh week of "Pop" concerts in Symphony Hall for the general public, the concert tomorrow evening having been taken over by Boston University.

The ballot for Request Night is the heaviest on record at the "Pops"; so clear were the favorite numbers, indeed, that the program will be repeated Thursday evening. Ravel's "Bolero" had almost twice as many votes as any other piece; Tchaikovsky's "1812" overture led Gershwin's "Rhapsody In Blue" by a close margin, with Handel's "Largo" not far behind.

Friday evening, in recognition of Bunker Hill Day, the program will include pieces of Colonial flavor, among them a suite of campaign marches of the American Revolution.

At the final Sunday concert, a week from tonight, Jesus Maria Sanroma will play the solo part in the first Boston performance of George Gershwin's Piano Concerto in F. The Waltz from Richard Strauss' opera "Intermezzo," will likewise have its first performance in this city.

Programs of the week follow:

Tuesday, June 14, Request Night, "Pomp and Circumstance," Elgar; "Peer Gynt" Suite, Grieg; "Liebestraum," Liszt-Herbert; Ouverture Solennelle, "1812," Tchaikovsky; Overture to "William Tell," Rossini; Largo, Handel; "Bolero," Ravel; "By the Beautiful Blue Danube," Waltz, Strauss; "Rhapsody in Blue" (soloist, Jesus Maria Sanroma), Gershwin; encores, "Jalousie," Gypsy Tango, Gade; "Valse Triste," Sibelius; "Two Hearts in ¾ Time," Stolz; "Country Gardens," Grainger; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Wednesday, June 15. "Marche Militaire," Schubert; Overture to Goethe's "Egmont," Beethoven; "Arabesques," Witek; "Hejre Kati," Scene de la Czardas, Hubay; "Rosenkavalier," Waltzes, R. Strauss; "Londonderry Air" (for violin solo, string orchestra and harp), arr. by Sir Hamilton Harty; First Hungarian Rhapsody, Liszt; "Sweethearts," Selection, Herbert; Praeludium, Jaernefelt; "Entrance of the Gladiators," Fucik.

Thursday, June 16—Request program repeated.

Friday, June 17 — "Washington Post," march, Sousa; "Light Cavalry," overture, Suppe; "Spoon River," American folk dance (for Edgar Lee Masters, poet of pioneers), Grainger; "Nell Gwyn," dance suite, German; marches from the days of George Washington, arranged by Adolf Schmid; "Virginia," a Southern rhapsody, Haydn Wood; "Ouverture Solennelle, 1812," Tchaikovsky; Victor Herbert Favorites, arranged by Sanford; "To a Wild Rose," MacDowell; "American Fantasy," Herbert.

Saturday, June 18. Aragonaise from "The Cid," Massenet; Suite (for string orchestra), Corelli; "Peer Gynt" Suite, Grieg; "Lohengrin," Introduction to Act III, Wagner; Overture to "Leonore" No. 3, Beethoven; "Sally in Our Alley," arranged for string orchestra by Frank Bridge; "Girls of Baden," waltz, Komzak; "Of Thee I Sing," selection, Gershwin; Intermezzo from "Pagliacci," Leoncavallo; "Only One Vienna," march, Schrammel.

Sunday, June 19. (Last Sunday Concert). Overture to "Oberon," Weber; Prelude and Love-Death, "Tristan and Isolde," Wagner; Waltz from the Opera "Intermezzo" (first performance in Boston), R. Strauss; "Pacific 2-3-1," Honegger; Concerto in F, for Pianoforte and Orchestra (first performance in Boston); soloist, Jesus Maria Sanroma, Gershwin; Ouverture Solennelle, "1812," Tchaikovsky.

Herald June 12

POPS BROADCASTS SATURDAY NIGHTS

Time Changed for Last Three Air Programs

Availing itself of a preferential broadcast period made available by the NBC, the Symphony hall management of the Boston Pop concerts has announced a change in schedule for the last three programs. The Pops, which have been heard on Wednesday evenings at 10 to 10:45 over an NBC network, will hereafter be broadcast on Saturday evenings at 9:15 to 10 over the same network.

The first program under the new schedule will be next Saturday evening, the series concluding with the broadcast on July 2. No further change will be made in the schedule, it was stated. The remaining programs will be under the conductorship of Arthur Fiedler, and will be announced, as in the past, by Arthur F. Edes of station WEEI.

While broadcasting of Pops is a comparatively recent innovation at Symphony hall, the concerts themselves date back to the summer of 1885 when the Boston Symphony orchestra was only four years old. The project of a supplementary series of concerts of popular character to suit the warmer season was then started. They were modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables installed, so that one might sip wine or beers, munch a sandwich or smoke, while listening to a Strauss waltz or a popular march.

The Pops' "Request Night"

Probably the people at Symphony hall really do count the ballots for the request program, but it must be pretty much of a formality, like the Republican convention's selection of its candidate. These numbers might just as well be printed on the program six months in advance: Handel's Largo (which, while now revered like a sacred hymn, originated as a casual song in an opera, "Xerxes"), Tchaikovsky's "1812" (the communists in the second balcony still cheer this despite its generous inclusion of the Russian imperial anthem), Elgar's "Pomp and Circumstance" (now as typically British as John Bull himself), Strauss's "Danube," and Rossini's "William Tell." Then, every season, a few ephemeral favorites arise. This year they are

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Ravel's Bolero (that musical stunt left over from Dr. Koussevitzky's repertoire), Gershwin's "Rhapsody in Blue" (still much better than his second), "Zwei Herzen in Drei-Viertel Takt" (a survivor of the 1931 Pops season and played, for some reason, by Mr. Fiedler with a distressingly elephantine swing), and Gershwin's "Wintergreen for President," the rowdy torchlight parade number with drunken echoes of "The Gang's All Here" and "A Hot Time in the Old Town" from "Of Thee I Sing." With all these solid troupers, old and young, one wonders how Percy Grainger's dainty "Country Gardens" happened to win a place on Tuesday night's list!

Post Jun 19

POPS NEARING END

But two weeks remain of the present season of Pop Concerts at Symphony Hall. Tonight brings the final Sunday evening concert with the local premiere of two interesting compositions: George Gershwin's Piano Concerto in F major, composed for Walter Damrosch and the New York Symphony Orchestra, and the waltz in a Bavarian tavern from Richard Strauss' opera "Intermezzo," which is based on an episode in the composer's married life. This "domestic comedy," as Strauss styles it, is as yet unknown in this country, though the first performance took place eight years ago. One of the several orchestral interludes has been heard at the Symphony Concerts. The soloist in Gershwin's Concerto will be Jesus Maria Sanroma.

* * * *

Other numbers on this evening's programme are Weber's overture to "Oberon," the Prelude and Love-Death from Wagner's "Tristan," Honegger's "Pacific 2-3-1," and Tchaikovsky's Overture "1812."

* * * *

The other concerts of the week will offer the usual assortment of operatic numbers, "grand" or otherwise, symphonic fragments, waltzes, marches and orchestral tid-bits; in short, music for every taste.

* * * *

Two former members of the Symphony Orchestra will have their compositions performed this week. On Thursday Mr. Fiedler and his orchestra will play the Caprice, "Tilla," by Rudolph Nagel, and on the following evening, a piece entitled "Carnival," from the pen of Alfred Cella. Mr. Cella, onetime second harpist and now a member of the New York Philharmonic-Symphony, will conduct his composition. At the same concert Pasquale Amerena, flutist, will appear as soloist in a Mazurka from Rimsky-Korsakov's opera, "Christmas Eve."

SEVENTH WEEK OF POPS

The annual request night at the Pops comes on Tuesday of this week and since all seats for this particular concert have been sold in advance the programme will be repeated on Thursday. It is announced at Symphony Hall that the balloting for this request programme is the heaviest on record.

The piece that received by far the greatest number of votes was Ravel's "Bolero"; behind in its order came Tschaikovsky's Overture "1812," Gershwin's "Rhapsody in Blue" and Handel's Largo. Grieg's "Peer Gynt" Suite, Elgar's "Pomp and Circumstance," Liszt's "Love Dream" as transcribed by Herbert, Rossini's "William Tell" Overture and Strauss' "Blue Danube" Waltz. In Gershwin's Rhapsody Mr. Sanroma will be the solo pianist.

For encores the request programme will offer Gade's "Jalousie," Sibelius' "Valse Triste," Stolz's "Two Hearts in 3—4 Time," Grainger's "Country Gardens," and "Wintergreen for President" from Gershwin's "Of Thee I Sing."

* * * *

Tomorrow evening's Pop Concert has been taken over by Boston University.

Post Jun 12

Wednesday evening brings a programme of the usual sort with a novelty in the shape of a piece of Anton Witek, former concert master of the Symphony Orchestra, by title "Arabesques."

* * * *

The programme of Friday's concert has a patriotic flavor appropriate to Bunker Hill Day. Sousa's "Washington Post" March, Granger's "Spoon River," a set of marches from the days of Washington, Wood's Rhapsody "Virginia" and Herbert's American Fantasy are among the chosen numbers."

* * * *

Mr. Fiedler's list for Saturday evening is one more sample of his skill in programme making that has made the present season of Pops unprecedentedly popular.

The final Sunday concert which takes place a week from tonight will introduce to Boston Gershwin's Concerto in F major, with Mr. Sanroma as the pianist, and a waltz from Richard Strauss' opera "Intermezzo." Weber's Overture to "Oberon," Honegger's "Pacific 2-3-1," the Prelude, and "Love Death" from Wagner's "Tristan," and Tschaikovsky's "1812," will make the rest.

Trans. June 18

Concerts Next Week

The Pops—In twenty-five years no series of Pop Concerts has been so well attended as that now drawing to a close. Judge Mr. Fiedler's programs and conducting as the hearer may, beyond doubt they catch the town above those of most of his predecessors—not once or twice a week but evening after evening. Though he and the orchestra have now but a fortnight to go, he continues to diversify the repertory with fresh pieces. For the final Sunday Pop, tomorrow evening, the program includes the Waltz in Richard Strauss's operatic comedy, "Intermezzo," as yet unheard in Boston; Mr. Gershwin's Piano-Concerto likewise for the first time in this capital of the arts; Honegger's "Pacific 2-3-1," the locomotive piece so-called, now nine years old and bidding fair to outlast the other "music of machines" for which it first set example. In the Concerto, the indispensable Sanromá will play the piano-part. Six years ago in New York it taxed Mr. Gershwin himself.

On Monday next the program runs familiar course. . . . On Tuesday it includes the Variations on the Austrian National Hymn from a String-Quartet of Haydn, to be played at Symphony Hall by all the violins, violas and violoncellos. . . . On Wednesday the potpourri from Mr. Schwartz's "Band Wagon" will be played again—the first music from a review to establish itself at The Pops. . . . Mr. Nagel's Caprice, "Tilla," and Strauss's Waltz, "Southern Roses," reappear on Thursday. . . . On Friday there is room for another of Mr. Cella's symphonic sketches of travel. By title it is "Carnival." The composer will be conductor. The Mazurka of the Stars, in which they are playing at Blind Man's Buff, also has place—from Rimsky-Korsakov's opera, "Christmas Eve." . . . The program for Saturday includes the First Movement of Schubert's "Unfinished Symphony" and the March Movement from Chaikovsky's "Pathetic Symphony." Saint-Saëns's Zoölogical Carnival lightens the list.

MODERN, BEACON, FENWAY

Herald Jun 12

SEVENTH WEEK OF POPS

The seventh week of the Pop concerts in Symphony hall brings the annual "Request" program on Tuesday night next. All tickets have been taken even before the program was announced, it will be repeated next Thursday, June 16. On Friday evening, June 17, the coincidence of Bunker Hill day and the bi-centennial of George Washington brings a program of colonial flavor including a suite of the campaign marches of the American revolution.

Next Sunday, June 19, will be the last Sunday pop concert of the season with two notable novelties which Arthur Fiedler is to introduce to the Pops. George Gershwin's concerto in F will then be played with Jesus Maria Sanroma as soloist. This score, first performed in New York several seasons ago with outstanding success, has three movements with a piano part of great brilliance. The Waltz from Richard Strauss's opera "Intermezzo" will also have its first performance hereabouts.

The concert of tomorrow night has been taken over by Boston University. The remaining programs follow:

TUESDAY EVENING
REQUEST NIGHT

Pomp and Circumstance	Elgar
Peer Gynt, suite	Grieg
Liebestraum	Liszt-Herbert
Ouverture Solennelle, 1812	Tchaikovsky
Overture to "William Tell"	Rossini
Largo	Handel
Bolero	Ravel
By the Beautiful Blue Danube, waltz	Strauss
Rhapsody in Blue	Gershwin
Soloist: Jesus Maria Sanroma	
Encores:	
Jalousie, Gypsy tango	Gade
Valse Triste	Sibelius
Two Hearts in ¾ Time	Stolz
Wintergreen for President, from "Of Thee I Sing"	Gershwin

WEDNESDAY EVENING

Marche Militaire	Schubert
Overture to Goethe's "Egmont"	Beethoven
Arabesques	Witek
Heire Kati, scene de la Czardas	Hubay
Rosenkavalier, Waltzes	R. Strauss
Londonderry Air. Arr. by Sir Hamilton Harty (For violin solo, string orchestra and harp)	
First Hungarian Rhapsody	Liszt
Sweethearts, selection	Herbert
Praeludium	Jaernefelt
Entrance of the Gladiators	Fucik

THURSDAY EVENING

Request program repeated.

FRIDAY EVENING

Washington Post, March	Sousa
Light Cavalry, Overture	Suppe
Spoon River, American folk dance (For Edgar Lee Masters, poet of pioneers)	Grainger
Nell Gwyn, dance suite	German
Marches from the days of George Washington	Arranged by Adolf Schmid
Virginia, a southern rhapsody	Haydn Wood
Ouverture Solennelle, 1812	Tchaikovsky
Victor Herbert Favorites	Arr. by Sanford
To a Wild Rose	MacDowell
American Fantasy	Herbert

SATURDAY EVENING

Aragonaise from The Cid	Massenet
Suite (for string orchestra)	Corelli
Peer Gynt, suite	Grieg
"Lohengrin," introduction to Act 3	Wagner
Overture to Leonore, No. 3	Beethoven
Sally in Our Alley, arranged for string orchestra by Frank Bridge.	
Girls of Baden, waltz	Komzak
Of Thee I Sing, selection	Gershwin
Intermezzo from "Pagliacci"	Leoncavallo
Only One Vienna, march	Schrammel

SUNDAY EVENING

Overture to "Oberon"	Weber
Prelude and Love-Death, "Tristan and Isolde"	Wagner
Waltz from the opera "Intermezzo," (First performance in Boston)	R. Strauss
Soloist: Jesus Maria Sanroma	
Concerto in F, for pianoforte and orchestra (First performance in Boston)	Gershwin
Overture Solennelle, 1812	Tchaikovsky

Last Fortnight of "Pops"

The "Pop" concerts in Symphony Hall, with the concluding Sunday concert this evening, enter upon their last two weeks.

Globe Jun 19

Tonight the program is given added interest by inclusion of George Gershwin's Piano Concerto in F and the Waltz from Richard Strauss' opera "Intermezzo." Both works will be played for the first time in Boston. Jesus Maria Sanroma will play the solo part in the concerto, said by some to be the most brilliant piano part the composer has yet written. The concerto was first performed in 1925 by the New York Symphony Society upon whose commission it was written.

Strauss' "Intermezzo," a "domestic comedy," was first performed in Dresden in 1924. The work is in gay and lyrical vein, and is based upon an incident in the composer's life whereby a misunderstanding about a barmaid whom he had really never met, threatened briefly to disrupt his domestic happiness.

Programs for this week follow:

Tonight—Overture to "Oberon," Weber; Prelude and Love-Death, "Tristan and Isolde," Wagner; Waltz from the opera "Intermezzo" (first performance in Boston), R. Strauss; "Pacific 2-3-1," Honegger; concerto in F, for pianoforte and orchestra (first time in Boston), Gershwin; overture Solennelle, "1812," Tchaikovsky.

Monday, June 20—"Under the Double Eagle," march, J. Wagner; overture to "Mignon," Thomas; Second Norwegian Dance, Grieg; "Wine, Woman and Song," waltz, Strauss; polonaise from "Eugen Onegin," Tchaikovsky; prelude to "Lohengrin," Wagner; Second Hungarian Rhapsody, Liszt; "Of Thee I Sing," selection, Gershwin; "Dubinashka," Russian folk song, arranged by Jacchia; triumphal march from "Aida," Verdi.

Tuesday, June 21—"On the Mall," march, Goldman; overture to "Poet and Peasant," Suppe; variations on the Austrian national anthem, from the string quartet, Op. 76, No. 3, Haydn; Sixth Hungarian Dance, Brahms; "Espana," rhapsody, Chabrier; "In the Spring," for string orchestra, Grieg; Fourth Symphony, finale, Tchaikovsky; "The Fortune Teller," selection, Herbert; Song of the Volga Boatmen, arranged by Agide Jacchia; "Panaderos," Spanish dance, Glazounov.

Wednesday, June 22—"Pomp and Circumstance," Elgar; "Danse Macabre," symphonic poem, Saint-Saens; "Hopak," from "The Fair of Sorotchinsk," Moussorgsky; overture to "The Barber of Seville," Rossini; Ballet Suite, Rameau-Mottl; "Valse Triste," Sibelius; overture Solennelle, "1812," Tchaikovsky; "The Band Wagon," selection, Schwartz; "Jealousy," Gypsy tango, Gade; "Lohengrin," introduction to Act III, Wagner.

Thursday, June 23. Coronation march from "The Prophet," Meyerbeer; overture to "Raymond," Thomas; "Liebesleid," Kreisler; "Samson and Delilah," fantasia, Saint-Saens; "Tilla," caprice, Nagel; Ave Marie (solo violin, J. Theodorowicz; harp, organ and strings), Schubert-Wilhelmj; overture to "Rienzi," Wagner; "Roses from the South," waltz, Strauss; "Song of India," from "Sadko," Rimsky-Korsakov; "Up the Street," march, Morse.

Friday, June 24. "Father of Victory," march, Ganne; "Fingal's Cave," overture, Mendelssohn; "Mazurka of the Stars," from "Christmas Eve" (flute solo, Pasquale Amerena), Rimsky-Korsakov; "Invitation to the Dance," Weber-Berlioz; "Carnival" (first performance; conducted by the composer), Cella; "Prayer of Thanksgiving" (old Dutch hymn), Kremser; "The Ride of the Valkyries," Wagner; Victor Herbert Favorites, arranged by Sanford; "The Flight of the Bumble Bee," Scherzo, Rimsky-Korsakov; "Strike up the Band," Gershwin.

Saturday, June 25. "Marche Militaire," Schubert; "Unfinished Symphony," first movement, Schubert; "Pathetic Symphony," No. 6, third movement, Tchaikovsky; Hungarian march, "Rakoczy," Berlioz; "The Animals' Carnival," grand zoological fantasia, Saint-Saens; "Drink to Me Only with Thine Eyes," arranged for string orchestra by Alfred Pochon; prelude to "Die Meistersinger von Nurnberg," Wagner; "The Cat and the Fiddle," selection, Kern; "Two Hearts in Three-Quarter Time," waltz, Stolz; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Word comes to Symphony Hall from Vienna that Dr. Koussevitzky's concert last Thursday in the music-festival there was notably successful. He led the orchestra of the Philharmonic Society through a program that assembled a Concerto of Emmanuel Bach; Prokofiev's "Classical Symphony"; Debussy's "Afternoon of a Faun"; the Second Suite from Ravel's ballet, "Daphnis and Chloë"; Chaikovsky's "Pathetic Symphony." A distinguished audience, many musicians included, heard the concert; applauded heartily; finally cheered the conductor.

Trans Jun 15

Music in The Land

Gershwin in F

ONLY four days away is the performance at The Pops next Sunday evening of George Gershwin's Concerto in F major for Piano and Orchestra—his one work of large dimensions as yet unheard in Boston. Program-notes are now in order. First the flowing words in which Walter Damrosch introduced the Concerto when it was played for the first time anywhere at a concert of the Symphony Society in New York on Dec. 3, 1925. They are quoted from the late H. O. Osgood's handbook, "So This Is Jazz" (Boston: Little, Brown & Co., 1926):

> Various composers have been walking around jazz like a cat around a plate of hot soup, waiting for it to cool, so that they could enjoy it without burning their tongues, hitherto accustomed only to the more tepid liquid distilled by cooks of the classical school. Lady Jazz, adorned with her intriguing rhythms, has danced her way around the world, even as far as the Eskimos of the North and the Polynesians of the South-Sea Isles. But for all her travels and her sweeping popularity, she has encountered no knight who could lift her to a level that would enable her to be received as a respectable member of musical circles.
>
> George Gershwin seems to have accomplished this miracle. He has done it boldly by dressing this extremely independent and up-to-date young lady in the classic garb of a Concerto. Yet he has not detracted one whit from her fascinating personality. He is the prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world, no doubt to the fury of her envious sisters.

After a thorough analysis of the Concerto with illustrations from the score, Mr. Osgood proceeds: "Messrs. Damrosch and Gershwin played the piece three times in New York and a few more on trips of the orchestra to outside cities. To judge by the enthusiasm displayed, the audiences heartily enjoyed it. In the nature of things it could hardly expect the popular success of that startlingly projected novelty, the 'Rhapsody in Blue,' though from the musician's standpoint the Concerto is much better. . . . It more than carried out the promise of the Rhapsody in proving the adaptability of jazz elements to compositions in the larger forms. I know of no other American work that has such a large percentage of originality. One can point to one or two things, though in no sense plagiarisms, that recall Rakhmaninov's second Piano-Concerto. There is a Debussy-like descending chord-passage used two or three times in the second movement, but by far the greater part of it is Gershwin. He made the orchestration himself, for straight symphony orchestra, without saxophone or banjos. The omission of them seems rather a pity. As a whole the orchestration came off very well. . . ."

Last Sunday Pops Tomorrow Evening

Trav Jun 18

With the last Sunday concert of the season tomorrow night, the Pops enters upon the last two weeks of their 47th season. Arthur Fiedler will give the first Boston performances of two notable scores tomorrow night: Gershwin's pianoforte concerto in F, with Jesus Maria Sanroma as soloist, and the waltz from Richard Strauss's opera "Intermezzo."

Gershwin's concerto in three movements was written for and first performed by the New York Symphony society. The pianoforte part is probably the most brilliant this composer has written.

Richard Strauss's "Intermezzo," a "domestic comedy," was first performed in Dresden in 1924. The opera is in way lyrical vein, and is based upon an incident in the composer's life whereby a misunderstanding about a barmaid, whom he really had never met, threatened for a moment to disrupt his domestic happiness.

Tomorrow's program will also include Weber's Overture to "Oberon"; Prelude and Love-Death to Wagner's "Tristan and Isolde"; Honegger's "Pacific 2-3-1" and Tchaikovsky's Ouverture Solennelle, "1812."

Tonight's program will be as follows:

Aragonaise from "The Cid"	Massenet
Suite (for string orchestra)	Corelli
"Peer Gynt" suite	Grieg
"Lohengrin," introduction to Act III.	Wagner
Overture to "Leonore," No. 3	Beethoven
Sally In Our Alley...Arranged for string orchestra by Frank Bridge	
"Girls of Baden," waltz	Komzak
"Of Thee I Sing," selection	Gershwin
Intermezzo from "Pagliacci"	Leoncavallo
Only One Vienna, march	Schrammel

2

EIGHTH WEEK OF POPS

June 19

With the last Sunday concert of the 47th season tonight, the Pops enter on the final fortnight of summer programs. This evening's list includes the first Boston performances of two notable scores, Gershwin's Concerto in F, with Jesus Maria Sanroma as soloist, and the waltz from Richard Strauss's opera, "Intermezo." Gershwin's concerto, in three movements, was written for and first performed by the New York Symphony Society. Richard Strauss's "Intermezzo," a "domestic comedy," was first performed in Dresden in 1924. The opera is in gay and lyrical vein, and is based upon an incident in the composer's life whereby a misunderstanding about a barmaid whom he really had never met threatened for a moment to disrupt his domestic happiness.

The programs of the week follow:

SUNDAY EVENING, JUNE 19

Overture to "Oberon" .... Weber
Prelude and Love-Death, "Tristan and Isolde" .... Wagner
Waltz from the opera "Intermezzo" .... R. Strauss
(First performance in Boston)
"Pacific 2-3-1" .... Honegger
Concerto in F, for pianoforte and orchestra .... Gershwin
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Ouverture Solennelle, "1812" .. Tchaikovsky
Soloist, J. M. Sanroma

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"Under the Double Eagle," march . J. Wagner
Overture to "Mignon" .... Thomas
Second Norwegian Dance .... Grieg
"Wine, Woman and Song," waltz ... Strauss
Polonaise from "Eugen Onegin" . Tchaikovsky
Prelude to "Lohengrin" .... Wagner
Second Hungarian Rhapsody .... Liszt
"Of Thee I Sing," selection .... Gershwin
"Dubinushka," Russian folk song
Arranged by Jacchia
Triumphal March from "Aida" .... Verdi

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"On the Mall," march .... Goldman
Overture to "Poet and Peasant" .... Suppe
Variations on the Austrian national anthem, from the string quartet, Op. 76, No. 3* .... Haydn
Sixth Hungarian Dance .... Brahms
"Espana," rhapsody .... Chabrier
"In the Spring," for string orchestra . Grieg
Fourth Symphony, Finale .... Tchaikovsky
"The Fortune Teller," selection .... Herbert
Song of the Volga Bargemen
Arranged by Agide Jacchia
"Panaderos," Spanish dance .... Glazounov

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"Pomp and Circumstance" .... Elgar
"Danse Macabre," symphonic poem
Saint-Saens
"Hopak," from "The Fair of Sorotchinsk" .... Moussorgsky
Overture to "The Barber of Seville" .. Rossini
Ballet Suite .... Rameau-Mottl
Valse Triste .... Sibelius
Ouverture Solennelle, "1812" .... Tchaikovsky
"The Band Wagon," selection .... Schwartz
"Jealousy," Gypsy tango .... Gade
"Lohengrin," introduction to act III. Wagner

THURSDAY EVENING

Coronation march from "The Prophet"
Meyerbeer
Overture to "Raymond" .... Thomas
"Liebesleid" .... Kreisler
"Samson and Delilah," Fantasia Saint-Saens
"Tilla," Caprice .... Nagel
Ave Maria .... Schubert-Wilhelmj
(Solo violin, J. Theodorowicz; harp, organ and strings)
Overture to "Rienzi" .... Wagner
"Roses from the South," waltz .... Strauss
"Song of India," from "Sadko"
Rimsky-Korsakov
"Up the Street," march .... Morse

FRIDAY EVENING

"Father of Victory," march .... Ganne
"Fingal's Cave," overture .... Mendelssohn
"Mazurka of the Stars," from "Christmas Eve" .... Rimsky-Korsakov
Flute solo, Pasquale Amerena
Invitation to the Dance .... Weber-Berlioz
"Carnival" .... Cella
(First performance, conducted by the composer)
Prayer of Thanksgiving (old Dutch hymn) .... Kremser
"The Ride of the Valkyries" .... Wagner
Victor Herbert Favorites. Arranged by Sanford
"The Flight of the Bumble Bee," scherzo
Rimsky-Korsakov
"Strike Up the Band" .... Gershwin

SATURDAY EVENING

Marche Militaire .... Schubert
"Unfinished Symphony," first movement
Schubert
"Pathetic Symphony," No. 6, third movement .... Tchaikovsky
Hungarian March, "Rakoczy" .... Berlioz
"The Animals' Carnival," grand zoological fantasia .... Saint-Saens
"Drink to Me Only with Thine Eyes"
Arranged for string orchestra by Alfred Pochon
berg" .... Wagner
"The Cat and the Fiddle," selection .... Kern
"Two Hearts in ¾ Time" waltz .... Stolz
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

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Music

At the Pops

Two novelties were included in the program of the final Sunday concert of the Pops season, given in Symphony Hall last night: the Waltz from Richard Strauss's opera, "Intermezzo," and the Gershwin Piano Concerto in F. The other numbers were the Overture to Weber's "Oberon," the "Tristan" Prelude and "Love-Death," Honegger's "Pacific 2-3-1," and the "1812" Overture.

The Strauss waltz is pleasing enough stuff, of course brilliantly orchestrated, but hardly so interesting even as the much-abused waltz of the "Rosenkavalier." Mr. Gershwin's Concerto, written for Mr. Damrosch and his New York Symphony in 1925, shows the composer ill at ease in symphonic society. At times his music is distantly reminiscent of the classic or romantic composers—there is an echo of the "Dresden Amen"—at other times there is a conscientious but self-conscious injection of the rhythm of the Charleston and of "blues" tunes. The piece falls between jazz and the classical concerto. The material is not salient, nor is the orchestration effective. We still prefer Mr. Gershwin in the theater. One "Wintergreen for President" is worth a dozen of these concert-hall experiments.

Mr. Sanromá played the piano part with fine abandon, and Mr. Fiedler gave proof that he had studied the score thoroughly. The orchestra did its part nobly; but as Young Michael remarked recently on hearing the "Rhapsody in Blue" from this orchestra, "It's very good, but of course the Boston Symphony ruins jazz, just as a jazz orchestra would ruin classical music." The piece had a rousing reception, with many recalls for Mr. Sanromá.

L. A. S.

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Gershwin's Concerto in three movements was written for and first performed by the New York Symphony Society. The pianoforte part is probably the most brilliant this composer has written.

Richard Strauss' "Intermezzo," a "domestic comedy," was first performed in Dresden in 1924. The opera is in a gay and lyrical vein, and is based upon an incident in the composer's life whereby a misunderstanding about a barmaid whom he really never met threatened for a moment to disrupt his domestic happiness.

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Can be done in effete and tottering East, but seemingly not in the young and lusty West. Now, Watson, what would you make of that?

Boston One of Nation's Gay Cities

New York Paper Is Envious of "Swell Times" Hereabouts

June 19 Post

New York looks with a gentle envy at Boston and takes a few good natured pokes at our ancient city, the while. Father Knickerbocker calls Boston "the most assured, sufficient and amiable" community in the land and advises his sons to emulate Boston's inhibition shelving. An editorial writer in the New York Herald-Tribune slyly gives Boston mock credit for her gayety thus:

Only in Boston

Only in Boston, a community which astute observers of the human comedy recognize as being one of the most assured, sufficient and amiable in the land, would the patrons of "pop concerts," in compliance with a casual programme suggestion, turn out to a man or woman in the gay rigs of the '90s. "Pops," if you don't know about them, are a series of post-season symphonies, with not too severely classical programmes that every year are held in the chaste purlieus of Symphony Hall, which, for the occasion, is metamorphosed into a sort of ancient beer garden, with tables in place of orchestra stalls and light refreshment service and smoking. Some of the bright young men from Harvard occasionally fortify their light refreshments, the overture to "William Tell" and "Marche Slave" are invariably on the programme, everyone knows all the musicians personally and a perfectly swell time is had by all concerned. Last week a series of gay '90s programmes brought out entire audiences in side-whiskers, leg-o'-mutton sleeves, huge hats and button boots.

Boston Is "That Way"

Boston is very much that way. Contrary to a widespread tradition, it is a gay town. This week at the races at the Country Club Sam Shaw will make his inevitable appearance with the smartest of coaches and four, Nason Hamlin will don his racing tailcoat and gray top hat and everyone who is anyone will be there in rat-catcher suits to see and be seen. No town which can boast of such an institution as the St. Botolph Club, with its Sunday evening supper group, The Bund, could be anything but a gay town in a pleasingly Edwardian way. Manhattan, with all its formal discretion of conduct and metropolitan self-consciousness, could take a lesson in inhibition-shelving from Boston.—Herald-Tribune.

NEW PIECES AT POP CONCERT

Strauss Waltz and Gershwin Concerto

BY WARREN STOREY SMITH

Two pieces had their first Boston performance at the Pop concert of last evening, each of them important because of its authorship rather than for its instrinsic quality. The one was a waltz, a scene in a Bavarian village tavern from Strauss' automiographical opera of marital misunderstandings, "Intermezzo," produced in 1924 but as yet unknown to American audiences. The other was the concerto in F major that George Gershwin wrote on commission for Walter Damrosch and the New York Symphony Orchestra soon after the much more famous "Rhapsody in Blue" had brought him into notice as the first composer of musical comedies and of jazz to evince symphonic aspirations.

The music of Strauss, more in place in the opera than out of it, is facile, agreeable music scored for orchestra with extreme felicity. For this operatic comedy Strauss employs a band of less than 50, and the instrumental texture is a delight from first to last.

When Mr. Gershwin's concerto was first performed he himself was the pianist, and he once played the last and most effective of the three movements in Symphony Hall, with William Daly supplying an arrangement of the orchestral part on a second piano. The pianist last evening was Mr. Sanroma, who discharged his task with the utmost dexterity and aplomb, winning at the end round after round of applause.

So exacting a form as the piano concerto lay quite outside Mr. Gershwin's powers at the time when this piece was written. Formally the music is weak, even amateurish. There is little symphonic feeling in the orchestral portion, which is all too often noisy and blatant, and the piano is treated on the whole awkwardly and more as an instrument of percussion than of song or of suave sonority. Thematically Mr. Gershwin tries here and there to write in the severer style of the concert hall, but for the rest he relapses into the idiom that was native to him; and this oscillation between the two antipodal musical manners is disconcerting. The "Rhapsody in Blue was both a more genuine and a more successful effort. It should be added that Mr. Fiedler conducted the performance as though he believed in the music and the orchestra seconded him ably.

MUSIC

Globe June 20

SYMPHONY HALL

Final Sunday "Pop" Concert

George Gershwin's piano concerto in F, receiving its first performance in Boston, was the focal point of interest at the final Sunday "Pop" concert of the season last evening. There was another item, the waltz from Richard Strauss' opera, "Intermezzo," also marked "First time in Boston," but Gershwin's music apparently eclipsed it in the popular mind. Jesus Maria Sanroma was soloist in the concerto.

Gershwin's piece was composed upon commission of the New York Symphony Society and was first played by that orchestra in 1925. It followed the "Rhapsody in Blue," which had served to place the composer, in the esteem of forward-looking musicians and the general public, as one of the most original and audacious composers of lighter music of the time. That opinion has since proved wholly justified.

The concerto, as a whole, does not equal the "Rhapsody" in the saliency of material or in freedom and individuality of style. There is definite impression that the composer here set himself to write within the bounds of a time-honored musical form, the limits of which lessened his gusto and cramped his style.

There are reminiscences, to be sure, of the "Rhapsody," but in many pages of the concerto, abandon, wild rhythms and sheer fantasy have given way to attempts at scholarly, academic writing. This is especially true of much of the piano part, which, however, is exceedingly brilliant and no doubt exceedingly difficult.

The concerto is more cool, more flippant than the "Rhapsody" and much more subtle. Of the three movements, the two allegros are by all odds the best in every respect. The long, monotonous, slow movement—andante con moto—seems to be only a show of respect for the concerto form, and, to one listener, entirely unexpressive of George Gershwin's unique musical mind.

Mr Sanroma's playing, a marvel of physical dexterity, once more gave evidence that he is one of the best players of modern music likely to be heard anywhere today. Mr Fiedler's energetic conducting drew from the orchestra players the peculiar rhythmic emphasis which is the foundation of all jazz music.

Stamping of feet as well as handclapping brought conductor and soloist back to the stage several times.

According to the canons of sound criticism, no work should be accorded a figurative "thumbs up" or "thumbs down" after but one hearing. Therefore, emphatic opinion on Strauss' Waltz is deferred. The piece can be described, however, as modern in character, with appropriately acid harmonies embellishing a theme which impressed most of its total lack of distinction. It is intricate, fussy music, without any trace of sensuousness. In substance and in treatment, the Waltz is a type of music with which Ravel, for instance probably could do much more than has been done by the composer.

In the overture to Weber's "Oberon," Mr Fiedler did some of the most precise and sensitive conducting one has ever heard from him. The Prelude and Love-Death from Wagner's "Tristan und Isolde" lacked dramatic fire, due, probably to the extremely slow tempo at which they were played. An inadvertence on the part of a woodwind somewhat marred the close of the Prelude. Remaining numbers were Honegger's "Pacific 231" and Tchaikovsky's "1812" overture.

Esplanade Concerts Are Now Assured

Season Will Begin July 7 and Run Through Aug. 3 — Funds Still Needed, However

Jun 23

Arthur Fiedler announces that there will be a four-weeks' season of Esplanade Concerts, from July 7 to Aug. 3, inclusive. The orchestra leader, however, has found it difficult this year to raise all the funds through personal contacts and he appeals to all music-lovers to assist him in this important undertaking. The amount needed is approximately $12,000 and an Arthur Fiedler Esplanade Concert Fund has been established at the Merchants National Bank, 28 State street, where contributions may be sent.

Last year the concerts were underwritten by five prominent men in Boston, and through the help of Mr. Fiedler's personal contacts and the assistance of the newspapers, the funds were secured. As this is a particularly difficult time to raise money, Mr. Fiedler urges each person who attended the Esplanade Concerts last year to send in at least a dollar and as the audiences last season totalled between twenty and thirty thousand, it can be seen how quickly the necessary amount could be secured in this manner. Mr. Fiedler feels sure, moreover, that if the necessary amount is obtained this year, the concerts will probably be assured for years to come.

2

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"Under the Double Eagle," march.J. Wagner
Overture to "Mignon"..............Thomas
Second Norwegian Dance ....Grieg
"Wine, Woman and Song," waltz....Strauss
Polonaise from "Eugen Onegin".Tchaikovsky
Prelude to "Lohengrin"..............Wagner
Second Hungarian Rhapsody..........Liszt
"Of Thee I Sing," selection.......Gershwin
"Dubinushka," Russian folk song Arranged by Jacchia
Triumphal March from "Aida". ......Verdi

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"On the Mall," march..............Goldman
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Variations on the Austrian national anthem, from the string quartet, Op. 76, No. 3*..............Haydn
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Fourth Symphony, Finale.......Tchaikovsky
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Overture to "The Barber of Seville"..Rossini
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Valse Triste..............Sibelius

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Monday, June 20

Monday on

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Two pieces had their first Boston performance at the Pop concert of last evening, each of them important because of its authorship rather than for its instrinsic quality. The one was a waltz, a scene in a Bavarian village tavern from Strauss' automiographical opera of marital misunderstandings, "Intermezzo," produced in 1924 but as yet unknown to American audiences. The other was the concerto in F major that George Gershwin wrote on commission for Walter Damrosch and the New York Symphony Orchestra soon after the much more famous "Rhapsody in Blue" had brought him into notice as the first composer of musical comedies and of jazz to evince symphonic aspirations.

The music of Strauss, more in place in the opera than out of it, is facile, agreeable music scored for orchestra with extreme felicity. For this operatic comedy Strauss employs a band of less than 50, and the instrumental texture is a delight from first to last.

When Mr. Gershwin's concerto was first performed he himself was the pianist, and he once played the last and most effective of the three movements in Symphony Hall, with William Daly supplying an arrangement of the orchestral part on a second piano. The pianist last evening was Mr. Sanroma, who discharged his task with the utmost dexterity and aplomb, winning at the end round after round of applause.

So exacting a form as the piano concerto lay quite outside Mr. Gershwin's powers at the time when this piece was written. Formally the music is weak, even amateurish. There is little symphonic feeling in the orchestral portion, which is all too often noisy and blatant, and the piano is treated on the whole awkwardly and more as an instrument of percussion than of song or of suave sonority. Thematically Mr. Gershwin tries here and there to write in the severer style of the concert hall, but for the rest he relapses into the idiom that was native to him; and this oscillation between the two antipodal musical manners is disconcerting. The "Rhapsody in Blue was both a more genuine and a more successful effort. It should be added that Mr. Fiedler conducted the performance as though he believed in the music and the orchestra seconded him ably.

Globe MUSIC June 20

SYMPHONY HALL

Final Sunday "Pop" Concert

George Gershwin's piano concerto in F, receiving its first performance in Boston, was the focal point of interest at the final Sunday "Pop" concert of the season last evening. There was another item, the waltz from Richard Strauss' opera, "Intermezzo," also marked "First time in Boston," but Gershwin's music apparently eclipsed it in the popular mind. Jesus Maria Sanroma was soloist in the concerto.

Gershwin's piece was composed upon commission of the New York Symphony Society and was first played by that orchestra in 1925. It followed the "Rhapsody in Blue," which had served to place the composer, in the esteem of forward-looking musicians and the general public, as one of the most original and audacious composers of lighter music of the time. That opinion has since proved wholly justified.

The concerto, as a whole, does not equal the "Rhapsody" in the saliency of material or in freedom and individuality of style. There is definite impression that the composer here set himself to write within the bounds of a time-honored musical form, the limits of which lessened his gusto and cramped his style.

There are reminiscences, to be sure, of the "Rhapsody," but in many pages of the concerto, abandon, wild rhythms and sheer fantasy have given way to attempts at scholarly, academic writing. This is especially true of much of the piano part, which, however, is exceedingly brilliant and no doubt exceedingly difficult.

The concerto is more cool, more flippant than the "Rhapsody" and much more subtle. Of the three movements, the two allegros are by all odds the best in every respect. The long, monotonous, slow movement—andante con moto—seems to be only a show of respect for the concerto form, and, to one listener, entirely unexpressive of George Gershwin's unique musical mind.

Mr Sanroma's playing, a marvel of physical dexterity, once more gave evidence that he is one of the best players of modern music likely to be heard anywhere today. Mr Fiedler's energetic conducting drew from the orchestra players the peculiar rhythmic emphasis which is the foundation of all jazz music.

Stamping of feet as well as handclapping brought conductor and soloist back to the stage several times.

According to the canons of sound criticism, no work should be accorded a figurative "thumbs up" or "thumbs down" after but one hearing. Therefore, emphatic opinion on Strauss' Waltz is deferred. The piece can be described, however, as modern in character, with appropriately acid harmonies embellishing a theme which impressed most of its total lack of distinction. It is intricate, fussy music, without any trace of sensuousness. In substance and in treatment, the Waltz is a type of music with which Ravel, for instance probably could do much more than has been done by the composer.

In the overture to Weber's "Oberon," Mr Fiedler did some of the most precise and sensitive conducting one has ever heard from him. The Prelude and Love-Death from Wagner's "Tristan und Isolde" lacked dramatic fire, due, probably to the extremely slow tempo at which they were played. An inadvertence on the part of a woodwind somewhat marred the close of the Prelude. Remaining numbers were Honegger's "Pacific 231" and Tchaikovsky's "1812" overture.

Esplanade Concerts Are Now Assured

Season Will Begin July 7 and Run Through Aug. 3 — Funds Still Needed, However

Jn 23 Tran

Arthur Fiedler announces that there will be a four-weeks' season of Esplanade Concerts, from July 7 to Aug. 3, inclusive. The orchestra leader, however, has found it difficult this year to raise all the funds through personal contacts and he appeals to all music-lovers to assist him in this important undertaking. The amount needed is approximately $12,000 and an Arthur Fiedler Esplanade Concert Fund has been established at the Merchants National Bank, 28 State street, where contributions may be sent.

Last year the concerts were underwritten by five prominent men in Boston, and through the help of Mr. Fiedler's personal contacts and the assistance of the newspapers, the funds were secured. As this is a particularly difficult time to raise money, Mr. Fiedler urges each person who attended the Esplanade Concerts last year to send in at least a dollar and as the audiences last season totalled between twenty and thirty thousand, it can be seen how quickly the necessary amount could be secured in this manner. Mr. Fiedler feels sure, moreover, that if the necessary amount is obtained this year, the concerts will probably be assured for years to come.

The Concerto Of Gershwin At The Pops

Six Years Late Bostonians Hear a Notable Music, Honegger as Well

Trans June 30

LAST winter Dr. Koussevitzky passioned himself for Mr. Gershwin's Second Rhapsody. With more or less éclat it was produced at the Symphony Concerts; played to three audiences in Boston and two in New York. Six years ago last December when Mr. Gershwin's Piano-Concerto was heard for the first times in Manhattan, he, like his fellow-guardians of Euterpe's temples, looked the other way. What Mr. Damrosch had commissioned from Mr. Gershwin, they might play where and when they liked. "The rest was silence." Yet last evening when the Concerto in F major finally emerged at Symphony Hall from Mr. Fiedler and Mr. Sanromá, it proved more interesting in itself, more deserving in pervasive quality, more Gershwin-like at nearly every turn, than the reclaimed Second Rhapsody. It assembled, besides, an audience that nearly filled the house; listened eagerly; recalled pianist, conductor and both together with unflagging ardor.

The performance, moreover, admirably disclosed the new piece. Thanks to both Dr. Koussevitzky and Mr. Fiedler, the Symphony Orchestra plays music more or less impregnated with jazz in better understanding, livelier accent and keener spirit than either Mr. Stokowski's Philadelphians or Mr. Stock's Chicagoans. Once more the contingent for the Pop Concerts was on its mettle, as it has been evening after evening through the current series. With his flair for the music of his own time, the conductor was quick to feel and impose the composer's phrasing and accents. In turn, Mr. Sanromá played the piano-part undaunted by the Gershwinian exactions, renewing the Gershwinian verve and brilliance. For Mr. Gershwin hears in imagination his solo-parts as though he himself were playing them. What with Gershwin's Concerto after Ravel's and with Weber's "Concert-Piece" between, the pianist has reason for the summer holiday he will soon begin.

Not that the new-old Concerto escapes audible shortcomings. For the first and, thus far, the only time in his career, Mr. Gershwin is confining himself within a classic form that he had obviously to explore before he undertook to fill it. At moments he is doing nothing else, with appreciable effort and not too appreciable result. Yet, by and large, he achieves the sort of concerto to be expected in these times—sufficiently orthodox to warrant the name, sufficiently freehanded to bear witness to the date, 1925, and to individual temperament. If the purists listen in vain for sonata-like progress through the first movement, they may console their ears with the original invention and the skillful treatment of the slow division; with a finale built opulently upon themes already sounded. Only one, moreover—the songful theme of the first allegro—is commonplace and cheap in melodic and harmonic suggestion.

For the first time, likewise, Mr. Gershwin is scoring for a full symphony orchestra unalloyed with the clarinets, the saxophones or the banjos of jazz-usage. He does the job to the purpose, though with tentative moments when he would deploy the strings; with other moments of wilful forbearance from jazz-effects when a Ravel, with no past to live down, would unhesitatingly use them. If the hearer likes, he may complain of the "grandioso" section that is climax to the first allegro, to the sound and fury around and above the final chord in F major. Such rhetoric is ancient and honorable component of piano-concertos. Two generations before Mr. Gershwin Liszt set it a-swirling across the market-places of music. Yet in degree it was hardly unknown to the finales of Ludwig van Beethoven and Johannes Brahms.

On the other side of the ledger there are distinctive merits in the Concerto in F, excelling any discoverable in the Second Rhapsody . . . The introductory measures with thumped kettle-drums may be noisy; but they seize the ear. The Charleston rhythm keeps in vigorous motion the recurring commonplaces of the first Allegro. They are interspersed, moreover, with measures that are symphonic music infused with jazz, unmistakably akin to those accounted high merit in Mr. Carpenter's "Skyscrapers" or Mr. Lambert's "The Rio Grande." . . . The germinating motiv of the slow movement, the melody that it generates, the harmonic background, the instrumental coloring, are symphonic "blues" well and truly invented and conducted; the succeeding measures upspring from them; for rhetoric or imagination, the final leap from A minor to D-flat hits the ear hard. . . The reiterated rhythms of the finale belong to the age of Stravinsky without direct imitation; while the last trills of the whole orchestra are vivid companion-piece to the drum-beats of the beginning.

Mr. Gershwin's Second Rhapsody is an inhibited music, worked over and over for technical prowess, dry-polished until every meager measure shines through; whereas on many a page of the Concerto he regains the outflinging ardors of the "Rhapsody in Blue." Nowhere in his music for the concert-hall has he written with such individual, sustained and penetrating invention as in the "Blues" that are slow movement. To hear the Second Rhapsody was to invite Mr. Gershwin back to his musical plays and his Americans in Paris. To listen to the slow movement and the finale of the Concerto is to bid him continue his symphonic progress.

Mr. Fiedler further diversified the program with a waltz from Richard Strauss's conjugal opera, "Intermezzo," hitherto unheard in Boston; with a repetition of Honegger's "locomotive piece," less often played nowadays than when it was new, strange and debatable. The waltz, from a tavern-scéne, suggests the setting. It is less sensuous than the waltzes that haunt Baron Ochs in "Der Rosencavalier"; more rough-surfaced than the waltzes for court-balls from the other branch of the Straussian house. It may even hint that no Münchener, though he be Richard himself, may quite catch the Viennese accent and swing. But the old hand is laying on the instrumental color. The trumpets sound the tavern and the folk. Not a note from the wood-winds but tells.

As for "Pacific 2-3-1" it were a late day to wrangle over the descriptive ingenuities; the cumulating rhythm; the song of speed and steel and steam through which it vibrates. The machine-age transfused into tones, with not only resource but imagination. A journalistic music, it is easy to say, for a passing day and fashion—"the machine-in-art." Yet the youngsters of The Pops listen with a thrill in their eyes and care not two pins for dissonances or atonalities along the way. To such music as "Pacific 2-3-1" they listen instinctively as they might, were it ever played, to Honegger's sonorities of sport and stadiums in "Rugby"? And they, as middle age and old age will almost never remember, are the generation that is alive.

H. T. P.

Music in The Land

"Rebus" for Symphony Hall

ACCORDING to the New York Times, conductors of American orchestras, seeking in Paris the music of the risen Markevitch, have parted the spoils as follows: to Dr. Koussevitzky for Boston, the Symphonic Suite, "Rebus," the young composer's largest and ripest work, suggested by an imaginary ballet; to Mr. Stokowski for Philadelphia, the Partita for Piano and Chamber Orchestra, lately produced, but an earlier piece than "Rebus"; to Mr. Rodzinski for Los Angeles, the Concerto Grosso for Orchestra. After the first performance of "Rebus," last December in Paris, Monsieur H. Prunières described the piece, also for The Times:

"The Suite is composed of six parts joined together; Prelude; Dance; Gigue; Variations; Fugue; Parade. All these movements are rapid in tempo. There is no andante by way of contrast; but the composer has avoided monotony not only by varying the rhythms but also by giving each division a different character and color. The Prelude, a masterly music, charms with play of novel timbres. The horns give themselves up to buffoonery, while the happy woodwinds play around like a troop of schoolboys let out into the fields, each one amusing himself and still amusing the group. The vivacious and witty Gigue leads to the Variations in a more moderate tempo and of a notable originality. Long melodic phrases unfold themselves as in Musorgsky; while above them swarms an agitated mass of rhythmic motivs curiously interlaced in a subtle counterpoint. It is extraordinary to see the young composer remain master of this gushing fountain of ideas and rhythms, pursuing each other and renewing themselves indefatigably in an immense crescendo.

"The fugue is brilliant and sensational. There is nothing austere or pedantic about it. Dominated by an invincible energy, it proceeds at a rapid pace, with play of highly complex counterpoint. Rhythms pile on top of each other; sound against each other; but the principal melodic line never ceases to dominate this confusion. Nor does the fugue deviate from its headlong path toward its amazing conclusion. Musically and logically 'Rebus' should end here; but Markevitch clinging to the scenario of the ballet, follows the fugue with a Parade. One single phrase repeated to a rapid and syncopated rhythm goes on for ten minutes with immense energy. First the strings, then the wind, and finally the brass enter and assist in a crescendo achieved with a master hand, but which musically seems inferior to what has gone before."

Organists' Concert

Mr. Gershwin's Piano-Concerto fared so well at The Pops last evening that it will be repeated on Thursday evening June 30. . . . "That" Request Program for its unsated audience will also be repeated on Monday, June 27.

BOSTON'S FUNNY "GAY NINETIES" CRAZE

Girls Who Have Tried Them Say the Fashions Were a Nuisance—Men Condemn Whiskers, But Wouldn't Mind Return to Gay Waistcoats

Globe June 5

"SEEMS LIKE RUNNING IN A SACK RACE"

"PULL HARDER. OOF!"
Didn't girls use to believe in breathing?

"Oof! I'd give a dollar—and—and a quarter—if I had it—oof—to be able to—oof—really breathe for five minutes!"

The remark was gasped on the installment plan by a young feminine voice overheard in an uptown Boston restaurant on a recent evening.

"Eleanor, my deah, remember your manners!" another young woman's voice retorted with a shocked inflection.

"Yes, indeedy, don't you know it's unladylike to breathe?" rose a third soprano.

The reporter traced the voices. The gasping one came from a young woman whose apparent Junoesque stature was emphasized by the wooden erectness with which she sat at her table.

Those Whiskers

Atop her towering head was a small hat, somehow suggesting a bird's nest, decked with a handful of daisies or something of the sort, with one of them rising ambitiously about six inches above the rest. It nodded importantly, with jolly effect, at every slightest conversational move of the head of the wearer.

Her breathlessness was obviously due to a waspwaisted gown. Her severely erect posture was explained by a jacket which pinioned her shoulders. Four young women in waspwaisted attire and hats of rare vintage sat at the table. The quartet were in the company of two bewhiskered men.

There was one set of whiskers of the bicycle handlebar type. Another reduced the countenance of the bearer to something akin to the two-eyes-in-a-thicket appearance of a schnauzer pintscher pup.

In the shadow of the whiskerage displays were two lofty stiff collars —a "wing" and a "choker"—and ties with knots as large as tennis balls, cut from material of resplendent pattern. The coat lapels were cut so high as to seem about to join the linen collars in a conspiracy to choke the wearers.

A glance at the vests raised the question as to whether the gentlemen had each arrived in the right vest but the wrong suit, or the wrong vest but the right suit.

Gasped It Was Good Fun

This strange dinner party was but one betokening the fact that men and women, young and old, by the hundreds, were seized of late throughout Greater Boston by an overmastering desire to resume the funny fashions and not very high-tensioned life of the so-called Gay Nineties.

Without expectations of any such frenzied result, the announcement of a Pops program including music of the Nineties had been issued with the remark that patrons could attend in appropriate costume if they desired. No one seems to have any idea why such a motion should appeal to the public as it did.

But the fact remains that in a short time following the announcement no seats were to be had at Symphony Hall. Such a crowd—arriving both to see and be seen—had to be turned away, that the affair was repeated. This time all seats were snapped up even quicker than before. And again a huge crowd was turned away disappointed.

Now why, and why, and again why?

Well, the gasping girl who would have given $1.25 (if she'd had it) for five minutes of real breathing, declared that it was "darn good fun." One of her companions, who discovered that her authentic Gay Nineties gown, cape, petticoats and things weighed eight pounds—this girl declared it was "gra-and"! And there you are.

Over an Hour to Dress

One man who had assumed whiskers guessed that the thing appealed "on account of the depression." He went on to explain that when you tried to look forward nowadays, you didn't have much idea where you were going. But when you looked back to the '90s, you did have something definite, on account of family traditions and the books and magazines in the attic—in cases where people have an attic today. And when you thought it over, he wound up, it seemed "restful to duck out of these high blood-pressure times and just stroll along living life like a slow movie."

"Why, you old Question Mark, it's been an education!" squealed one girl. "Before now it was only a rumor to me that I live in times that have made progress. Now I know.

"It took me an hour and eight minutes of quick work to frizz my hair and get into these duds. Dozens and dozens of buttons and teeny hooks and eyes, a good many of them hidden away in the quaintest places. Kept me guessing.

"The time I wasted, too, struggling into these high-necked shoes—fishing for any number of buttons with a button hook, and then having to wrestle with them! Imagine me—a business girl—having to put up with that today, especially when I commute and have to catch a 7 o'clock bus."

"And my dear, these skirts!" a protest rose from the opposite side of the table. "After parking my car, I had to walk about 10 blocks. Parking would be like that at such a time. Well, from the way all these yards of heavy goods in this long skirt, added to my long, stiff petticoat, and the way the wind pushed against it all, as if I were standing behind a sail—why, I was as tired as if I'd walked five miles when I got to the hall. It's an informal dress, too."

They Have Learned a Lot

"They used to wear practically as much skirt to play tennis, mind you!" the tall girl cut in. "A picture I saw in an old book proves that. My friend and I got out our rackets and tried to play tennis in these skirts. We wanted to get an idea of what the old-time girls felt like when they thought they were acting athletic and whizzing around. It was a howl. Dashing in to a rally was like doing a sack race."

"Another thing about these trailing skirts," the girl with the brown eyes put in. "Although I've been trying to keep mine hitched up with my hands, I shudder to think how many billions of microbes it must have dragged into anyhow, as I walked around. And according to a photo of a street scene I found in a Boston Guide Book of the Nineties, the women just didn't seem to mind galumphing along and letting their skirts sweep the sidewalks and streets. Whew—no wonder the girls were inclined to be weak in those days!"

"We learned a lot," she of the boyish bob contributed, "when a bunch of us began trying on a collection of clothes saved from the Nineties by our families and neighbors. Well, those we thought were small girls were too broad-shouldered and too large-waisted for the old-time dresses for big girls. In fact, all of us were too broad-shouldered. Muscles, my boy, perhaps? The tall ones among us had a hard time finding skirts long enough."

"Speaking of learning things, girls, remember what Mrs B. said?"

There was a quartet of laughter. Which explained nothing, and the reporter insisted on explanation.

Acquiring a Wasp Waist

"Well, it was this way," the tall girl began. "My neighbor wore this dress in the 90s. When she showed it to me, I said it looked impossible for me to get inside such a small-waisted gown. 'I'll tell you how I used to do it,' she said. 'It was simple after the corset went on. And the way I got that on was to tie the ends of the corset strings to a bedpost and walk away until my waist was small enough.' Oof! It didn't appeal to me. I got out my sewing kit, for once, and remade that waist a reasonable size."

"Ditto for mine."

"And mine."

"And mine."

"Funny thing about the hit this Gay Nineties revival made with everybody," the brown-eyed one observed. "I think it might have flopped last year. *But this year the styles have* come out with some touches that were swiped from those of the Nineties. Look at the emphasis on broad-shoulder and curve effects. It was interesting to look up the original models that supplied those ideas. And here's what interested me especially. Whereas the fashions of the Nineties used to heap materials on the shoulders to make them look wide, so that the waist would look very slim, nowadays we seem to really have broad shoulders."

"We're a powerful race, we are!" the smallest girl chuckled—by Laning Humphrey.

THE DAY'S HEAVY DATE
Tea, gossip and repartee.

GATHERING DAISIES WHEN MOTHER WAS A GIRL

222

DAILY RECORD PLATFORM (427)

1—New England Materials and Labor for New England public works.
2—Adequate Protective Tariff for New England industries.
3—Radio Equipment for Police Departments.
4—Expulsion of Sweat Shops.
5—Modification of Volstead Act to permit Light Wines and Beer under Federal regulation.
6—Lower and more equable insurance rates.

Jun. 24

Musical Banknotes

Many thousands of Boston music lovers have enjoyed, during past summer seasons, the Esplanade concerts, where music selected with discrimination and played with rare beauty has delighted huge outdoor audiences.

Arthur Fiedler

This year Arthur Fiedler, conductor of the concerts, finds the way extremely difficult in raising sufficient money to assure for Boston these notable performances of its own Symphony Orchestra players. It is a year when wealthy patrons, who have previously underwritten the concerts, find it impossible to continue their financial support.

It is to the music lovers themselves Mr. Fiedler now makes his appeal, believing that this year, as never before, fine music is urgently needed.

The amount needed to assure these concerts for Boston is approximately $12,000. An Arthur Fiedler Esplanade Concert Fund will be established at the Merchants National Bank, 28 State st., Boston, where contributions will be received.

Mr. Fiedler is appealing to each person who attended Esplanade concerts last year—and, on many evenings, the audience numbered between twenty and thirty thousand. He asks that each send a contribution; a dollar or more if possible, and less if necessary. Any contribution will be welcome and will aid in bringing the concerts to the thousands who have enjoyed them.

Boston's outdoor music on the Esplanade has become famed throughout the country. The concerts have brought joy to many. It is to be hoped that citizens of a great center of music will support a feature of such importance and such beauty.

June 24

Midsummer Music

Once more there is promise of music along the Charles. That restful enjoyment which Arthur Fiedler and his orchestra have given the people of Boston in summers of the past will come again to the Esplanade in July and August. Judging from the unanimous praise long since won by these concerts the promise of another season is welcome indeed. A legion of Bostonians has found pleasure in them—a legion remarkably compounded of plebes and patricians. People of the most experienced taste have thought well of them, whether from a single visit or from many. To thousands more, who have gone to the riverbank after the heat of the day—because no other place offered save chairs by the curbstone of noisy streets in the North, West and South Ends—they have been an exceptional privilege. To some among them, these concerts beside the Charles have been, we need not doubt, a kind of midsummer night's dream.

But now, for the popular appreciation so freely expressed in the past, a practical test has come. All who have enjoyed these concerts in the past, and who hope to enjoy them again, are asked to send, if they possibly can, a check for the sum of a dollar or more to the treasurer of the Esplanade Concerts in care of the Merchants' National Bank. We hope that a large number of the beneficiaries will see their duty, and promptly perform it. From a legion of well-nigh 30,000 people who have found delight in Mr. Fielder's excellent programs in recent years, the subscription of the whole cost of the new season, which is only $12,000, should be quickly forthcoming.

June 24

THE ESPLANADE CONCERTS

Distinctly pleasing is the news that the outdoor concerts on the Charles river esplanade will probably be resumed this summer. In their brief history they have firmly established themselves as a Boston institution, and their suspension this year, depression or no depression, would leave a palpable void. But Mr. Fiedler cannot go through with his schedule of four weeks of concerts, beginning July 7, until a substantial part of the necessary fund is subscribed. Since many of the citizens who have underwritten the concerts in the past are now unable to give so generously, the $12,000 needed must come, for the most part, from small contributors. As Mr. Fiedler points out, more than 20,000 persons heard the final concert last summer, and if each of them gave $1 the fund would be immediately oversubscribed.

The large attendance at the Pops this season, and the frequent letters in our Mail Bag about Mr. Fiedler's plans, indicate that the public's interest in good orchestral music is as keen and as appreciative as ever. We hope that this interest can be translated into dollars. Contributions —and they need not be checks this time!—should be sent to the Arthur Fiedler Esplanade Concert Fund, Merchants National Bank, 28 State street, Boston. Those who contribute immediately will encourage others to do so and will also enable Mr. Fiedler to complete his arrangements. Many a mickle will make music on the esplanade this summer!

THE ESPLANADE CONCERTS

The address of the Arthur Fiedler Esplanade Concert Fund is at the Merchants National Bank, 28 State street. Those who enjoyed the open-air concerts last year, and expect to do so this year, should make a note of the address and send in any contribution that they can afford.

Announcement was made yesterday that the season would not be abandoned, that it would begin on the night of July 7 and extend for a month. But $12,000 is needed to finance the season, one of the most worth while innovations of recent years in Bostonian chronicles. This is not an easy time in which to raise money, but it should be possible to meet this challenge to municipal pride.

EDITORIAL PAGE OF THE America

SATURDAY, JUNE 25, 1932

What the Hearst Papers Advocate] **No. 7** [*Federal sales tax and excise taxes to replace the income tax, which has degenerated into a racket.*

Music for the Masses
The Esplanade Concerts

The Esplanade concerts are unexcelled in the entertainment they supply the people of Boston.

They are given in the natural amphitheater of the Charles River Basin, a scene of rare beauty.

They are played in the cool of the summer evening, when the people seek respite from the heat and troubles of the day.

They furnish popular classical music by an orchestra of Boston Symphony players under Arthur Fiedler, who takes high rank among the conductors of the world.

They attract an audience of 20,000 people night after night, who enjoy the works of the masters in this cool retreat of natural charm.

Boston should be glad to maintain this institution, which is not exceeded in the United States and which rivals the open-air concerts of Berlin and Heidelburg.

Unlike Germany, our government provides no subsidy for this event, which affords so much enjoyment for so many of our people. No fee is charged here. The Esplanade concerts must rely upon the generous contributions of the public who derive the pleasure from them.

Mr. Fiedler informs us that the plans have been completed to resume the concerts on July 7. But the funds are missing. The sum of $12,000 is needed. Small as well as large contributions are desired. If the audience of 20,000 people sent but $1 apiece, the requirements would be met.

The contributions should be sent to the Arthur Fiedler Concert Fund, Merchants National Bank, 28 State street. By all means donate. Every reader of these lines will realize that there is a special requirement for entertainment for the public in times like these.

OPEN JULY 7 ON ESPLANADE

$12,000 Needed to Stage Concerts

A four-weeks' season of Esplanade Concerts will commence July 7 and run through to Aug. 3, it was announced yesterday by Arthur Fiedler, orchestra leader.

The concerts will be held despite the difficulty this year in rasing the funds necessary to make the concerts possible. The amount necessary is $12,000 and an Arthur Fiedler Esplanade Concert Fund has been established at the Merchants National Bank, 28 State street, for the purpose of raising the money.

Harpist Guest at Pops

Theodore Cella, the young first harpist of the New York Philharmonic Orchestra who has made a considerable name for himself as a composer, will be the guest of honor at the Pops tonight, conducting the first performance of his "Carnival." Mr. Cella started his career as harpist of the Boston Symphony Orchestra in the seasons 1915-1920. His "Through the Pyrenees" figured on the last program of Sir Thomas Beecham in the English conductor's term as guest of the New York Philharmonic in New York last winter.

Theodore Cella

Esplanade Concerts

FREE evening concerts on the Charles River esplanade by Symphony players led by Arthur Fiedler are a delightful feature of Boston life.

This year it has been found necessary to appeal to the public to help raise the $12,000 necessary to conduct the season of music. To any one who has attended even one of the concerts it is unnecessary to explain why this good work should be supported.

Checks may be mailed to the Esplanade Concert Fund, Merchants National Bank, 28 State street, Boston. Conductor Fiedler suggests that if listeners would send even $1 each, his problem would be solved in a few days.

Traveler Jun 25

Nine More Nights of Pop Concerts

There are only nine more nights for people who have been promising themselves to get up to hear, with Arthur Fiedler, conducting, a Pop concert of enjoyable music.

This season has been one of the most successful of "Pops" since the opening night, May 4. There have been several innovations introduced to Pops followers, the most outstanding being the "Gay Nineties" night. The first night, the house was sold out four days in advance, and upon repeating, the house sold out a week in advance. With only a casual announcement, the people took up the idea of dressing to suit the occasion, wearing costumes such as their fathers wore when courting the neighborhood belle. The people entered into the singing of "Sweet Rosie O'Grady," "After the Ball" and "Ta-Ra-Ra-Boom-De-Ay" with great spirit and applauded generously the couple who cakewalked up and down the centre aisle.

The third request program is to be given June 27, and there is a great demand for tickets. On June 30th Gershwin's concerto in F for pianoforte and orchestra is to be repeated after the fine reception given this number on Sunday, June 19. Mr. Gershwin should have a warm spot in his heart for Boston as the Pop patrons have enjoyed and encouraged the playing of his numbers. The most popular of these are the "Rhapsody in Blue" with Sanroma as soloist, "Wintergreen for President" from "Of Thee I Sing," which number has had to be repeated each time it has been played.

Pops Continue to Draw

There have been no visible signs of depression in the Pops Concert season which is now approaching its final week. In fact, not even the oldest inhabitant can recall a more brilliant or popular series of concerts than that which Mr. Arthur Fiedler has directed at Symphony Hall since May 4.

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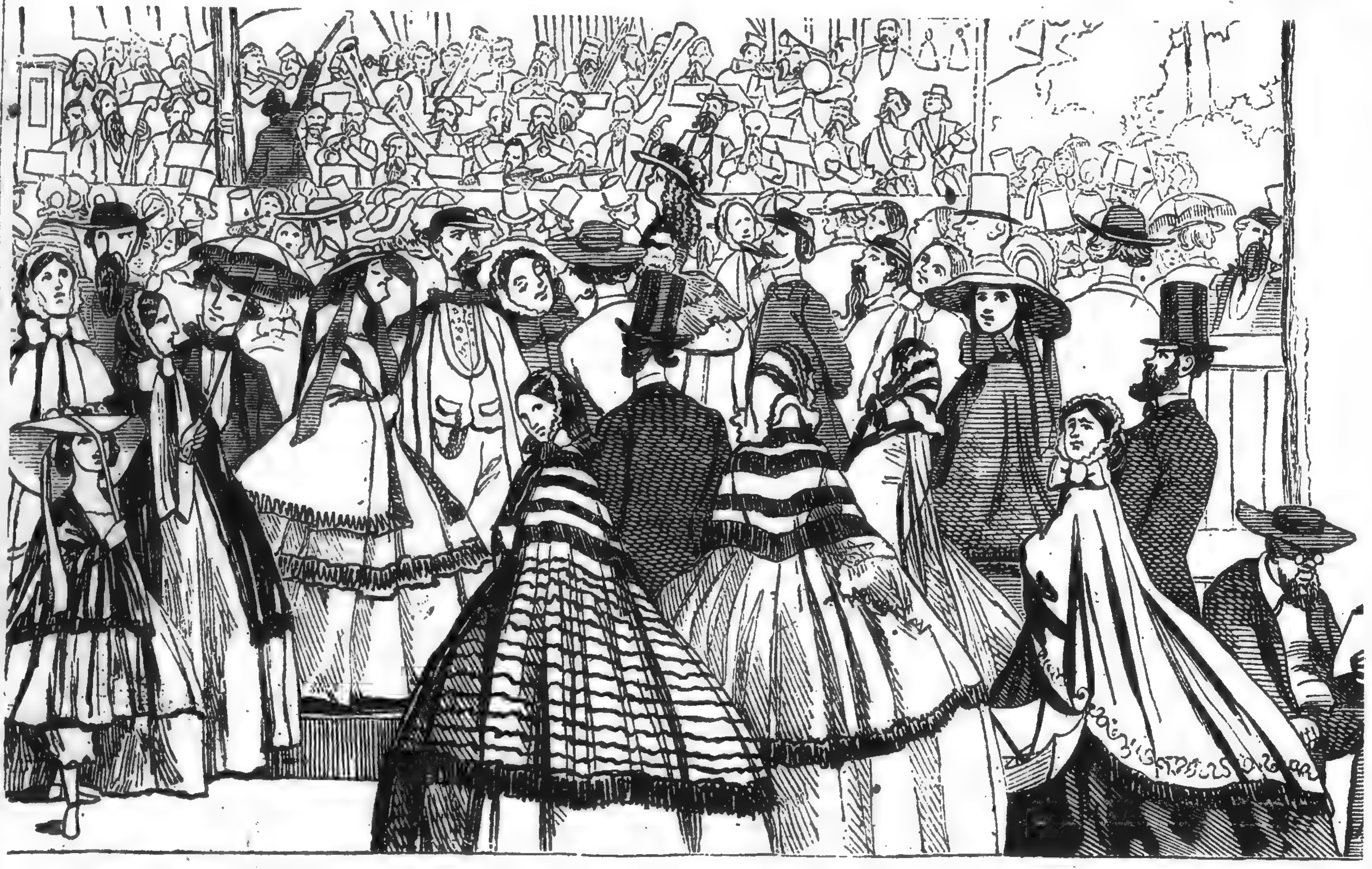
The third request program is to be given next Monday, and on the following Thursday Gershwin's Concerto in F, for pianoforte and orchestra, is to be repeated. This number was accorded an enthusiastic reception in a recent Sunday program.

Mr. Gershwin's compositions have been frequently heard by Pops patrons. The most popular of these, perhaps, have been "Rhapsody in Blue," with Sanroma as soloist, and "Wintergreen For President," from "Of phony hall since May 4. to be repeated each time it was played.

Amusements

Esplanade Concerts Depend on 50,000 "Feel-Like-a-Millionaires"

As Depression Halts Usual Backing, Conductor Fiedler Appeals to His Great Summer Night Audiences—That Sunset Story!



An old print of what corresponded to Boston's Esplanade concerts in grandfather's day. Men and women dressed in the height of fashion enjoying an open-air orchestra concert. (Harper's 1859).

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From tired business man of State street to bundle girl of Washington street department store, that question has echoed and re-echoed, in office, shop and tenement of Greater Boston since the first summery day of June.

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The idea of Arthur Fiedler, four years ago, of giving nightly open air concerts of fine orchestral music by 50 members of the Boston Symphony Orchestra, free to the public, in a pleasant spot on the Charles River esplanade, very quickly became an institution for which Bostonians showed pride and affection.

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You listened, watched the sun go down in gorgeous color symphonies over the water, watched the moon rise. And yet you did not have to feel an effort of listening. You seemed to breathe and bathe in music. You had a comfortable feeling that you did not have to know music—you observed it, and it convinced you that to be alive was a great thing. Whoever sat beside you, or ahead or behind—whether above your station in life, or below—was all right.

That was all made possible for three summers by a little group of citizens of some means and a great deal of public spirit. They put up the running expenses, and kept their names unknown to the public which benefited. The donors were convinced of the public benefit and let that be their reward, instead of personal publicity. But the depression made big inroads on their financial resources. They could no longer put up the concert fund among a small group of donors.

Show Must Go On

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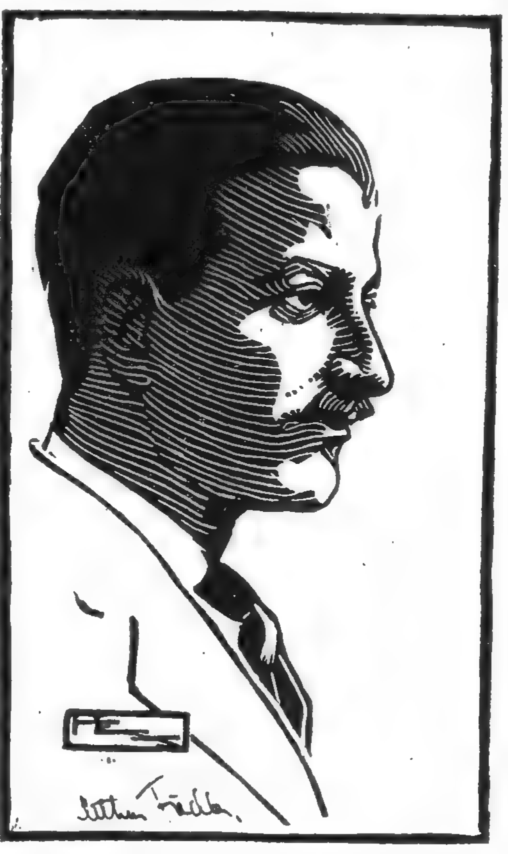

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Post June 26

Herald J 26

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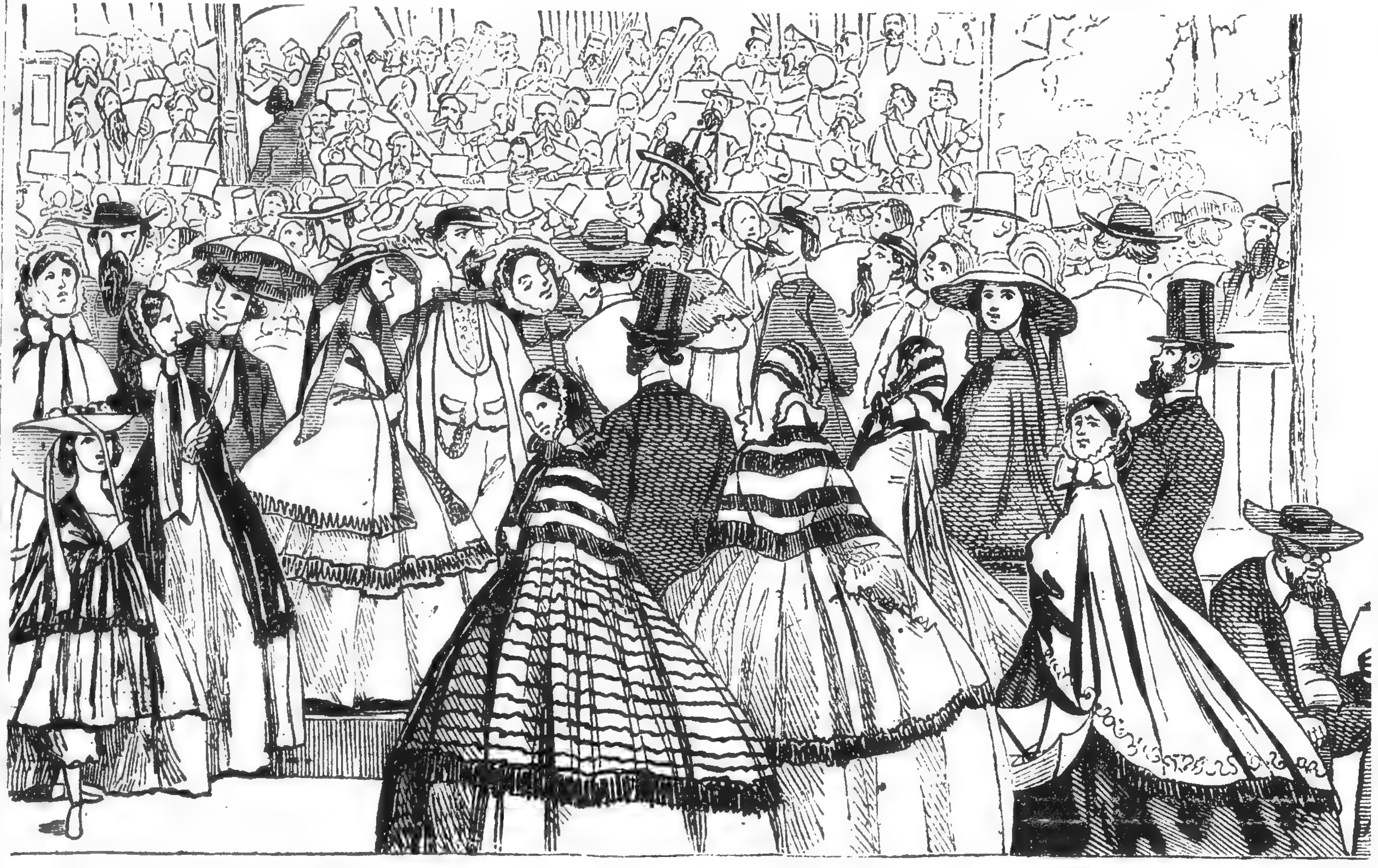

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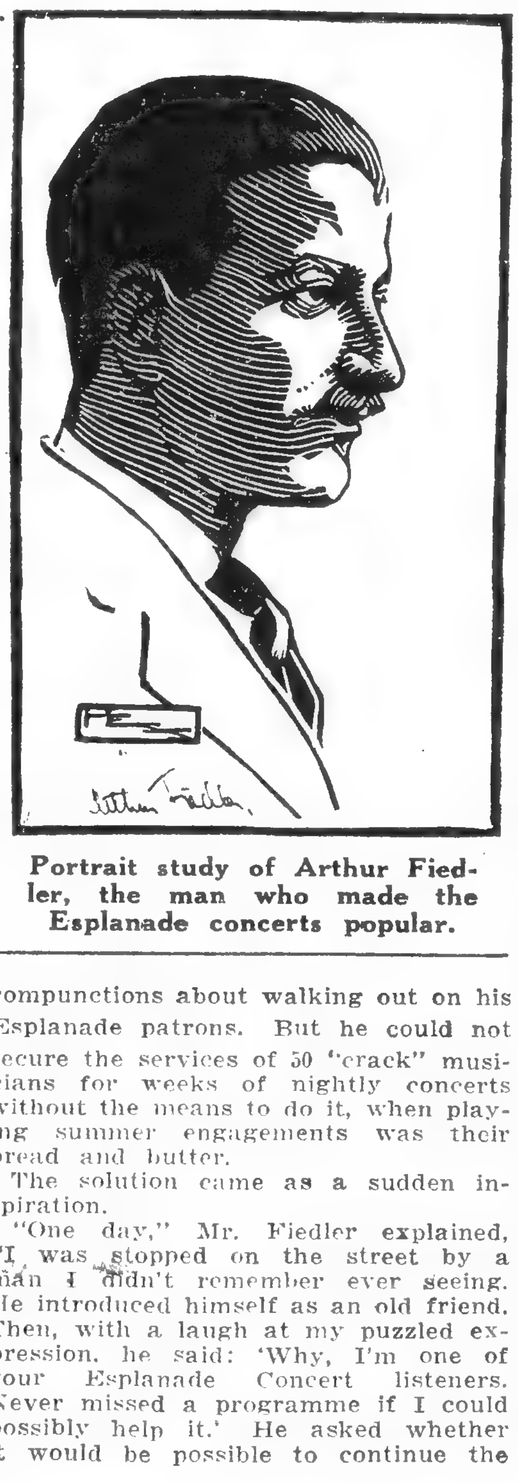

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WS SE

National Broadcasting Company, Inc.

Pops Conductor

Arthur Fiedler, Conductor of the Boston Pop Concerts, Who Will Lead an Orchestra of 85 in the June Wednesday-night Series over an NBC-WEAF network.

The Observant Citizen

Post Jun 29

Good-by, Venus!

The brightest of all the planets now ceases to be an Evening Star, and today becomes a Morning Star, for the benefit of the milkmen, the night watchmen and others whose duties take them abroad before sunrise.

✣ ✣ ✣ ✣

If the reader is not included in the legion of night-workers, he might be surprised to discover how early the morning twilight begins, just now.

The first flush of dawn now appears in the east at about three o'clock, Boston time.

✣ ✣ ✣ ✣

Today we have two minutes less sunlight than we had on the first day of summer, but the loss is on the sunrise end of the day, all except a few seconds.

✣ ✣ ✣ ✣

Today, in the church calendar, is the feast of Saints Peter and Paul.

Since the third or fourth century, this date has been celebrated in honor of the two Apostles jointly.

Their names appear together on a great number of churches throughout America and Europe.

In our own city, the Church of St. Peter and St. Paul is at 53 West Broadway, South Boston.

✣ ✣ ✣ ✣

Here is an explanation as to why the leader of a great orchestra conducts even the more familiar numbers from the printed score, instead of from memory.

Boston's distinguished musician, Arthur Fiedler, has kindly given me some idea of the work involved in leading such a fine orchestra as that of the Pops.

I recently mentioned the fact that he conducted "from the book" instead of from memory. He tells me:

"The average musical score, in comparison to a piano part of two lines, has anywhere from eight to 20 lines, designating exactly what each instrument is playing at each moment.

"To memorize this, as you can readily see, is quite a task."

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The magnitude of the task referred to by Mr. Fiedler is indicated by the following statement as to the past season:

"Since the opening night, May 4, I have conducted 33 different overtures, 18 suites, 18 classical waltzes, 7 rhapsodies, 4 dance numbers, 11 operatic fantasies, 29 marches, 11 musical comedy selections, 4 complete symphonies, 4 pot-pourri, and 130 miscellaneous numbers, including some of the ultra-modern compositions such as 'Soviet Iron Foundry,' 'Pacific,' works by Stravinsky, etc.

"In addition to this I have played 76 different encores.

"If my arithmetic is correct, this makes a total of 345 different compositions performed at the Pops this season.

"The season comprises 56 concerts, which means that I have played an average of over 6 new compositions each night."

Incidentally, it is a fact that Mr. Fiedler does not "use a book" in conducting many of the more frequently played encore numbers.

✣ ✣ ✣ ✣

BOSTON'S POP CONCERTS ON NBC NETWORK

BOSTON, May 00—The Boston Pop Concerts, which annually invest sedate Symphony Hall with the atmosphere of a Bavarian music festival, will find outlet again this season to the nation's music lovers through radio. Beginning Wednesday evening, June 1, a series of five concerts will be broadcast at 10 to 10:45 p. m., E. D. S. T., over an NBC-WEAF network. Station WEEI will originate the programs.

The Pops Orchestra, composed of 85 musicians of the Boston Symphony, will play under the direction of Arthur Fiedler. One of few native-born conductors, Fiedler in his third season finds his popularity still ascendant. He reflects in every concert his own ardent musical feeling and enthusiasm.

The Pops series will be announced by Arthur F. Edes of WEEI, whose voice has been heard for many seasons in broadcasts of the Boston Symphony and Pops orchestras.

NBC engineers will make special arrangements to pick up the Pops from Boston's great musical center—Symphony Hall—and attempt to capture all of the sterling musicianship that has made the Pops Orchestra one of the notable cultural features of the city.

The one large work by George Gershwin as yet unheard in Boston will be played at the Pop Concert on Sunday evening, June 19—his Concerto in F major for Piano and Orchestra. It was written on commission from the New York Symphony Orchestra and produced at its concert, under Walter Damrosch, on Dec. 3, 1925. Mr. Gershwin then played the piano-part—"because no one else could." Mr. Sanromá will take it at Symphony Hall. The Concerto runs in three movements: the first, in the rhythm of a Charleston; the second, a tragicomic blues; the third, a breathless finale.

Dances Embroider The Pop Concert

FOR a final evening, yesterday, the dance returned to The Pops, drawing to Symphony Hall an audience that filled both floor and balconies. After a concert of seven dance-numbers—German, French, Hungarian, Polish, Russian; after the inevitable Bolero of Ravel in which by this time Mr. Fiedler and the orchestra have become highly specialized, the conductor and a considerable number of his musicians descended to an improvised pit. Upon the stage, hung with the usual drapery, Hans Wiener, Otto Ashermann and an assisting ensemble of six demoiselles then had their inning. They began with a "Slovakian Peasant Dance," after the usual manner of the kind—bright-colored dress, movements, singly or in group, to lively rhythm, an air of semi-coquettish rusticity. Next a Grotesque Dance by Mr. Ashermann and Miss Dale, both comically masked, affecting humorous gaucherie, moving to the familiar "Moment Musical" of Schubert, which for Terpsichore's sweet sake has been put, by example from Isadora, to strange uses.

Then Mr. Wiener himself in "Circus"—pantomime, touched with parody and interspersed with dancing steps, of the wire-walker, the strong man and other entertainers of the tent, all amusing and review-like. Finally, dances to Strauss's waltz of fascination, "Wine, Woman and Song," in which the demoiselles plied a more or less seductive design and Mr. Wiener ventured leaps and bounds, more or less Russian and conquering. In sum, the dance as amiable and popular entertainment warmly received by an eager audience. It even had Mr. Wiener's "Circus" twice over.

The Pops Conclude Saturday

Glob Jun 26

THE POP CONCERTS will bring their 47th season to a close next Saturday, July 2d, in Symphony Hall, when Arthur Fiedler will stress the music of Wagner and of Gershwin, on his final program.

Tomorrow night the Request Program will have its third performance.

On Thursday night, Gershwin's Concerto in F, the first Boston performance of which last Sunday at the Pops was one of the events of the season, will be repeated again with Sanroma as soloist.

Programs follow:

MONDAY

Request Program (Repeated)

"Pomp and Circumstance" .... Elgar
"Peer Gynt" Suite .... Grieg
Overture Solennelle, "1812" . Tchaikovsky
Overture to "William Tell" ..... Rossini
Largo .... Handel
Bolero .... Ravel
"By the Beautiful Blue Danube," waltz .... Strauss
"Rhapsody in Blue" .... Gershwin
Soloist: Jesus Maria Sanroma

TUESDAY

"El Capitan," march .... Sousa
Overture to "Mignon" .... Thomas
"Valse Triste" .... Sibelius
"Samson and Delilah," Bacchanale Saint-Saens
Facade .... Walton
Ave Maria .... Schubert-Wilhelmj
"Nutcracker," ballet suite .. Tchaikovsky
"Espana," waltz .... Waldteufel
Perpetuum Mobile .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

WEDNESDAY

"Szechenyi Indulo," march ... Fahrbach
Overture to "Sakuntala" ..... Goldmark
Third Slavonic Dance .... Dvorak
"Carmen," Fantasia .... Biset
Irish Rhapsody .... Herbert
"Thais," meditation .... Massenet
(Violin solo: J. Theodorowicz)
Ballet of the Hours, from "La Gioconda" .... Ponchielli
"Of Thee I Sing," selection .... Gershwin
'Loin du Bal" .... Gillet
Cheyenne Indian War Dance ..... Skilton

THURSDAY

Coronation March from "The Prophet" Meyerbeer
Overture to "The Bat" .... Strauss
Ave Maria .... Bach-Gounod
"Aida," Fantasia .... Verdi
Concerto in F, for pianoforte and orchestra .... Gershwin
Soloist: Jesus Maria Sanroma
"New Moon," selection .... Romberg
Two Fairy Tales .... Komzak
"Only One Vienna," march ... Schrammel

FRIDAY

Hungarian March, "Rakoczy" .... Berlios
Overture to "Figaro" .... Mozart
Prelude to "Lohengrin" .... Wagner
"Madame Butterfly," Fantasia .. Puccini
Soviety Iron Foundry .... Mossolov
"Scheherazade," the Prince and the Princess .... Rimsky-Korsakov
Second Hungarian Rhapsody ...... Liszt
Liebesfreud .... Kreisler
Dubinushka, Russian Folk song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY

Closing Night

Entrance of the guests into the Wartburg, from "Tannhauser" ..... Wagner
Song of the Evening Star, from "Tannhauser' .... Wagner
Violoncello solo: J. Langendoen
Overture, from "Tannhauser" ... Wagner
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger
Marche Slave .... Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Piano solo: Jesus Maria Sanroma
"The Band Wagon," selection .. Schwartz
"Prayer of Thanksgiving," (Old Dutch Hymn) .... Arranged by Kremser
"Ride of the Valkyries" .... Wagner

THIS CLIPPING FROM THE
SALEM, MASS.
NEWS
MAY 27 1932

LAST WEEK OF POPS

Herald Jun 26

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The programs of the week, assembling what is most popular in the Pops repertory, will be as follows:

MONDAY EVENING, JUNE 27

Request Program (repeated)

"Pomp and Circumstance" .... Elgar
"Peer Gynt" Suite .... Grieg
Ouverture Solennelle, "1812" . Tschaikovsky
Overture to "William Tell" .... Rossini
Largo .... Handel
Bolero .... Ravel
"By the Beautiful Blue Danube," waltz .... Strauss
"Rhapsody in Blue" .... Gershwin
Soloist—Jesus Maria Sanroma

TUESDAY EVENING

"El Capitan," march .... Sousa
Overture to "Mignon" .... Thomas
"Valse Trieste" .... Sibelius
"Samson and Delilah," Bacchanale Saint-Saens
Facade .... Walton
Ave Maria .... Schubert-Wilhelmj
"Nut Cracker," ballet suite .. Tchaikovsky
"Espana," waltz .... Waldteufel
Perpetuum Mobile .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

WEDNESDAY EVENING

"Szechenyi Indulo," march ...... Fahrbach
Overture to "Sakuntala" .... Goldmark
Third Slavonic Dance .... Dvorak
"Carmen," Fantasia .... Bizet
Irish Rhapsody .... Herbert
"Thais," Meditation .... Massenet
(Violin solo—J. Theodorowicz)
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"Loin du Bal" .... Gillet
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Coronation March from "The Prophet" Meyerbeer
Overture to "The Bat" .... Strauss
Ave Maria .... Bach-Gounod
"Aida," Fantasia .... Verdi
Concerto in F, for pianoforte and orchestra .... Gershwin
Soloist—Jesus Maria Sanroma
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Two Fairy Tales .... Komzak
"Only One Vienna," march .... Schrammel

FRIDAY EVENING

Hungarian March, "Rakoczy" .... Berlioz
Overture to "Figaro" .... Mozart
Prelude to "Lohengrin" .... Wagner
"Madame Butterfly," Fantasia ...... Puccini
Soviety Iron Foundry .... Mossolov
"Scheherazade," The Prince and the Princess .... Rimsky-Korsakov
Second Hungarian Rhapsody .... Liszt
Liebesfreud .... Kreisler
Dubinushka Russian Folk Song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY EVENING, JULY 2

Closing Night

Entrance of the Guests Into the Warburg. Song to the Evening Star (violoncello solo, J. Langendoen). Overture.... From "Tannhauser," Wagner
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger
Marche Slav .... Tchaikovsky
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Piano solo—Jesus Maria Sanroma
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THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
JUN 1 1932

RADIO NEWS

FIEDLER CONDUCTS BOSTON "POP"

Modern and Classic Airs Included in Radio Program

Hartford, June 1—Modern and

EDITORIAL

The Gay Nineties

A reminiscence of the so-called "gay nineties," the last decade of the 19th century, was given at the Boston "Pop" concerts recently, when Boston Symphony orchestra players presented music of 40 years ago, heard by a great audience, many of whom wore 19th century costumes. One sees many references now to the period referred to, and some people wish they were back there.

The years 1890 to 1899 were the height of the "Victorian age," when Queen Victoria reigned in England, a period which highbrows now view with contempt. It is called a time of "insincere pretensions." People called "legs" "limbs," they wore bathing suits that swept the ground, they pretended a virtue and piety they did not practice, is claimed by some "Modernists." Our modern age is considered to be emancipated from these restraints, exalting sincerity as the highest good.

But much of our modern frankness and liberalism is only another name for cynicism and skepticism. We are told to enjoy our coarsest impulses, and consider them noble. The world never made progress by imitating the beasts of the field.

The life of the "gay nineties" seems singularly barren to us now. No automobiles, no movies, no radios. How toilsomely they jogged around behind lazy old Dobbin, seeing only a little fragment of the world. Yet they found their gaiety in simple ways. Instead of burning up the ten-spots in swift motor parties, they had evenings of happiness singing college songs on the doorsteps, and dancing in the barn, while the ruminating cows peacefully chewed their cuds and looked on in wonder.

It was an age that started innumerable movements for relief of poverty, distress and oppression. This interest in making a better world was a more creative spirit than the hopeless cynicism so often expressed today.

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* * * *

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NEWPORT, R. I.
HERALD
MAY 31 1932

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An inverse application of the principle of reflection utilized in the automobile headlamp will be made in technical and acoustical preparations for this season's broadcasts of the Boston Pop Concerts from Symphony hall. This principle, which obtains both for sound as well as light enables engineers through the use of the parabolic microphone to deliver a symphonic work with utmost fidelity of tone.

The opening Pops broadcast Wednesday evening at 10 to 10:45 P. M. (EDST) over an NBC-WEAF network will be made under the direction of W. R. Brown and Charles Grey, New York engineers who are widely experienced in the broadcasting of symphonic and operatic concerts. They will arrive in Boston tomorrow under instructions from O. B. Hanson, manager of plant operation and engineering for the National Broadcasting Company, Inc.

The Parabolic reflector microphone, two of which will be installed in front of the right and left side balconies in Symphony hall, is one of many new developments of radio engineers. The new microphone has been widely used by NBC since it was perfected, especially for the broadcast of works in the larger forms. The parabolic mike was brought out when it was found that the ordinary condenser types were frequently unsatisfactory, failing to give proper balance or definition.

Unlike the ordinary microphone, the face of the new one is turned away from the artists participating in a broadcast, while facing the diaphragm is a parabolic reflector. The reflector catches the sound waves, which reflect into the diaphragm of the microphone, thus being focused harmoniously on small diaphragm of the condenser mike.

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MERIDEN, CONN.
RECORD
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Boston Symphony Pop Concerts Begin Tonight

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Mr. Fiedler, most popular of Pops conductors, will have under

Arthur Fiedler

his baton for each of the fire Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony. His inaugural Pops broadcast will include the following numbers:

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"The Ride of the Valkyries" .... Wagner

The orchestra of 85 Symphony players is considered one of the finest to be heard in the country at this season of the year.

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston, son of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel Quartet.

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National Broadcasting Company, Inc.

Pops Conductor

Arthur Fiedler, Conductor of the Boston Pop Concerts, Who Will Lead an Orchestra of 85 in the June Wednesday-night Series over an NBC-WEAF network.

BOSTON'S POP CONCERTS ON NBC NETWORK

BOSTON, May 00—The Boston Pop Concerts, which annually invest sedate Symphony Hall with the atmosphere of a Bavarian music festival, will find outlet again this season to the nation's music lovers through radio. Beginning Wednesday evening, June 1, a series of five concerts will be broadcast at 10 to 10:45 p. m., E. D. S. T., over an NBC-WEAF network. Station WEEI will originate the programs.

The Pops Orchestra, composed of 85 musicians of the Boston Symphony, will play under the direction of Arthur Fiedler. One of few native-born conductors, Fiedler in his third season finds his popularity still ascendant. He reflects in every concert his own ardent musical feeling and enthusiasm.

The Pops series will be announced by Arthur F. Edes of WEEI, whose voice has been heard for many seasons in broadcasts of the Boston Symphony and Pops orchestras.

NBC engineers will make special arrangements to pick up the Pops from Boston's great musical center—Symphony Hall—and attempt to capture all of the sterling musicianship that has made the Pops Orchestra one of the notable cultural features of the city.

The Observant Citizen

Post Jun 29

Good-by, Venus!

The brightest of all the planets now ceases to be an Evening Star, and today becomes a Morning Star, for the benefit of the milkmen, the night watchmen and others whose duties take them abroad before sunrise.

✣ ✣ ✣ ✣

If the reader is not included in the legion of night-workers, he might be surprised to discover how early the morning twilight begins, just now.

The first flush of dawn now appears in the east at about three o'clock, Boston time.

✣ ✣ ✣ ✣

Today we have two minutes less sunlight than we had on the first day of summer, but the loss is on the sunrise end of the day, all except a few seconds.

✣ ✣ ✣ ✣

Today, in the church calendar, is the feast of Saints Peter and Paul.

Since the third or fourth century, this date has been celebrated in honor of the two Apostles jointly.

Their names appear together on a great number of churches throughout America and Europe.

In our own city, the Church of St. Peter and St. Paul is at 53 West Broadway, South Boston.

✣ ✣ ✣ ✣

Here is an explanation as to why the leader of a great orchestra conducts even the more familiar numbers from the printed score, instead of from memory.

Boston's distinguished musician, Arthur Fiedler, has kindly given me some idea of the work involved in leading such a fine orchestra as that of the Pops.

I recently mentioned the fact that he conducted "from the book" instead of from memory. He tells me:

"The average musical score, in comparison to a piano part of two lines, has anywhere from eight to 20 lines, designating exactly what each instrument is playing at each moment.

"To memorize this, as you can readily see, is quite a task."

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The magnitude of the task referred to by Mr. Fiedler is indicated by the following statement as to the past season:

"Since the opening night, May 4, I have conducted 33 different overtures, 18 suites, 18 classical waltzes, 7 rhapsodies, 4 dance numbers, 11 operatic fantasies, 29 marches, 11 musical comedy selections, 4 complete symphonies, 4 pot-pourri, and 130 miscellaneous numbers, including some of the ultra-modern compositions such as 'Soviet Iron Foundry,' 'Pacific,' works by Stravinsky, etc.

"In addition to this I have played 76 different encores.

"If my arithmetic is correct, this makes a total of 345 different compositions performed at the Pops this season.

"The season comprises 56 concerts, which means that I have played an average of over 6 new compositions each night."

Incidentally, it is a fact that Mr. Fiedler does not "use a book" in conducting many of the more frequently played encore numbers.

✣ ✣ ✣ ✣

Carnation H

The one large work by George Gershwin as yet unheard in Boston will be played at the Pop Concert on Sunday evening, June 19—his Concerto in F major for Piano and Orchestra. It was written on commission from the New York Symphony Orchestra and produced at its concert, under Walter Damrosch, on Dec. 3, 1925. Mr. Gershwin then played the piano-part—"because no one else could." Mr. Sanromá will take it at Symphony Hall. The Concerto runs in three movements: the first, in the rhythm of a Charleston; the second, a tragicomic blues; the third, a breathless finale.

Dances Embroider The Pop Concert

FOR a final evening, yesterday, the dance returned to The Pops, drawing to Symphony Hall an audience that filled both floor and balconies. After a concert of seven dance-numbers—German, French, Hungarian, Polish, Russian; after the inevitable Bolero of Ravel in which by this time Mr. Fiedler and the orchestra have become highly specialized, the conductor and a considerable number of his musicians descended to an improvised pit. Upon the stage, hung with the usual drapery, Hans Wiener, Otto Ashermann and an assisting ensemble of six demoiselles then had their inning. They began with a "Slovakian Peasant Dance," after the usual manner of the kind—bright-colored dress, movements, singly or in group, to lively rhythm, an air of semi-coquettish rusticity. Next a Grotesque Dance by Mr. Ashermann and Miss Dale, both comically masked, affecting humorous gaucherie, moving to the familiar "Moment Musical" of Schubert, which for Terpsichore's sweet sake has been put, by example from Isadora, to strange uses.

Then Mr. Wiener himself in "Circus"—pantomime, touched with parody and interspersed with dancing steps, of the wire-walker, the strong man and other entertainers of the tent, all amusing and review-like. Finally, dances to Strauss's waltz of fascination, "Wine, Woman and Song," in which the demoiselles plied a more or less seductive design and Mr. Wiener ventured leaps and bounds, more or less Russian and conquering. In sum, the dance as amiable and popular entertainment warmly received by an eager audience. It even had Mr. Wiener's "Circus" twice over.

The Pops Conclude Saturday

Globe Jun 26

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On Thursday night, Gershwin's Concerto in F, the first Boston performance of which last Sunday at the Pops was one of the events of the season, will be repeated again with Sanroma as soloist.

Programs follow:

MONDAY

Request Program (Repeated)

"Pomp and Circumstance" .... Elgar
"Peer Gynt" Suite .... Grieg
Overture Solennelle, "1812" . Tchaikovsky
Overture to "William Tell" ..... Rossini
Largo .... Handel
Bolero .... Ravel
"By the Beautiful Blue Danube," waltz .... Strauss
"Rhapsody in Blue" .... Gershwin
Soloist: Jesus Maria Sanroma

TUESDAY

"El Capitan," march .... Sousa
Overture to "Mignon" .... Thomas
"Valse Triste" .... Sibelius
"Samson and Delilah," Bacchanale .... Saint-Saens
Facade .... Walton
Ave Maria .... Schubert-Wilhelmj
"Nutcracker," ballet suite .. Tchaikovsky
"Espana," waltz .... Waldteufel
Perpetuum Mobile .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

WEDNESDAY

"Szechenyi Indulo," march ... Fahrbach
Overture to "Sakuntala" ..... Goldmark
Third Slavonic Dance .... Dvorak
"Carmen," Fantasia .... Biset
Irish Rhapsody .... Herbert
"Thais," meditation .... Massenet
(Violin solo: J. Theodorowicz)
Ballet of the Hours, from "La Gioconda" .... Ponchielli
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Coronation March from "The Prophet" .... Meyerbeer
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Ave Maria .... Bach-Gounod
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Concerto in F, for pianoforte and orchestra .... Gershwin
Soloist: Jesus Maria Sanroma
"New Moon," selection .... Romberg
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"Only One Vienna," march... Schrammel

FRIDAY

Hungarian March, "Rakoczy" .... Berlios
Overture to "Figaro" .... Mozart
Prelude to "Lohengrin" .... Wagner
"Madame Butterfly," Fantasia .. Puccini
Soviety Iron Foundry .... Mossolov
"Scheherazade," the Prince and the Princess .... Rimsky-Korsakov
Second Hungarian Rhapsody ...... Liszt
Liebesfreud .... Kreisler
Dubinushka, Russian Folk song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY

Closing Night

Entrance of the guests into the Wartburg, from "Tannhauser" ..... Wagner
Song of the Evening Star, from "Tannhauser" .... Wagner
Violoncello solo: J. Langendoen
Overture, from "Tannhauser" ... Wagner
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Country Gardens .... Grainger
Marche Slave .... Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Piano solo: Jesus Maria Sanroma
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Largo .... Ravel
Bolero
"By the Beautiful Blue Danube," .... Strauss
waltz .... Gershwin
"Rhapsody in Blue"
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"Of Thee I Sing," selection .... Gillet
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THURSDAY EVENING

Coronation March from "The Prophet" Meyerbeer
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Overture to "The Bat" .... Bach-Gounod
Ave Maria .... Verdi
"Aida," Fantasia
Concerto in F, for pianoforte and .... Gershwin
orchestra
Soloist—Jesus Maria Sanroma ...... Romberg
"New Moon," Selection .... Komzak
Two Fairy Tales .... Schrammel
"Only One Vienna," march

FRIDAY EVENING .... Berlioz
Hungarian March, "Rakoczy" .... Mozart
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Prelude to "Lohengrin" .... Puccini
"Madame Butterfly," Fantasia .... Mossolov
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"Scheherazade," The Prince and the Princess .... Rimsky-Korsakov
.... Liszt
Second Hungarian Rhapsody .... Kreisler
Liebesfreud
Dubinushka Russian Folk Song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY EVENING, JULY 2

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SALEM, MASS.
NEWS

MAY 27 1932

Marsh
One
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Ropes Dr
Salem Beverly

peal is by action of house and sen and then ratification by 36 states, said, and she was confident "We'll be dead before that happens."

"There is another way," she adm ted, referring to a possible refere dum. "But there is no presedent it. It opens the way to enormous use of money. That is what we fe

"We women say that it is da

Bread, Not Daily Beer

we are praying for now. We thi that is what ought to concern o political leaders.

"We are very much pleased by th ine stand in congress of four Mass husetts representatives, Mr. Dallin er, Mr. Luce, Mr. Underhill and Mr

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CLEVELAND, OHIO
NEWS

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"If my arithmetic is correct, this makes a total of 345 different compositions performed at the Pops this season.

"The season comprises 56 concerts, which means that I have played an average of over 6 new compositions each night."

Incidentally, it is a fact that Mr. Fiedler does not "use a book" in conducting many of the more frequently played encore numbers.

✣ ✣ ✣ ✣

The one large work by George Gershwin as yet unheard in Boston will be played at the Pop Concert on Sunday evening, June 19—his Concerto in F major for Piano and Orchestra. It was written on commission from the New York Symphony Orchestra and produced at its concert, under Walter Damrosch, on Dec. 3, 1925. Mr. Gershwin then played the piano-part—"because no one else could." Mr. Sanromá will take it at Symphony Hall. The Concerto runs in three movements: the first, in the rhythm of a Charleston; the second, a tragicomic blues; the third, a breathless finale.

Dances Embroider The Pop Concert

Trans. June 29

FOR a final evening, yesterday, the dance returned to The Pops, drawing to Symphony Hall an audience that filled both floor and balconies. After a concert of seven dance-numbers—German, French, Hungarian, Polish, Russian; after the inevitable Bolero of Ravel in which by this time Mr. Fiedler and the orchestra have become highly specialized, the conductor and a considerable number of his musicians descended to an improvised pit. Upon the stage, hung with the usual drapery, Hans Wiener, Otto Ashermann and an assisting ensemble of six demoiselles then had their inning. They began with a "Slovakian Peasant Dance," after the usual manner of the kind—bright-colored dress, movements, singly or in group, to lively rhythm, an air of semi-coquettish rusticity. Next a Grotesque Dance by Mr. Ashermann and Miss Dale, both comically masked, affecting humorous gaucherie, moving to the familiar "Moment Musical" of Schubert, which for Terpsichore's sweet sake has been put, by example from Isadora, to strange uses.

Then Mr. Wiener himself in "Circus"—pantomime, touched with parody and interspersed with dancing steps, of the wire-walker, the strong man and other entertainers of the tent, all amusing and review-like. Finally, dances to Strauss's waltz of fascination, "Wine, Woman and Song," in which the demoiselles plied a more or less seductive design and Mr. Wiener ventured leaps and bounds, more or less Russian and conquering. In sum, the dance as amiable and popular entertainment warmly received by an eager audience. It even had Mr. Wiener's "Circus" twice over.

The Pops Conclude Saturday

[illegible] 26

THE POP CONCERTS will bring their 47th season to a close next Saturday, July 2d, in Symphony Hall, when Arthur Fiedler will stress the music of Wagner and of Gershwin, on his final program.

Tomorrow night the Request Program will have its third performance.

On Thursday night, Gershwin's Concerto in F, the first Boston performance of which last Sunday at the Pops was one of the events of the season, will be repeated again with Sanroma as soloist.

Programs follow:

MONDAY

Request Program (Repeated)
"Pomp and Circumstance" .... Elgar
"Peer Gynt" Suite .... Grieg
Overture Solennelle, "1812" . Tchaikovsky
Overture to "William Tell" ..... Rossini
Largo .... Handel
Bolero .... Ravel
"By the Beautiful Blue Danube," waltz .... Strauss
"Rhapsody in Blue" .... Gershwin
Soloist: Jesus Maria Sanroma

TUESDAY

"El Capitan," march .... Sousa
Overture to "Mignon" .... Thomas
"Valse Triste" .... Sibelius
"Samson and Delilah," Bacchanale .... Saint-Saens
Facade .... Walton
Ave Maria .... Schubert-Wilhelmj
"Nutcracker," ballet suite .. Tchaikovsky
"Espana," waltz .... Waldteufel
Perpetuum Mobile .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

WEDNESDAY

"Szechenyi Indulo," march ... Fahrbach
Overture to "Sakuntala" ..... Goldmark
Third Slavonic Dance .... Dvorak
"Carmen," Fantasia .... Biset
Irish Rhapsody .... Herbert
"Thais," meditation .... Massenet
(Violin solo: J. Theodorowicz)
Ballet of the Hours, from "La Gioconda" .... Ponchielli
"Of Thee I Sing," selection .... Gershwin
'Loin du Bal" .... Gillet
Cheyenne Indian War Dance ..... Skilton

THURSDAY

Coronation March from "The Prophet" .... Meyerbeer
Overture to "The Bat" .... Strauss
Ave Maria .... Bach-Gounod
"Aida" Fantasia .... Verdi
Concerto in F, for pianoforte and orchestra .... Gershwin
Soloist: Jesus Maria Sanroma
"New Moon," selection .... Romberg
Two Fairy Tales .... Komzak
"Only One Vienna," march ... Schrammel

FRIDAY

Hungarian March, "Rakoczy" ... Berlios
Overture to "Figaro" .... Mozart
Prelude to "Lohengrin" .... Wagner
"Madame Butterfly," Fantasia .. Puccini
Soviety Iron Foundry .... Mossolov
"Scheherazade," the Prince and the Princess .... Rimsky-Korsakov
Second Hungarian Rhapsody ...... Liszt
Liebesfreud .... Kreisler
Dubinushka, Russian Folk song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY

Closing Night
Entrance of the guests into the Wartburg, from "Tannhauser" ..... Wagner
Song of the Evening Star, from "Tannhauser" .... Wagner
Violoncello solo: J. Langendoen
Overture, from "Tannhauser" ... Wagner
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger
Marche Slave .... Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Piano solo: Jesus Maria Sanroma
"The Band Wagon," selection . Schwartz
"Prayer of Thanksgiving," (Old Dutch Hymn) .... Arranged by Kremser
"Ride of the Valkyries" .... Wagner

THIS CLIPPING FROM THE
SALEM, MASS.
NEWS
MAY 27 1932

Marsh
One
Ropes Dr
Salem Beverly

peal is by action of house and sen and then ratification by 36 states, said, and she was confident "We'll be dead before that happens."

"There is another way," she adm ted, referring to a possible refere dum. "But there is no presedent it. It opens the way to enormous use of money. That is what we fe "We women say that it is da

Bread, Not Daily Beer

we are praying for now. We thi that is what ought to concern political leaders.

"We are very much pleased by the line stand in congress of four Mass husetts representatives, Mr. Dallin er, Mr. Luce, Mr. Underhill and Mr

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LAST WEEK OF POPS

[illegible] 26

The Pop concerts will bring their 47th season to a close next Saturday, July 2, in Symphony hall, when Arthur Fiedler will stress the music of Wagner and of Gershwin, on his final program. Tomorrow night the Request program will have its third performance. On Thursday night, Gershwin's Concerto in F, the first Boston performance of which last Sunday at the Pops was one of the events of the season, will be repeated again with Sanroma as soloist.

The programs of the week, assembling what is most popular in the Pops repertory, will be as follows:

MONDAY EVENING, JUNE 27

Request Program (repeated)
"Pomp and Circumstance" .... Elgar
"Peer Gynt" Suite .... Grieg
Ouverture Solennelle, "1812" .. Tschaikovsky
Overture to "William Tell" .... Rossini
Largo .... Handel
Bolero .... Ravel
"By the Beautiful Blue Danube," waltz .... Strauss
"Rhapsody in Blue" .... Gershwin
Soloist—Jesus Maria Sanroma

TUESDAY EVENING

"El Capitan," march .... Sousa
Overture to "Mignon" .... Thomas
"Valse Trieste" .... Sibelius
"Samson and Delilah," Bacchanale Saint-Saens
Facade .... Walton
Ave Maria .... Schubert-Wilhelmj
"Nut Cracker," ballet suite .... Tchaikovsky
"Espana," waltz .... Waldteufel
Perpetuum Mobile .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

WEDNESDAY EVENING

"Szechenyi Indulo," march ...... Fahrbach
Overture to "Sakuntala" .... Goldmark
Third Slavonic Dance .... Dvorak
"Carmen," Fantasia .... Bizet
Irish Rhapsody .... Herbert
"Thais," Meditation .... Massenet
(Violin solo—J. Theodorowicz)
Ballet of the Hours, from "La Gioconda" .... Ponchielli
"Of Thee I Sing," selection ...... Gershwin
"Loin du Bal" .... Gillet
Cheyenne Indian War Dance .... Skilton

THURSDAY EVENING

Coronation March from "The Prophet" Meyerbeer
Overture to "The Bat" .... Strauss
Ave Maria .... Bach-Gounod
"Aida," Fantasia .... Verdi
Concerto in F, for pianoforte and orchestra .... Gershwin
Soloist—Jesus Maria Sanroma
"New Moon," Selection .... Romberg
Two Fairy Tales .... Komzak
"Only One Vienna," march ..... Schrammel

FRIDAY EVENING

Hungarian March, "Rakoczy" .... Berlioz
Overture to "Figaro" .... Mozart
Prelude to "Lohengrin" .... Wagner
"Madame Butterfly," Fantasia ..... Puccini
Soviety Iron Foundry .... Mossolov
"Scheherazade," The Prince and the Princess .... Rimsky-Korsakov
Second Hungarian Rhapsody .... Liszt
Liebesfreud .... Kreisler
Dubinushka, Russian Folk Song Arranged by Jacchia
"Jolly Fellows," waltz .... Vollstedt

SATURDAY EVENING, JULY 2

Closing Night
Entrance of the Guests Into the Warburg. Song to the Evening Star (violoncello solo, J. Langendoen). Overture.... From "Tannhauser," Wagner
"Pomp and Circumstance" .... Elgar
Country Gardens .... Grainger
Marche Slav .... Tchaikovsky
"Rhapsody in Blue" .... Gershwin
Piano solo—Jesus Maria Sanroma
"The Band Wagon," selection ..... Schwartz
"Prayer of Thanksgiving" (Old Dutch Hymn) .... Arranged by Kremser
"Ride of the Valkyries" .... Wagner

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUN 1 1932

RADIO NEWS

FIEDLER CONDUCTS BOSTON "POP"

Modern and Classic Airs Included in Radio Program

Hartford, June 1—Modern and classical compositions share importance in the first program of a June radio series of Boston Pop concerts, beginning this evening from Symphony hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard from 10 to 10.45 p. m. over WTIC. Arthur F. Edes of station WEEI will be the announcer.

Mr. Fiedler, most popular of Pops conductor, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston symphony. His inaugural Pops broadcast will include the following numbers:—

Overture to "Oberon" Weber
"Masquerade," an American Rhapsody McKinley
"By the Beautiful Blue Danube" Strauss
"The Ride of the Valkyries" Wagner

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago and who was one of the original members of the Kneisel quartet.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
JUN 1 - 1932

WTAM carries the Boston pop concert, played by 85 members of the Boston Symphony orchestra, at 9 o'clock tonight.

THIS CLIPPING FROM
NEWPORT, R. I.
HERALD

MAY 31 1932

TODAY'S RADIO PROGRAM

An inverse application of the principle of reflection utilized in the automobile headlamp will be made in technical and acoustical preparations for this season's broadcasts of the Boston Pop Concerts from Symphony hall. This principle, which obtains both for sound as well as light enables engineers through the use of the parabolic microphone to deliver a symphonic work with utmost fidelity of tone.

The opening Pops broadcast Wednesday evening at 10 to 10:45 P. M. (EDST) over an NBC-WEAF network will be made under the direction of W. R. Brown and Charles Grey, New York engineers who are widely experienced in the broadcasting of symphonic and operatic concerts. They will arrive in Boston tomorrow under instructions from O. B. Hanson, manager of plant operation and engineering for the National Broadcasting Company, Inc.

The Parabolic reflector microphone, two of which will be installed in front of the right and left side balconies in Symphony hall, is one of many new developments of radio engineers. The new microphone has been widely used by NBC since it was perfected, especially for the broadcast of works in the larger forms. The parabolic mike was brought out when it was found that the ordinary condenser types were frequently unsatisfactory, failing to give proper balance or definition.

Unlike the ordinary microphone, the face of the new one is turned away from the artists participating in a broadcast, while facing the diaphragm is a parabolic reflector. The reflector catches the sound waves, which reflect into the diaphragm of the microphone, thus being focused harmoniously on small diaphragm of the condenser mike.

THIS CLIPPING FROM THE
MERIDEN, CONN.
RECORD
JUN 1 1932

Boston Symphony Pop Concerts Begin Tonight

Modern and classical compositions share importance in the first program of a June radio series of Boston Pop Concerts, beginning this evening from Symphony Hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard at 10 to 10:45 p. m. over an WEAF coast-to-coast network.

Arthur Fiedler

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the fire Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony. His inaugural Pops broadcast will include the following numbers:

Overture to "Oberon" .... Weber
"Masquerade," An American Rhapsody .... McKinley
"By the Beautiful Blue Danube" .... Strauss
"The Ride of the Valkyries" .... Wagner

The orchestra of 85 Symphony players is considered one of the finest to be heard in the country at this season of the year.

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston, son of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel Quartet.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

JUN 1 - 1932

June Programs of Boston Pop Concert on Air

WTIC Wil Jolin NBC Network for Broadcast from Symphony Hall Tonight.

Modern and classical compositions share importance in the first progam of a June radio series of Boston Pop Concerts, beginning this evening from Symphony Hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard from 10 to 10.45 over WTIC and NBC coast-to-coast network. Arthur F. Edes of station WEEI will be the announcer.

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony. His inaugural broadcast will include the following numbers:

Overture to "Oberon"	Weber
Masquerade, an American Rhapsody	McKinley
By the Beautiful Blue Danube	Strauss
The Ride of the Valkyries	Wagner

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1932

Fiddler Conducts First Boston "Pop"

Modern and classical compositions share importance in the first program of a June radio series of Boston Pop concerts, beginning this evening from Symphony hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard at 10 to 10.45 p. m. over WTIC. Arthur F. Edes of station WEEI will be the announcer.

Mr Fiedler, most popular of Pops conductors, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston symphony. His inaugural Pops broadcast will include the following numbers:—

Overture to "Oberon"................Weber
"Masquerade," an American Rhapsody McKinley
"By the Beautiful Blue Danube"...Strauss
"The Ride of the Valkyries"........Wagner

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new hight of popularity. Mr Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel quartet.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUN 1 - 1932

FIEDLER CONDUCTS FIRST BOSTON "POP"

Modern and classical compositions share importance in the first program of a June radio series of Boston Pop concerts, beginning this evening from Symphony hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard at 10 to 10.45 p. m. over WTIC. Arthur F. Edes of station WEEI will be the announcer.

Mr Fiedler, most popular of Pops conductors, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston symphony. His inaugural Pops broadcast will include the following numbers:—

Overture to "Oberon"................Weber
"Masquerade," an American Rhapsody McKinley
"By the Beautiful Blue Danube"...Strauss
"The Ride of the Valkyries"........Wagner

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new hight of popularity. Mr Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel quartet.

THIS CLIPPING FROM
AKRON, OHIO
TIMES-PRESS

JUN 1 - 1932

WTAM, at 9, broadcasts the first of a series of "Pop Concerts" by the Boston Symphony orchestra, playing from Symphony hall, Boston.

Grace Moore, WTAM at 8, sings "Wanting You" and "The Desert Song." Others on the program are the Revelers and Wilfred Pelletier's orchestra.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN
HERALD

JUN 1 1932

Through the Static

Modern and classical compositions share importance in the first program of a June radio series of Boston "Pop Concerts," beginning this evening from Symphony hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard at 10 to 10:45 p. m., over an NBC-WEAF coast-to-coast network. Arthur F. Edes of Station WEEI will be the announcer.

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston symphony.

THIS CLIPPING FROM THE
GARDNER, MASS.
NEWS

JUN 1 1932

From Boston's great musical center, Symphony Hall, the first of a series of pop concerts will be heard over a NBC-WEAF network, through station WEEI, at 10 o'clock tonight. The Pops Orchestra, composed of 85 musicians of the Boston Symphony, will be directed by Arthur Fiedler. The series willl be announced by Arthur F. Edes of WEEI.

Every Wednesday evening in June NBC will present one of these Fiedler concerts.

THIS CLIPPING FROM
NEWARK, O.
ADVOCATE

JUN 1 - 1932

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From Boston's great musical center, Symphony hall, the first of a series of Pop Concerts will be heard over WEAF network through Station WEEI, Boston, tonight, at 9 p. m. The Pops orchestra is composed of 85 musicians of the Boston Symphony.

THIS CLIPPING FROM
POTTSVILLE, PA.
JOURNAL

JUN 1 - 1932

The first of a series of Pop Concerts will be heard over WEAF and NBC chain at 9 o'clock. The orchestra composed of eighty-five musicians of the Boston Symphony.

9

THIS CLIPPING FROM THE
SUN

Hanover Pa.

JUN 1 1932

On The Air

The initial concert in the series of Boston "Pops" will be heard this evening at 9 o'clock from WEAF and associated stations, with Arthur Fiedler conducting an orchestra composed of members of the Boston Symphony orchestra. The concert will come from Symphony Hall in Boston. Opening with the overture to "Oberon," by Weber, the program will continue with "Masquerade," McKinley, and "By the Beautiful Blue Danube," Strauss, and conclude with "The Ride of the Valkyries," Wagner. The program is scheduled to last 45 minutes.

THIS CLIPPING FROM
.TOLEDO, OHIO
BLADE

JUN 1 - 1932

From Boston's great musical center, Symphony hall, the first of a series of Pop Concerts will be heard over an NBC-WEAF network, through station WEEI, Boston, Wednesday, at 9 P. M. The Pops orchestra, composed of 85 musicians of the Boston Symphony, will be directed by Arthur Fiedler, one of a few native-born conductors.

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THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

JUN 1 - 1932

* * *

FIRST of a series of Boston Symphony programs is relayed by WTAM at 9 tonight . . . with Will Cuppy, clam-digging hermit of Jones Island, telling WGAR dialers "How to Tell Your Friends From Apes" tomorrow at 4. Yolanda Norris, who is a singer despite the fact that she was born on a snake farm in Brazil, appears on the program with him.

THIS CLIPPING FROM THE
ARLINGTON, MASS.
NEWS

JUN 2 1932

Boston Pops Now On "Air

Modern and classical compositions shared importance in the first program of a June radio series of Boston Pop Concerts which began last evening from Symphony Hall. The opening broadcast, under the direction of Arthur Fiedler, was heard at 10 to 10.45 p. m. over an NBC-WEAF coast-to-coast network. Arthur F. Edes of Station WEEI was the announcer.

ARTHUR FIELDER
Conductor of the Boston Pop Concerts, whose baton will actuate an orchestra of 85 musicians in the June Wednesday night series to be broadcast over an NBC-WEAF network

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the next four Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony.

The Pop concerts, now in the 47th season, are a summer version of the Boston Symphony concerts, and are likewise given at Symphony Hall—the Orchestra's special home. They follow the European custom, otherwise scarcely known in this country, of combining a symphonic program with refreshments and a general air of sociability, the floor of the auditorium being covered with tables where one may drink, smoke or converse with one's friends while listening to music. The Orchestra of 85 Symphony Players is considered one of the finest to be heard in the country at this season of the year.

ARTHUR F. EDES
WEEI program director, who will announce the coming series of Boston Pop Concerts over an NBC-WEAF coast-to-coast network

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony Orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel Quartet.

Fiedler obtained his education in Boston, completed his musical studies in Europe, and returned to become a member of the Boston Symphony Orchestra when still a young man. He is known not only as the conductor of the Pops, but as the conductor of the Esplanade Concerts on the Charles River in mid-summer, the leader of the Cecilia Society Chorus, the MacDowell Club and his own Boston Sinfonietta. The abilities of this leader are familiar to the radio public for previous Pops broadcasts, Esplanade Concerts and smaller groups which he has led before the microphone.

THIS CLIPPING FROM THE
HAVERHILL, MASS
EVE. GAZETTE

JUN 2 1932

MUSIC MIS

News Notes

The Pops, fifth week of their 47th season, at Boston Symphony hall, will prove the ingenuity of Arthur Fiedler, conductor, when programs of special character will be given in honor of groups that are a part of the Pops season. New England Conservatory will have its annual evening Wednesday, June 1. The Longy school, Cambridge, will receive its initial honor from the Pops, Thursday, June 2. Massachusetts Institute of Technology, which has annually been the gayest of special nights, will conclude the week Saturday evening, June 4, when Jesus Maria Sanroma will play the piano solo in Gershwin's "Rhapsody in Blue." The following evening, Sunday, June 4, Sanroma will play with Mme. Longy-Miquelle, Mozart's Concerto in E flat for two pianos. Haydn's "Farewell Symphony" will be played for the first time in Symphony hall at the third of this season's Sunday Pops.

THIS CLIPPING FROM TH
TIMES
BROCKTON, MASS.

JUN 3 1932

POPS ATTENDED BY PARTY OF 16

Sixteen members of the Brockton Business and Professional Women's club formed a party Thursday night to attend the pops of the Boston Symphony orchestra at Symphony hall, Boston, when Business and Professional Women's club night was observed. The trip was made in the cars of Miss Helen Megathlin, Miss Lillian Rowe and Miss Ethel Clement. Plans for reservations were in charge of the recreation committee, Miss Marion H. Ellis, chairman, Miss Therese Courteau, Miss Edith Carter, Miss Phyllis Reynolds, Miss Gertrude Brownell and Miss Elizabeth Kites.

Those in the party included Miss Helen Megathlin, Miss A. Gertrude Adams, Miss Lillian Hooper, Miss Ada Crocker, Dr. Isobel Miles, Miss Lillian Rowe, Miss Mabel Walker, Miss Annie White, Miss Hazel Lindsay, Miss Edith Hammond, Miss Alice Maddox, Miss Ethel Clement, Miss Elizabeth Brown, Miss Celina Dudley, Miss Lenore Brown and Miss Marion H. Ellis. The annual club outing will be June 14.

THIS CLIPPING FROM
MERIDEN, CONN.
RECORD

JUN 8 1932

Boston Orchestra Tonight In Notable Program

Choice excerpts from the operatic works of the popular neo-Russians, Tchaikovsky and Rimsky-Korsakov, and Mendelssohn's great violine concerto form important elements in the second Boston Pop Concert to be broadcast over a nation-wide hookup tonight from Symphony Hall. Scored for an orchestra of 85 musicians, comprising nearly four-fifths of the full membership of Boston Symphony, this evening's brilliant program offerings will be heard over an NBC-WEAF network at 10 to 10:45 p. m. Arthur Fiedler will conduct.

The Wedding March from "Le Coq d'Or," a fascinating work by Rimsky-Korsakov, will open the third and broadcast section of the Pops program. Distinguished for its originality and finished workmanship, "Le Coq d'Or" is the best known of his operas in this country.

A striking divertissement this evening will be the Finale of the Concerto for Violin and Orchestra by Mendelssohn in the performance of which the entire first violin section of the Pops Orchestra will play the solo part. Light, swift, masterly in theme and treatment, this bit from the only violin concerto Mendelssohn ever wrote, will be the tour de force of the broadcast. Critics hold it as one of the few great works in its class.

The third offering is an old Dutch hymn "Prayer of Thanksgiving" arranged for symphonic performance by Kremser. As its final number the Pop Orchestra will essay the capricious rhythms of the majestic Overture Solennelle "1812" by Tchaikovsky. Its music is among the most brilliant and individual of recent times, this Russian composer being regarded as a master of orchestral color.

THIS CLIPPING FROM THE
SOUTH BEND, IND.
NEWS TIMES

JUN 5 1932

HALF N

By Jay Walz

A series of summer concerts to be broadcast by the Boston Concert orchestra got underway Wednesday night with Arthur Fiedler, the conductor, presenting a mixed program of modern and classical compositions.

There are to be five Wednesday night broadcasts altogether in this series, and the 85 musicians playing under Mr. Fiedler's baton are drawn from the ranks of the Boston Symphony orchestra.

The concerts, now in the 47th season, are really a summer version of the Boston Symphony concerts, and are given at Symphony hall—the orchestra's home.

They follow the European custom of combining a musical program with refreshments and a general air of sociability, the floor of the auditorium being covered with tables, where one may drink, smoke or converse with friends while listening to the orchestra.

# \# \#

Arthur Fiedler, in his third season as conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a Bostonian, son of Emanuel Fiedler, a German musician, who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel quartet.

For his first concert, broadcast Wednesday night by the National Broadcasting Co., Mr. Fiedler of-

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THIS CLIPPING FROM THE
ARLINGTON, MASS.
NEWS

JUN 8 1932

THIS CLIPPING FROM
MEDFORD, MASS.
MERCURY

JUN 8 - 1932

Pop Concert On Air Tonight

Choice excerpts from the operatic works of the popular neo-Russians, Tchaikovsky and Rimsky-Korsakov, and Mendelssohn's great violin concerto form important elements in the second Boston Pop Concert to be broadcast over a nation-wide hookup tonight from Symphony Hall. Scored for an orchestra of 85 musicians, comprising nearly four-fifths of the full membership of Boston Symphony, this evening's brilliant program offerings will be heard over an NBC-WEAF network at 10 to 10.45 P. M. (EDST). Arthur Fiedler will conduct.

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This second broadcast tonight in the 47th. season of Boston Pops will be announced by Arthur F. Edes of Station WEEI. It is his second season of fellowship with Pop broadcasts and the huge parabolic microphones used by NBC engineers in the pick-up of Symphony Hall concerts.

The Boston symphony pop concert is scheduled by KGO for 45 minutes beginning at 6 and the summer symphony from Rochester comes at 7:15 for a quarter hour over the same station.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

JUN 1 - 1932

June Programs of Boston Pop Concert on Air

WTIC Wil Jolin NBC Network for Broadcast from Symphony Hall Tonight.

Modern and classical compositions share importance in the first progam of a June radio series of Boston Pop Concerts, beginning this evening from Symphony Hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard from 10 to 10.45 over WTIC and NBC coast-to-coast network. Arthur F. Edes of station WEEI will be the announcer.

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the five Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony. His inaugural broadcast will include the following numbers:

Overture to "Oberon"	Weber
Masquerade, an American Rhapsody	McKinley
By the Beautiful Blue Danube	Strauss
The Ride of the Valkyries	Wagner

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1932

Fiddler Conducts First Boston "Pop"

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THIS CLIPPING FROM
AKRON, OHIO
TIMES-PRESS

JUN 1 - 1932

WTAM, at 9, broadcasts the first of a series of "Pop Concerts" by the Boston Symphony orchestra, playing from Symphony hall, Boston.

Grace Moore, WTAM at 8, sings "Wanting You" and "The Desert Song." Others on the program are the Revelers and Wilfred Pelletier's orchestra.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN
HERALD

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THIS CLIPPING FROM THE
GARDNER, MASS.
NEWS

JUN 1 1932

From Boston's great musical center, Symphony Hall, the first of a series of pop concerts will be heard over a NBC-WEAF network, through station WEEI, at 10 o'clock tonight. The Pops Orchestra, composed of 85 musicians of the Boston Symphony, will be directed by Arthur Fiedler. The series willl be announced by Arthur F. Edes of WEEI.

Every Wednesday evening in June NBC will present one of these Fiedler concerts.

THIS CLIPPING FROM
NEWARK, O.
ADVOCATE

JUN 1 - 1932

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From Boston's great musical center, Symphony hall, the first of a series of Pop Concerts will be heard over WEAF network through Station WEEI, Boston, tonight, at 9 p. m. The Pops orchestra is composed of 85 musicians of the Boston Symphony.

THIS CLIPPING FROM
POTTSVILLE, PA.
JOURNAL

JUN 1 - 1932

The first of a series of Pop Concerts will be heard over WEAF and NBC chain at 9 o'clock. The orchestra composed of eighty-five musicians of the Boston Symphony.

9

THIS CLIPPING FROM THE
SUN

Shenandoah Pa.

JUN 1 1932

On The Air

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THIS CLIPPING FROM
TOLEDO, OHIO
BLADE

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THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

JUN 1 - 1932

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NEWS

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The Pop concerts, now in the 47th season, are a summer version of the Boston Symphony concerts, and are likewise given at Symphony Hall—the Orchestra's special home. They follow the European custom, otherwise scarcely known in this country, of combining a symphonic program with refreshments and a general air of sociability, the floor of the auditorium being covered with tables where one may drink, smoke or converse with one's friends while listening to music. The Orchestra of 85 Symphony Players is considered one of the finest to be heard in the country at this season of the year.

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Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony Orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel Quartet.

Fiedler obtained his education in Boston, completed his musical studies in Europe, and returned to become a member of the Boston Symphony Orchestra when still a young man. He is known not only as the conductor of the Pops, but as the conductor of the Esplanade Concerts on the Charles River in mid-summer, the leader of the Cecilia Society Chorus, the MacDowell Club and his own Boston Sinfonietta. The abilities of this leader are familiar to the radio public for previous Pops broadcasts, Esplanade Concerts and smaller groups which he has led before the microphone.

THIS CLIPPING FROM THE
HAVERHILL, MASS
EVE. GAZETTE

JUN 2 1932

MUSIC MIS

News Notes

The Pops, fifth week of their 47th season, at Boston Symphony hall, will prove the ingenuity of Arthur Fiedler, conductor, when programs of special character will be given in honor of groups that are a part of the Pops season. New England Conservatory will have its annual evening Wednesday, June 1. The Longy school, Cambridge, will receive its initial honor from the Pops, Thursday, June 2. Massachusetts Institute of Technology, which has annually been the gayest of special nights, will conclude the week Saturday evening, June 4, when Jesus Maria Sanroma will play the piano solo in Gershwin's "Rhapsody in Blue." The following evening, Sunday, June 4, Sanroma will play with Mme. Longy-Miquelle, Mozart's Concerto in E flat for two pianos. Haydn's "Farewell Symphony" will be played for the first time in Symphony hall at the third of this season's Sunday Pops.

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TIMES
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JUN 3 1932

POPS ATTENDED BY PARTY OF 16

Sixteen members of the Brockton Business and Professional Women's club formed a party Thursday night to attend the pops of the Boston Symphony orchestra at Symphony hall, Boston, when Business and Professional Women's club night was observed. The trip was made in the cars of Miss Helen Megathlin, Miss Lillian Rowe and Miss Ethel Clement. Plans for reservations were in charge of the recreation committee, Miss Marion H. Ellis, chairman, Miss Therese Courteau, Miss Edith Carter, Miss Phyllis Reynolds, Miss Gertrude Brownell and Miss Elizabeth Kites.

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MERIDEN, CONN.
RECORD

JUN 8 1932

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The Wedding March from "Le Coq d'Or," a fascinating work by Rimsky-Korsakov, will open the third and broadcast section of the Pops program. Distinguished for its originality and finished workmanship, "Le Coq d'Or" is the best known of his operas in this country.

A striking divertissement this evening will be the Finale of the Concerto for Violin and Orchestra by Mendelssohn in the performance of which the entire first violin section of the Pops Orchestra will play the solo part. Light, swift, masterly in theme and treatment, this bit from the only violin concerto Mendelssohn ever wrote, will be the tour de force of the broadcast. Critics hold it as one of the few great works in its class.

The third offering is an old Dutch hymn "Prayer of Thanksgiving" arranged for symphonic performance by Kremser. As its final number the Pop Orchestra will essay the capricious rhythms of the majestic Overture Solennelle "1812" by Tchaikovsky. Its music is among the most brilliant and individual of recent times, this Russian composer being regarded as a master of orchestral color.

THIS CLIPPING FROM THE
SOUTH BEND, IND.
NEWS TIMES

JUN 5 1932

HALF N

By Jay Walz

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The concerts, now in the 47th season, are really a summer version of the Boston Symphony concerts, and are given at Symphony hall—the orchestra's home.

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For his first concert, broadcast Wednesday night by the National Broadcasting Co., Mr. Fiedler of-

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THIS CLIPPING FROM THE
ARLINGTON, MASS.
NEWS

JUN 8 1932

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This second broadcast tonight in the 47th. season of Boston Pops will be announced by Arthur F. Edes of Station WEEI. It is his second season of fellowship with Pop broadcasts and the huge parabolic microphones used by NBC engineers in the pick-up of Symphony Hall concerts.

THIS CLIPPING FROM
OAKLAND, CALIF.
POST-ENQUIRER

JUN 8 - 1932

The Boston symphony pop concert is scheduled by KGO for 45 minutes beginning at 6 and the summer symphony from Rochester comes at 7:15 for a quarter hour over the same station.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

JUN 1 - 1932

June Programs of Boston Pop Concert on Air

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AKRON, OHIO
TIMES-PRESS

JUN 1 - 1932

WTAM, at 9, broadcasts the first of a series of "Pop Concerts" by the Boston Symphony orchestra, playing from Symphony hall, Boston.

Grace Moore, WTAM at 8, sings "Wanting You" and "The Desert Song." Others on the program are the Revelers and Wilfred Pelletier's orchestra.

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HERALD

JUN 1 1932

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THIS CLIPPING FROM THE
SUN

Baltimore Md.

JUN 1 1932

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NEWS TIMES

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THIS CLIPPING FROM
OAKLAND, CALIF.
POST-ENQUIRER

JUN 8 - 1932

The Boston symphony pop concert is scheduled by KGO for 45 minutes beginning at 6 and the summer symphony from Rochester comes at 7:15 for a quarter hour over the same station.

226

THIS CLIPPING FROM THE
LEADER
Rockville, Conn

JUN 8 1932

"Masquerade" by Carl McKinley, was heard over the radio on Thursday evening played by the Boston Symphony Orchestra in Symphony Hall, Boston, at one of their popular concerts. Mr. McKinley who was in the audience was called to the stage by continued applause. This composition is being played by all leading orchestras here, and in Germany.

THIS CLIPPING FROM THE
MERIDEN, CONN.
RECORD

JUN 8 1932

Boston Orchestra Tonight In Notable Program

Choice excerpts from the operatic works of the popular neo-Russians, Tchaikovsky and Rimsky-Korsakov, and Mendelssohn's great violine concerto form important elements in the second Boston Pop Concert to be broadcast over a nation-wide hookup tonight from Symphony Hall. Scored for an orchestra of 85 musicians, comprising nearly four-fifths of the full membership of Boston Symphony, this evening's brilliant program offerings will be heard over an NBC-WEAF network at 10 to 10:45 p. m. Arthur Fiedler will conduct.

The Wedding March from "Le Coq d'Or," a fascinating work by Rimsky-Korsakov, will open the third and broadcast section of the Pops program. Distinguished for its originality and finished workmanship, "Le Coq d'Or" is the best known of his operas in this country.

A striking divertissement this evening will be the Finale of the Concerto for Violin and Orchestra by Mendelssohn in the performance of which the entire first violin section of the Pops Orchestra will play the solo part. Light, swift, masterly in theme and treatment, this bit from the only violin concerto Mendelssohn ever wrote, will be the tour de force of the broadcast. Critics hold it as one of the few great works in its class.

The third offering is an old Dutch hymn "Prayer of Thanksgiving" arranged for symphonic performance by Kremser. As its final number the Pop Orchestra will essay the capricious rhythms of the majestic Overture Solennelle "1812" by Tchaikovsky. Its music is among the most brilliant and individual of recent times, this Russian composer being regarded as a master of orchestral color.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JUN 8 1932

BOSTON 'POPS' HEARD ON WWJ

Arthur Fiedler Directs 85 Musicians in Light Summer Music.

By ROBERT KELLY.

The musicians of the Boston Symphony Orchestra again are well into their early summer popular music season. This is a fact now known to the entire nation since one of these delightful light programs already has been broadcast from Symphony Hall in the Hub. Here is the setting which WWJ listeners may visualize as they hear tonight's program at 9:15 o'clock. The vast cool reaches of Symphony Hall with the orchestra chairs removed and replaced by tables. The decorations in green. Yellow-attired waitresses moving about among the tables serving soft drinks and sandwiches. Eighty-five musicians, directed by Arthur Fiedler, playing the more melodious classics, a modern trifle now and then, or something from musical comedy. An effort has been made to create the atmosphere of a "European evening."

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 12 1932

POP CONCERTS TO CHANGE SCHEDULE

Will Broadcast Saturday Nights For Final Three Programs—Hour Altered, Too

Availing itself of a preferential broadcast period made available by the National Broadcasting company, the Symphony Hall management of the Boston Pop concerts has announced a change in schedule for the last three programs. The Pops, which have been heard on Wednesday evenings at 10 to 10.45 over an NBC-WEAF network, will hereafter be broadcast on Saturday evenings at 9.15 to 10 over the same network.

The first program under the new schedule will be next Saturday evening the Pops series concluding with the broadcast on July 2. No further change will be made in the schedule it was stated. The remaining programs will be under the conductorship of Arthur Fiedler and will be announced, as in the past, by Arthur F. Edes of Station WEEI.

While broadcasting of Pops is a comparatively recent innovation at Symphony hall, the concerts themselves date back to the summer of 1885 when the Boston Symphony orchestra was only ~~four years~~ old. The project of a supplementary series of concerts of popular character to suit the warmer season was then started. They were modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables installed, so that one might sip wine or beer, munch a sandwich or smoke, while listening to a Strauss waltz or a march by Sousa.

The experiment was an immediate success. The "Promenade Concerts" soon came to be called "Pops"—whether on account of their popularity or the popping corks, no one has ever determined. In any case, the name itself became so popular that it was officially adopted.

The Pops have flourished from that day to this and have grown in favor with every season. In 1900 the Boston Symphony orchestra left the old Music hall, its original home on Hamilton place, and moved to its own splendid auditorium, Symphony hall, then just completed.

Many conductors have come and gone, among them Franz Kneisel, Timothee Adamowski, Andre Maquarre, Gustave Strube. The last three Pops conductors have been Agide Jacchia, who stressed the musical side; Alfred Sasella, the distinguished Italian composer-conductor-pianist, and Mr Fiedler, under whom the Pops have taken on a new and youthful vitality.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JUN 12 1932

FIEDLER CONDUCTS HUB POP CONCERTS

Modern, Classical Works Played Over Radio by Symphony

Modern and classical compositions share importance in the June radio series of Boston Pop Concerts which began last Wednesday night from Symphony hall. The broadcasts, under the direction of Arthur Fiedler, are heard at 10 o'clock over WTAG. Arthur F. Edes of Station WEEI is the announcer.

M. Feidler, most popular of Pops conductors, will have under his baton for each of the five Wednesday night broadcasts an orchestra of 85 musicians drawn from the rangs of the Boston Symphony.

The ~~Pop~~ concerts, now in the 47th season, are a Summer version of the Boston Symphony concerts, and are likewise given at Symphony hall—the chestra's special home. They follow the European custom, otherwise scarcely known in this county, of combining a symphonic program with refreshments and a general air of sociability, the floor of the auditorium being covered with tables where one may drink, smoke or converse with one's friends while listening to music. The orchestra of 85 symphony players is considered one of the finest to be heard in the country at this season of the year.

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony Orchestra, having been born in Boston of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel quartet.

THIS CLIPPING FROM
CHICAGO, ILL.
POST

JUN 15 1932

THE BOSTON SYMPHONY ORCHESTRA "POPS."

The radio last week served to demonstrate that the Boston Symphony orchestra "Pops" are still flourishing in full vigor. Not only concerts delightful in themselves, but recalling to countless numbers scattered over the entire land the joys and days gone by.

For more than forty years these "Pops" have been an essential feature of summer life in Boston. And what national catacylsms have they not survived?

When the U. S. A. went on the water waggon the wise ones shook their mournful heads saying, "It is all over with the 'Pops.' Cannot run such concerts without beer an pretzels."

Nobody would dispute that beer and pretzels form a joyful addition to the pleasure of summer concerts. But, nevertheless, Bosto continued to make the grade though servin only soft drinks.

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THIS CLIPPING FROM
AKRON, OHIO
TIMES-PRESS

JUN 18 1932

SYMPHONY ON AIR TONIGHT

Pop Concert is Scheduled From Boston

By MARTIN STOVER

POP concerts of the Boston Symphony orchestra become a Saturday feature beginning today.

Tonight's program, WTAM, 8:15-9, will be directed by Arthur Fiedler, widely known conductor, and relayed from Symphony Hall, Boston. Heretofore, the pop programs have been heard on Wednesday.

A second program to look out for is the address by Charles Francis Coe, author-newspaperman, WGAR at 9, on "The Next Heavyweight Champion—Sharkey or Schmeling." As an added attraction a German sports authority will be heard from Berlin.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

JUN 24 1932

THE BOSTON SYMPHONY ORCHESTRA "POPS."

(Chicago Post.)

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THIS CLIPPING FROM
N. Y. Herald-Tribune

JUN 19 1932

Theodore Cella, first harpist of the New York Philharmonic-Symphony Orchestra, conducted his own composition, "On a Trans-Atlantic Liner," at a "Pop" concert of the Boston Symphony Orchestra on June

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THIS CLIPPING FROM
N. Y. TIMES

JUN 26 1932

BOSTON'S "POP" CONCERTS

BOSTON, June 22, 1932.

DESPITE the depression, the Boston "Pops" have been astonishingly successful this season, sold-out houses being an almost nightly circumstance. It has been customary to begin the "Pops" season at the end of May, but this year, in the hope of stimulating thought away from business distress, the opening concert took place in the middle of May, and interest in the programs has been cumulative to a degree that insures a season of open-air concerts on the Charles River Esplanade after the Fourth of July. This latter series of concerts is free, and is played by the same orchestra.

The conductor of the "Pops" this season, as last, is Arthur Fiedler, a product of the Boston Symphony Orchestra, and with a personnel of eighty-five members of that musical body he has been enabled to present his programs with an effectiveness that has made these concerts as much a Boston institution almost as any of its historical shrines. With the added incentive of a reduced scale of prices of admission, and the usual sale of near-beer and soft drinks with the privilege of smoking on the auditorium floor, the possibility of self-maintenance for the Summer season of music is exceedingly bright.

When the programs offer symphonic music it is in the form of one movement from one of the symphonies, but otherwise the selections are of the lighter and immediately popular numbers, and Mr. Fiedler is as generous in encores as he is catholic in his program-making. Such a method of concert-giving is naturally provocative of requests for certain compositions, but instead of spreading these over his regular programs, Mr. Fiedler sets aside a night when the concert is devoted wholly to request numbers. A specimen program of this nature is this one played on the night of June 16:

Pomp and Circumstance	Elgar
Peer Gynt, suite	Grieg
Overture, "1812"	Tchaikovsky
Overture to "William Tell"	Rossini
Largo	Handel
Bolero	Ravel
Blue Danube, waltz	Strauss
Rhapsody in Blue	Gershwin

The last number with Jesús María Sanromá as piano soloist was sensational in its riotous applause.

of the Boston Symphony Orchestra, was drafted from a retirement that had made him almost a legendary personage, and he conducted a composition he had favored in those "Pops" of the nineties.

On the program of "The Gay Nineties" the soloist was Sanromá, and the young señor entered heartily into the spirit of the affair. His appearance was made with all the savoir-faire of a gay blade of the end of the century, dark coat of extreme cutaway fashion, light trousers and white gloves that insisted on cleaving to the fingers when he was ready to play. Whereupon he sat down at the piano, and with them played "The Maiden's Prayer" with all the solemnity and flourish that any young lady's academy might have taught.

There was some question among the younger element as to the authenticity of many of the costumes worn at "The Gay Nineties"; youth would not be satisfied that Time so little removed could furnish so great a divergence in the character of dress and its accessories. But an incident revealed in one particular case (names withheld) confirms the assurance of strict periodicity. The gowns worn by one large party of young ladies came from the same wardrobe. One of these on being removed gave out a peculiar rustle, and an examination of the pocket oh, yes, the ladies wore pockets in the back of their dresses in those days recovered a program of a Harvard commencement in 1899 and a ticket for the affair. The story of that particular gown as revealed by inquiry was this: The dress had been worn at the commencement exercises by the original owner, whose son was one of the graduates. On reaching home that night a telegram was received telling of another son's grave illness in Texas, and asking for the presence of the parents. The dress was hurriedly removed and thrown upon the bed, and a traveling costume donned for the journey, the dress later being hung in the wardrobe with similar wearing apparel, there to remain until "The Gay Nineties" called it forth for the delight of a new generation.

A matter of comment at the Boston "Pops" is the great number of young people who have been attracted to the music without the incentive of strong drink. As is usual at concerts of this kind, certain compositions appeal strongly to the popular taste and are called for again and again during a season. The work that has struck the most responsive chord in the hearts of this Summer's audiences at the "Pops" is Gershwin's "Wintergreen for President," from "Of Thee I Sing." In this Presidential election year this might be significant.

THIS CLIPPING FROM
UTICA, N. Y.
PRESS

2 1932

MUSICIANS' FORUM

The stay-at-homes are having an opportunity to hear the Boston Symphony Orchestra in its ~~pop~~ concerts during the month of June, by way of the National Broadcasting Company, which presents the final section of the "pop" direct from Symphony Hall, Boston. This popular concert program, which is a great favorite with Bostonians, may be heard from 9:15 to 10 p. m., D.S.T., over a nationwide WEAF network, on Saturday, June 25 and July 2.

Do you know that Boston is the only city this side of Europe that is privileged to enjoy this kind of "European evening?" Entering, you find Symphony Hall decorated in cool green, the usual orchestra chairs replaced by tables, many of which have been reserved by the club or organization sponsoring the evening's concert. Attractively attired waitresses stand at the sides ready to serve soft drinks, coffee and sandwiches. Imagine yourselves seated with friends about a table listening to Beethoven, Brahms, Wagner, Tschaikowsky, as well as those of the modern school. No noise is permitted during the rendition of numbers. The orchestra is liberal in the matter of encores, and the large, enthusiastic, cultured audience watches eagerly for the appearing of the large card announcing the title of the encore.

We quote from the Christian Science Monitor:

"The Pop Concert Orchestra is composed of 85 musicians of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, son of a former conductor and an excellent musician in his own right. A native-born conductor, Mr. Fiedler, in his third season, has been very successful in gauging musical feeling. Whether it be such a trifle as Schubert's 'Traumerei,' Tchaikovsky's 'Fourth Symphony,' Ravel's 'Bolero,' the extremely noisy 'Soviet Iron Foundry,' or music from 'The Cat and the Fiddle,' Mr. Fiedler's concert schedule has been pliable enough to meet all demands.

"Arthur F. Edes, program director and announcer of WEEI, will provide the program notes and announce for the radio audience."

226

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LEADER
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JUN 3 1932

"Masquerade" by Carl McKinley, was heard over the radio on Thurs. day evening played by the Boston Symphony Orchestra in Symphony Hall, Boston, at one of their popular concerts. Mr. McKinley who was in the audience was called to the stage by continued applause. This composition is being played by all leading orchestras here, and in Germany.

THIS CLIPPING FROM THE
MERIDEN, CONN.
RECORD
JUN 8 1932

Boston Orchestra Tonight In Notable Program

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The Wedding March from "Le Coq d'Or," a fascinating work by Rimsky-Korsakov, will open the third and broadcast section of the Pops program. Distinguished for its originality and finished workmanship, "Le Coq d'Or" is the best known of his operas in this country.

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NEWS
JUN 8 1932

BOSTON 'POPS' HEARD ON WWJ

Arthur Fiedler Directs 85 Musicians in Light Summer Music.

By ROBERT KELLY.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
JUN 12 1932

POP CONCERTS TO CHANGE SCHEDULE

Will Broadcast Saturday Nights For Final Three Programs—Hour Altered, Too

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While broadcasting of Pops is a comparatively recent innovation at Symphony hall, the concerts themselves date back to the summer of 1885 when the Boston Symphony orchestra was only ~~four years~~ old. The project of a supplementary series of concerts of popular character to suit the warmer season was then started. They were modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables installed, so that one might sip wine or beer, munch a sandwich or smoke, while listening to a Strauss waltz or a march by Sousa.

The experiment was an immediate success. The "Promenade Concerts" soon came to be called "Pops"—whether on account of their popularity or the popping corks, no one has ever determined. In any case, the name itself became so popular that it was officially adopted.

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TELEGRAM
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THIS CLIPPING FROM
CHICAGO, ILL.
POST
JUN 15 1932

THE BOSTON SYMPHONY ORCHESTRA "POPS."

The radio last week served to demonstrate that the Boston Symphony orchestra "Pops" are still flourishing in full vigor. Not only concerts delightful in themselves, but recalling to countless numbers scattered over the entire land the joys and days gone by.

For more than forty years these "Pops" have been an essential feature of summer life in Boston. And what national catacylsms have they not survived?

When the U. S. A. went on the water waggon the wise ones shook their mournful heads saying, "It is all over with the 'Pops.' Cannot run such concerts without beer and pretzels."

Nobody would dispute that beer and pretzels form a joyful addition to the pleasures of summer concerts. But, nevertheless, Boston continued to make the grade though serving only soft drinks.

Even this present so-called depression has not overwhelmed them in its universal disaster. Over forty years of age—and still going strong despite no beer and no money.

Can be done in effete and tottering east, but, seemingly, not in the young and lusty west. Now, Watson, what would you make of that?

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AKRON, OHIO
TIMES-PRESS
JUN 18 1932

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Pop Concert is Scheduled From Boston

By MARTIN STOVER

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A second program to look out for is the address by Charles Francis Coe, author-newspaperman, WGAR at 9, on "The Next Heavyweight Champion—Sharkey or Schmeling." As an added attraction a German sports authority will be heard from Berlin.

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PAWTUCKET, R. I.
TIMES
JUN 24 1932

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THIS CLIPPING FROM
N. Y. TIMES
JUN 26 1932

BOSTON'S "POP" CONCERTS

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Overture to "William Tell"	Rossini
Largo	Handel
Bolero	Ravel
Blue Danube, waltz	Strauss
Rhapsody in Blue	Gershwin

The last number with Jesús María Sanromá as piano soloist was sensational in its riotous applause.

Novelties are a feature of these "Pops," and one that evoked tremendous enthusiasm and had to be repeated was called "The Gay Nineties." For this occasion ancient wardrobes were overhauled, discarded vehicles were brought out of hidden recesses, and even a horse-car was sought as a conveyance for one party. But a ban on the horse-car was laid only because the last one of Boston's had been disposed of to some far-away enterprising community. The program for the event was in character, and Timothee Adamowsky, a former violinist of the Boston Symphony Orchestra, was drafted from a retirement that had made him almost a legendary personage, and he conducted a composition he had favored in those "Pops" of the nineties.

On the program of "The Gay Nineties" the soloist was Sanromá, and the young señor entered heartily into the spirit of the affair. His appearance was made with all the savoir-faire of a gay blade of the end of the century, dark coat of extreme cut-away fashion, light trousers and white gloves that insisted on cleaving to the fingers when he was ready to play. Whereupon he sat down at the piano, and with them played "The Maiden's Prayer" with all the solemnity and flourish that any young lady's academy might have taught.

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TRUCK FAILS TO MAKE TURN

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THE WEEK

CHIEFLY PERSONAL

By PHILIP HALE Herald May 5

A curiosity of modern music, Alexander Mossolov's "Soviet Iron Foundry," will be introduced to Boston at the Pops by Arthur Fiedler tonight.

Alexander Wassiliewitsch Mossolov was born in Kiev, Aug. 10, 1900. Having studied in the Moscow Conservatory under Gliere and Miaskovsky, he now dwells in soviet Russia an avowed exponent of "constructive or stylized music." Mossolov has composed an opera, "The Hero," a cantata, "The Sphinx," and music in smaller forms. "Soviet Iron Foundry," or "Music for Machines," describes the sounds and dynamic impressions of a steel mill, while the players may at times be asked to make noises intended to reproduce the sound of whirling dynamos, buzzing saws, rivet guns, and the like, there is nothing to indicate that their actions be mechanically controlled as in the method of Antheil in his Ballet "Mechanique." According to the score, the horn players must stand up and point the bells of their instruments toward the audience. In another place, vibrating steel plates are used. "Soviet Iron Foundry" was performed by the Cleveland orchestra in Cleveland on Nov. 6, 1930, and in New York on Dec. 1 of the same year. It had its first European performances in the same season. Mr. Stokowski introduced th work in Philadelphia in the season just passed.

Herald May 8

PHILIP HALE ET AL.

When, a few years ago, Roxy distinguished the hitherto undistinguished radio with orchestral concerts in the best tradition, he used to bedazzle his listeners-in with erudite prefaces to the works to be played—a few historical comments on a Beethoven symphony or a sensitive interpretation of a Strauss tone-poem. One could not help wondering where this movie-impresario got his material. Occupied all of his waking hours with his theatrical and broadcasting enterprises, he presumably had little time for research. Even a competent secretary did not seem an adequate explanation. Finally one day he disclosed his secret by remarking, "As Philip Hale says in his Boston Symphony program notes—." So that was the answer!

But Mr. Hale, whose thoughts have added lustre to the pages of The Herald for many years, is not only "the most learned of American music critics," as the judges of the Sigma Delta Chi honorary scholarships said, but he is also the custodian and graceful dispenser of information concerning the lives and letters of a thousand and one delightful saints and sinners. On the foundation of a classical training of a more leisurely day, he has built a knowledge of the humanities—history, literature, music, drama, and the other arts—that is continually amazing in its virtuosity. But all this might be pedantry, were it not leavened by a Yankee wit that pierces precedents and explodes pomposity. When most men of his years are contentedly conservative, Philip Hale remains an incurable mugwump. It is that quality, perhaps above all else, that accounts for his unfailing spontaneity and liveliness of spirit. To wager on what Philip Hale will say in response to a question is as dangerous as betting on New England weather!

The other five journalists selected for these new awards are of the same high standing—men who honor the profession to which they belong. F. P. A. of the New York Herald-Tribune, in particular, deserves official notice for the way in which he has kept his "Conning Tower" an ever-refreshing exhibition of good taste, fine humor, and literary preciseness.

MORE LETTERS
in the
DEBATE OVER
DR. KOUSSEVITZKY'S
PROGRAMS
WILL BE PRINTED
in
THIS DEPARTMENT
TOMORROW

Trans May 17

Boston Symphony at Carnegie.

The final evening concert in the current series of the Boston Symphony at Carnegie Hall took place last night. Before bidding his New York patrons "au revoir" Maestro Koussevitzky felt it incumbent upon himself to allow them to share with the audiences of other large symphonic organizations the delight of hearing a work of Ernst Foch, who is now a visitor in this country. For this purpose he chose the "Bunte Suite" ("bunte" designating "varied") in which

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AT SYMPHONY HALL

To the Editor of the Transcript:

Your issue of May 2 carried a review, under the caption, "Exemplary Adieux for Koussevitzky," of the last concert of the current season at Symphony Hall. In the concluding paragraph the senior of your staff of music critics undertakes to dispose once for all of the "weak and elderly" opposition which at the end of every season lifts its protesting voice against Dr. Koussevitzky's courses as a program-maker.

After signalizing his approval of the policy of encouraging the youthful composers of Europe and America in the interests of "an art that must experiment to live," the writer proceeds to castigate the "stubborn conservatism . . . that would send the Symphony concerts back into traditional routine," and leaps to the amazing non sequitur that "the clapping, the stamping, the shouting for Dr. Koussevitzky on Saturday seem the sufficient and decisive answer."

As a long-standing patron of these concerts, who happens to share the convictions of those subscribers who deplore the conductor's eccentric lack of balance as a program-maker, I heartily resent the invidious question-begging involved in this use of the stock phrase, "traditional routine." The position of the dissenting minority is, briefly, this: While admitting the desirability, in the interest of historical perspective, of including typical specimens of modernistic experimentation, they contend, not unreasonably, that the programs should, during the course of five or ten years, afford a tolerable acquaintance with the outstanding masterpieces of musical literature. During Dr. Koussevitzky's régime, although the works of such modernists and near-modernists as Stravinsky, Prokofiev, Honegger, Skriabin, Copland, Bloch, Hindemith, Goossens, Debussy, Ravel and Respighi have been featured repeatedly, with innumerable repetitions of certain of their scores, the conductor has apparently never heard of such composers as, for instance, Smetana, Goldmark, Grieg, Bizet, Massenet, MacDowell, Max Bruch or Wieniawski. Again, many of the illustrious composers whom he has deigned, on occasion, to recognize—for example, Saint-Saens, Schumann, Mendelssohn, Liszt, Dvorak and Elgar—have figured so inconspicuously that the audience has been left in complete ignorance of the greater part of their most significant scores, with the result that Bostonians intent on a well rounded acquaintance with the high lights of the musical repertory have been obliged, despite the deplorable mechanical deficiencies involved, to rely on radio broadcasts of such concerts as those of the New York Philharmonic Orchestra and of Walter Damrosch.

If this attitude of the nonconformist minority, cherished in an age of notorious sterility in the field of the fine arts, savor of slavish regard for "traditional routine," one may as well make a tabula rasa of the creative achievements of the past and insist on the sole authenticity of the most recent Broadway hit or of Aaron Copland's latest pianoforte concerto (reassuringly labeled "First performance in America").

As to the second point, the reviewer's refutation of dissenting criticism on the ground that the clapping, stamping and shouting of the audience constitute "the sufficient and decisive answer," I believe that no reader of the Transcript is likely to be seriously impressed by an appeal to the silly doctrine, "Vox populi, vox Dei," particularly in a society distinguished pre-eminently by its predilection for novelty, noise and sensationalism.

KENNETH G. DARLING

Cambridge, May 8.

Trans May

Basil Cameron, the English conductor, lately visited Sibelius at Helsingfors He reports the composer as committed to a journey to the United States next autumn to conduct at Seattle. If he does come, the Boston Orchestra may hardly overlook him, or he it. Under Dr. Koussevitzky it plays Sibelius's symphonies oftener than any other orchestra in America. To it he has promised his new Eighth Symphony for first performance. What if it were produced at Symphony Hall in the presence of the composer or with Sibelius himself conducting?

Transcript

Y, MAY 28, 1932

The Changes New Times Surely Bring

It Is Composers in Decline That Koussevitzky Keeps From His Programs

TWO letters have recently appeared in The Transcript "deploring" an alleged "lack of balance" in Dr. Koussevitzky's programs and repertory. Such allegations are so contrary to fact that one is tempted to dismiss them with a shrug and a smile, did one not reflect that an ounce of error, plausibly and persuasively put, can cause more mischief than a pound of fact. But it is only fact that can refute irresponsible assertions. Let the facts be known.

Three years ago, at the end of Dr. Koussevitzky's fifth year in Boston, I made a careful study of the repertories of Muck, Fiedler, Monteux, Koussevitzky. That study showed that of the entire number of works performed by Fiedler (each repetition counting as a separate performance) 22 per cent were novelties; by Muck, 18 per cent novelties; by Monteux, 40 per cent novelties; by Koussevitzky, 34 per cent novelties. A similar study of the season lately ended shows it to have contained 32 per cent of novelties. But that does not quite tell the story. Anyone who will take the trouble to consult the complete lists in the back of the program-books will find that Koussevitzky's "novelties" are far more broadly chosen than those of any of his predecessors. If from the past season's so-called novelties one excludes those by composers long since dead, or by composers well advanced in middle age (Mozart, Mahler, Debussy, Ravel, Rakhmaninov) and the three novelties of Holst, which are not by any process of argumentation chargeable to Dr. Koussevitzky, the proportion of the remaining novelties to the entire season's performances is 22 per cent. If one counts only the pieces in the "modernistic" idiom, which are the ones the writers of these letters so thoroughly hate (probably the real point of the letters rather than any charge of "lack of balance"), by a generous interpretation of the term, the percentage of such pieces is between fifteen and sixteen. It is thus evident that the proportioning of the present conductor's repertory is in no way different than that of his three predecessors. To reduce it further would be to destroy all semblance of "balance." One cannot overcome the suspicion that what these writers want is not a well-balanced repertory but the complete suppression of the work of living composers.

Mr. Kenneth G. Darling, for example, gives a list of composers whom (he writes) Dr. Koussevitzky "has apparently never heard of." Let us see how Koussevitzky's practice squared in his first five years with that of his three predecessors. (The record of the last three seasons will not differ materially.) Of Bizet's works only the Suite from the music to "L'Arlesienne" survived as late as the days of Fiedler, who gave it one performance. Muck gave it two. Neither Monteux nor Koussevitzky have played it. Bruch is next in Mr. Darling's list. Solo performances aside (and Bruch's Concertos have passed out of the artists' repertory and into students' repertory) only one work of Bruch ever survived more than a single performance in the concerts of the Boston Symphony Orchestra, and the last performance of that one work dates from 1883. Grieg: three performances under Fiedler, two under Muck, one under Monteux. The piano-concerto and the "Peer Gynt Suite" aside, none of his works have survived more than three performances in the orchestra's repertory. Goldmark was frequently played by Muck, less so by Monteux, still less by Fiedler, not at all by Koussevitzky. Much the same can be said of MacDowell, who received four performances from Muck, two from Monteux, one from Fiedler. But is not Koussevitzky's treatment of MacDowell symptomatic of the age rather than of personal "eccentricity"? Massenet has been played neither by Fiedler, Muck or Koushevitzky; Monteux gave him two performances. Smetana received four performances from Fiedler, nine from Muck, four from Monteux, one from Koussevitzky. Wieniawski—needless to say—has not been played by any of the four conductors.

The significance of this list is that Koussevitzky has come upon the scene at a time when the stars of most of these composers are definitely setting. This process of non-survival had definitely begun before his advent. It is evident when one adds to the above figures the fact that Bizet received ten performances before the coming of Fiedler, three after; Bruch (non-solo works) three before, none after; Goldmark forty-four—fourteen; MacDowell, fifteen—seven; Massenet, twelve—two; Smetana, twenty-one—eighteen; (It is noteworthy and significant of Koussevitzky's acumen that the one composer who should come near to holding his own in the two periods under comparison, would also be the one composer out of the entire group to whom Koussevitzky has given place on his lists.

It is historic fact that most composers of less than first rank do drop out of the repertory. Had Mr. Darling been an elderly man when the B. S. O. was young he probably would have been "deploring" the fact that the naughty Gericke, Nikisch, Paur were giving badly balanced programs by the omission of such sterling composers as Stamitz, Gossec, Wagenseil, Pleyel, Schenck, Kreutzer, Gyrowetz, none of whose names appears at all in the lists. There always will be some composers dropping out of the repertory. It is the process whereby only Bach and Handel survive out of their very active period, only Haydn, Mozart and Beethoven out of theirs. It would be incredibly naive to assume that they were the only composers alive in their day. The process which has selected them is a process which all the resistance in the world cannot stop. It continues today.

A study of Mr. Darling's other list—Dvoràk, Elgar, Liszt, Mendelssohn, Saint-Saëns, Schumann, who he says "have figured so inconspicuously" that the audience has been left in complete ignorance of the greater part of their most significant scores—is also revealing. Elgar was not played at all by either Muck or Monteux; Koussevitzky has given him two performances. With Dvoràk the case is about the same as with Goldmark and Smetana of the previous group; many performances by Muck, fewer by Fiedler and Monteux, still fewer by Koussevitzky. But any observer will tell Mr. Darling that Dvoràk belongs to the group whose stars are definitely setting. A study of last performances of Dvoràk's works is plain on this point. It reveals that the trend away from Dvoràk dates from long before Koussevitzky's day. Of the twenty-four works that have ever been played by the Boston Symphony Orchestra, six never went further than a first performance. The two which Koussevitzky has played were previously played not later than 1915 and 1920. The rest were abandoned in '90, '95, '02 (3 works), '04, '05, '14, '15, '17, (2), '19, '20, '23. Surely the list of a declining composer.

As to Liszt, it appears to me to be particularly ungracious to reproach the conductor close upon the heels of the magnificent performance of the "Faust Symphony." In any case Koussevitzky has nine Liszt performances to his credit against Fiedler's ten, Monteux's fourteen, Muck's sixteen. Hardly sufficient difference to warrant any considerable reproach. Much the same can be said of Mendelssohn, to whom Koussevitzky has given five performances. The charge of infrequent performances holds in the case of Saint-Saëns ,to whom the conductor has allotted two hearings; it would be interesting to know whether there is more than negligible demand for more. To Schumann Koussevitzky has given fourteen performances against Fiedler's twelve, Monteux's twelve, Muck's thirteen—actually more than any of the three previous conductors. It would seem that such facts hardly bear out Mr. Darling's charge.

This plain preference of the public Mr. Darling condemns by calling the present an age of a "society distinguished pre-eminently by its predilection for novelty, noise and sensationalism." Mr. Darling wishes to do a good job. Not content with condemning the conductor, he condemns also the age of which the conductor is able and eloquent mouthpiece, probably entirely unaware that it is the most potent historical forces which he is condemning. This public to which Mr. Darling thus pays his respects has made its selection of a few great ones out of a mass of lesser ones in every period. It may be trusted to do so again. Indeed it is doing so and will continue to do so whether it is thus trusted or not.

Mr. Darling may be reminded that there never has been a conductor in America so revered and respected as Theodore Thomas. Mr. Thomas fought the same fight that Koussevitzky is fighting now; but his efforts were in the interests of Wagner, Liszt, Brahms, and toward the end of his life, Strauss. His defiant statement "If they don't like it, I'll play it until they do," is historic. No account of the life of Thomas does other than refer to it as the brightest jewel in the crown of the conductor's achievement. It was directed at the Kenneth Darlings of his day.

ALFRED H. MEYER

Concerts Next Week

The Pops—The new week will be a week of "nights" at The Pops. On Monday, the program marks a national holiday. On Tuesday, "Lovers' Night," Mr. Fiedler will prove his ingenuity in the arrangeing of a program that celebrates the "great lovers" in tones and assembles other numbers of amorous tenor. On Wednesday, the New England Conservatory has its annual evening. On Thursday, the Longy School at Cambridge is newcomer to those rites. On Saturday, the Institute of Technology celebrates—usually the liveliest evening of the season. Sunday week will bring the third of the Sunday Pops with Haydn's "Farewell Symphony" and Saint-Saëns's "Carnival of Animals" for conspicuous number.

More particularly, that amusing trifle, Rimsky-Korsakov's Scherzo of "The Bee," will return to the repertory on Monday. Tuesday runs to "The Lovers'" program already printed in these columns. Numbers from Walton's amusing "Facade," unheard since the opening concert; Mr. Converse's tone-poem, "California"; Mr. McKinley's American rhapsody, "Masquerade," all have place on Wednesday. Mr. Converse and Mr. McKinley are teachers at the New England Conservatory. On the same evening, Lucille Monaghan, one of its abler pianists, will play the first movement of Rakhmaninov's Concerto in F-sharp minor.

On Thursday, Prokofiev's "Classical Symphony and the "selection" from Mr. Schwartz's music for "The Band Wagon" return; while Mme. Longy-Miquelle and Mr. Sanromá will join hands to play Mozart's Concerto in E-flat major for two pianos. On Friday is room for a travel-picture, "On A Transatlantic Liner," by Theodore Cella, once harpist at Symphony Hall, now serving the Philharmonic Society in New York. On Saturday, Ravel's stately "Pavane for a Dead Infanta" and the songful slow movement from Chaikovsky's Fifth Symphony diversify a programs bound to contain Mr. Gershwin's "Rhapsody in Blue" and the march that brings John P. Wintergreen nearer to the residency.

2258

FROM
TRANSCRIPT
BOSTON, MASS.

4/23/32

Concert Of Symphonic Opposites

A New Concerto from Ravel, Bruckner "In Entirety," Spring Afternoon

FIRST to write just praises of Mr. Sanromá in complement to the applause heaped on him, yesterday afternoon at Symphony Hall, before and after he had played the piano-part in Ravel's new Concerto. No orchestra in the United States, perhaps none in Europe, has at command and in residence so able and willing a pianist. Mr. Sanromá can be soloist of the day, as he was on Friday, as he has been within memory in Stravinsky's "Caprice" or Toch's Concerto. He can assist with equal zest in symphonic pieces in which the piano is used obbligato, as in de Falla's "Nights in the Gardens of Spain" and Lambert's "The Rio Grande." Or he can play as one more virtuoso in an orchestra of virtuosi when the piano is only an added instrument. No composer, however exacting his modernisms, has yet exhausted Mr. Sanromá's readiness and resource. Whatever the task a given piece has set for him, he has brought to it a keen musical and pianistic mind, a sympathetic spirit, a lively will to accomplish accordingly. Be it large or small, he has never slighted preparation of performed carelessly.

Mr. Sanromá has excelled conspicuously in music of our immediate day inviting his clear, bright, penetrating tone, his range of rhythmic energy, his sense of plastic phrase and counterpoint, his command of scintillant bravura, his alertness to the percussive piano. He can be as dry, hard, incisive as the most objective and dogmatic modernist; keep pace with the composer's caprice, feel his driving impetus. Yet seldom has he fallen short when his piano must pretend to be singing instrument or join with the orchestra in polished, subtilized euphonies. The Symphony Orchestra, the present conductor, have no more loyal and tireless coadjutor. Mr. Sanromá shares ably and with good will in the chamber concerts of the town. None is readier to aid in the introduction of novel, questionable, perilous music. Boston schooled him; gave him opportunity; has, so far, kept him—exception to the rule that it no longer breeds notable musicians; or, if it does, that they take flight to New York. Once more, yesterday, the public of the Symphony Concerts testified, with new reason, to its pride and pleasure in Sanromá.

Re-Enter Martelli

The first two numbers on Dr. Koussevitzky's program were of a sort to which many in the elder generation find it hard to accustom themselves—unless some illustrious name, like Ravel's, beguiles them along a more or less unwilling course. Long habit, ingrained predilection, the background of a nineteenth century that associated music with morals and philosophies, doctrines, preachments, and many another unrelated matter, that bade it be uplifting, ennobling, consoling and all that, make them mistrustful of music written and existing "merely" to entertain. (Yet Bach himself, and the Italians before him, were writing it two and three centuries ago). The romantic and the German tradition, too much assimilated discourse about "appreciation" and "spirituality," keep them equally wary of music that is its own excuse, however slight, for being.

Modernisms aside, hence the indifference or the distaste with which such listeners hear such a piece as Martelli's Concerto for Orchestra with which the concert began. It returns to an ancient form; adapts it elastically to present uses; fills it ingeniously with exercises in the current fashions of keys, dissonance, counterpoint, harmonies, timbres; prefers a full-voiced fugue (as in Martelli's finale) or a clean-cut canon to lyric or introspective dalliance; runs alert and cerebral, crisp and vital, with next to never a hint of sentiment — bravura here, wit or impertinence there. In these qualities we listeners are to find our interest and take our pleasure. Martelli's Concerto, piece and performance, yielded both plentifully and engagingly. But the unaccustomed, and therefore mistrustful, "cut it cold." Outside Stravinsky and, may be, Hindemith, whom the matinée audience has at last accepted, it prefers—for the present—not to go.

Ravel Renewed

But when Ravel, become at the end of his fifties almost a modern classic, conjures; when Mr. Sanromá takes his place at the piano; when Dr. Koussevitzky is plainly in happy vein over a new "première," how willingly and responsively that same audience goes along. Yet the new Piano-Concerto discloses not a connotation or an implication outside itself; has its being in its own virtuosity; exists primarily and persistently to interest and entertain. In the kind, within the self-imposed limitations, what a perfect piece of composition it is! In the designing, writing and adjusting of the piano-part, it is as though Ravel had re-assembled acquired experience, practised instinct, ripened invention and adroit resource from the days of the early "Miroirs" and "Valses Nobles et Sentimentales," through "Le Tombeau de Couperin" to the more recent chamber-pieces—re-assembled, re-animated and refined. Not a note is spared or wasted. Everything falls into just place. Nothing fails of its purpose.

To the virtuoso, modernist, and sympathetic pianist, as indeed Mr. Sanromá's performance suggested, the piano-part must be pleasure to play, exactions included. Born of a light and fecund theme, it is alert, elastic, eager, radiant, at the beginning. Sentiment touches it with grace before the first movement ends in a sparkling foam of ornament. The slow movement, through the longer half virtually a piano-solo over a subdued and gently sustaining bass, is a simple, transparent, long-curved, undulating melody outspringing from the end of middle age, wistful, remembering, soft-spoken. A still, clear, autumn light unhardened plays over it. Gradually, the English horn summarizes, the orchestra severally and collectively joins in the song; the piano spins a lace-work of musing embroidery. Through the racing, outflinging, bedeviled finale, the piano runs a gamut of rhythmic agilities, kaleidoscopic ornament, thrusts and counter-thrusts with the orchestra; so to a fanfare-ish close. Hardly once does invention or exhilaration flag.

The orchestral part is companion-piece to the piano-part in economy and precision, in lightness, brightness and winged motion. Through the first division, it is usually vivacious and ornamental. Through the slow movement it is often softened into delicate and adroit euphonies, into a tender echoing of the melody while the piano twines it with fantasy. Through the finale hints of jazz recur, now in syncopated rhythms, again in momentary stunts, like the glissandi for trombones, in a "blues" quality that haunts the underlying melody. But all that is jazz assimilated, Ravelized, minding its Parisian P's and Q's. Writing for orchestra, Ravel maintains throughout his quick and life-long sensibility to individual timbres, his imagination with patterned sonorities, his ability to suffuse the pattern with light, so vitalize it. In such an orchestral part Dr. Koussevitzky and the orchestra were as virtuosi excelling themselves for a composer and a music that stimulated such prowess. Once more, the conductor was, par excellence, the conductor for Ravel. With reason the composer originally intended the Concerto for initial production in Boston.

Uncut Bruckner

These experiences, interesting as they were, filled less than half the concert. One hour and a quarter of it fell to the performance of Bruckner's Eighth Symphony (in C minor) note for note from beginning unto the distant end. Asked to restore a cut in the slow movement where the composer's imagination rises high, clear, ecstatic, Dr. Koussevitzky took the Brucknerites at their word; "closed" every cut—allegro, scherzo and finale—from Mr. Fiedler's and Dr. Muck's day to his own. These restorations lengthened the performance by fifteen minutes; but it is doubtful whether a quarter hour less would have held those who cannot "abide Bruckner," either for matter or manner. On the other hand, the avowed Brucknerites were gratified at this unusual consideration for "the master" in one of his longest symphonies; while the major part of the listeners who held firm to the end and who asked only that Bruckner engross and stir them, seemed content. True, there were numerous departures; but once upon a time in Vienna only ten heard to the last note one of his earlier symphonies. True again, he is repetitious; but to reiterate was an impulse of his temperament and remains a part of his quality.

For those who are still studious of Bruckner, who would hear him without prejudice, who find pleasure from him increasing at each new occasion, this full performance of the Eighth Symphony brought better understanding and new sympathy. The finale fared least fortunately. There Bruckner would ascend to sonorous solemnities; sustain and intensify them. To him they connoted the churchly ceremonies that he had known at the great and rich abbey of St. Florian, the stately ecclesiastic pageants in which he had shared, under "his 'Cardinal,'" in the cathedral at the neighboring Linz. When he would transfuse such solemnities into symphonic music, he seems to be haunted by the organ that he played in them as well as by his Baireuth-like trumpets, trombones and tubas. He fails to free himself from churchly accent and suggestion; so attain to the heighth and breadth of universal vision. Perhaps, for that reason, this finale of the Eighth Symphony seemed persistently striving, mannered, impotent. Though Dr. Koussevitzky and the orchestra urged him manfully, only in the upswelling and long held sonorities toward the end—the four themes of the Symphony upon one another piled—did Bruckner draw near his goal.

Profit and Loss

On the other hand, the Scherzo gained by completeness. Though full performance disclosed only the more clearly Bruckner's inability or indifference with varied or contrasted rhythms, it also evoked and sustained an atmosphere. Doubtless by subconscious impulse t Scherzo sounds from the upper Aust where Bruckner was born and lived lo —a smiling, sun-brightened, undulatin persistently rustic countryside, wher trees line the roads, where at the end o a vista a great abbey may break the hor zon, where the folk are a peasantry sim ple-minded, good-hearted, tranquil, pious on occasion gay. The quiet melody o this Scherzo in the Eighth Symphon sings for them. The rhythm beats t their steps. Though he finally dwelt an worked in Vienna, Bruckner wrot scherzi of the countryside that he remem bered. In urban America it is hard fo us to feel this atmosphere. Dr. Koussevitzky, as romantic at heart as Bruckner with such recollection, divined an spun it.

The first movement gained likewise by complete performance. There if the hearer looks and listens for them, he may descry most of the shortcomings repeated to weariness against Bruckner: prolixity and platitudes; sequences and inversions until they become mannerisms; grandiose vesture for shrunken matter; musical paragraphs innocent of transition; indifference to choice; disdain of self-discipline; so forth through a list dressed already a hundred times. On the other hand out of this music "in entirety" rise more than one of his distinctions—the fervor with which he wrote to kindle an equal fervor in performers and listeners; the faith he kept in his own forms and procedures, his upswelling ascents and leaping descents, his rests and resumptions; the simplicity of his musical ideas as from a mind and spirit unsuspectingly naive; the complexities in which he arrayed them as though that same mind and spirit had absorbed the baroque luxuriance of the church at St. Florian's; in sonorities, the richness of his woodwinds and horns, the heroical voice of his plangent brass, the glowing depths of his strings; above all the intensifying of his music, reiteration upon reiteration, until it rises to vision, ecstasy and illumination. It is Dr. Koussevitzky's sense of this tonal texture and intensive process, these fervors, exaltations and momentary sublimities that make him, above most conductors, discerning and eloquent with Bruckner.

In the slow movement of the Eighth Symphony this aspiration ascends to attainment. Through page upon page the long adagio coils and uncoils, ultimately and ever mounting heavenward. Four themes engender it into hymn-like instrumental song; reiteration enforces it deeper and deeper sonorities enrich it, or a more shimmering texture gilds it as with an halo. Presently the heavens open and Bruckner—the mysticism of the Roman church pulsing within him—beholds and sounds the joys of Paradise. A thousand times at St. Florian's or in Linz Cathedral he has played the Sanctus upon his organ. Now the hos of the redeemed are singing it apocalypti cally. Of a sudden the hymn stays and stills. And God said: "Let there b peace." And there was peace. . . . It by his deepest fervors, his spellbou visions, his celestial felicities, and th music he made of them, that Bruckn should be judged—to stand unique, th far, among the diviners who have wr ten black notes upon white paper ru in staves.

H. T. P.

THIS CLIPPING FROM
COLUMBUS, OHIO
DISPATCH

APR 22 1932

Exciting News From Boston Symphony

DIVISIONS of the Symphony Club of Central Ohio are now starting out to sell the series for next season. Mrs. B. Gwynne Huntington, president of the club, received the following wire from Boston a day or two ago which gives the news from the famous symphony of that city, led by Koussevitzky, which is one of the orchestras that the club is to present again next season:

"Boston Symphony orchestra," reads the telegram from J. N. Burk, Symphony hall, "will culminate remarkable season next week, Friday and Saturday, in Boston with Brahms' First Symphony. New York series brilliantly closed with Liszts' choral "Faust" symphony. Ravel's new piano concerto has first American performance this Friday, Philadelphia performance coming later on same day. Koussevitzky sails for Europe on Ile de France, May 4. Will be guest conductor of famous Vienna Philharmonic in Vienna next June

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

MAY 15 1932

BOSTON SYMPHONY'S SUCCESSFUL SEASON

The 51st season of the Boston Symphony Orchestra was artistically one of the most successful in the orchestra's history, says the Boston Globe in a survey of the recently closed series of concerts. Only under Dr. Muck, it continues in part, has a higher standard of performance consistently been maintained. Never has the enthusiasm of the audiences been greater. Never have the programs ranged more widely through music old and new.

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FROM
HERALD
BOSTON, MASS.

4/22/32

$3963 VERDICT AGAINST BOSTON SYMPHONY

[Special Dispatch to The Herald]

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N. Y. Herald-Tribune

MAY 1 1932

AN AMERICAN SONG OF FAITH

By LAWRENCE GILMAN

IT IS a curious fact, not easily to be explained, that patriotism, one of the most deep-seated and urgent of human emotions, should have yielded so little music of first-rate quality. Love of God, love of Woman—these have been transmuted by composers into music that is among the greatest that we possess. But love of country has stirred men to no such profundities and ecstasies of song. It should, perhaps, be remarked that the late Vincent d'Indy, a penetrating student of musical art, regarded the C minor Symphony of Beethoven as a patriotic utterance. But this opinion seems to have been peculiar to Monsieur d'Indy; and most qualified musicians would probably agree that love of country awaits expression in music comparable for eloquence to that in which Bach and Beethoven avowed their love of God and that in which Wagner avowed his love of Woman.

* * *

George Washington and Mr. Carpenter

IT IS not likely that Mr. John Alden Carpenter, a creative artist whose sensibility and fervor are guided by an intelligence that is delectably humorous and poised, had any idea of challenging the high gods of tone when he composed his "Song of Faith." Yet the result that he achieved is in several ways remarkable, and it has had less recognition than it deserves.

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A Priceless Inheritance

"IN THE writing of this work," says the composer, "I have come to a new realization of the priceless inheritance that has come down to us from George Washington. I have felt, more than ever before, that the enduring value of this inheritance is based not primarily on his military genius, or his contribution to the arts of government, but on the selfless integrity of his character.

"It is from that character that we inherit the Great American Dream—the dream which has sustained us through our storms and trials, and which at this very moment we must strive in deepest sincerity to recapture. For the whole world is beset by a dangerous psychology of defeat which for us is but the modern counterpart of the snows of Valley Forge. And it is for our country now to raise its eyes in the faith of its founders and lead the way out.

"And, therefore, if my 'Song of Faith' can succeed in lighting one single candle of reaffirmation, I shall be content."

Mr. Carpenter provided his own words—with the posthumous assistance of the Father of his Country: for the lines given to the Narrator (who in concert performances is unseen) are extracted from Washington's writings, "so combined as to form a consecutive and self-contained address." With this exception, the text is Mr. Carpenter's. Here, in full, are the words that he has set to music:

CHILDREN AND MEN

Come now, hear our song!
Song of Freedom, comrades, swell the throng!
Hear that ancient story told again,
Of the father of our fathers!
Hear our song!
As a growing river flowing to the sea,
As the springing branches of a mighty tree,
So his faith abounds,
So his strong heart led us, made us free.
We, his children's children, raise our eyes,
To the hills and the mountains in the skies.

CHILDREN

Comes to town young Doodle dandy!
On his crown a feather fine!
Rides a pony, calls him Macaroni,
Macaroni, O!

MEN

Sounds the throb of the drum-beat,
Sound the cries of the red-man,
Through the years intervening,
As they rang in the days of our fathers!

CHILDREN AND MEN

Sounds a sweet lullaby,
Sounds an old song my mother knew.
Sound again, gentle cry,
Soothe a young heart, like falling dew
Bring to me rest again,
Sing to me low,
There where my head has lain,
Well do I know.

CHILDREN

Lead me to sleep where the still waters flow.
So sings my motherland,
So yields her love to light my day,
Guides me with gentle hand,
On to a bright and shining way to a shining day.

CHILDREN AND MEN

Oh, hear the band, the Yankee band!
From hill and plain, swing out again!
Oh, hear the call!
Come one, come all!
Now hear the word, his heart revealing!
Now hear the very voice of the father!

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NARRATOR
[Washington's Words]

"I close this last solemn act of my life by commending the interests of our dearest country to the protection of Almighty God.
It is impossible to reason without arriving at a Supreme Being. I now make my earnest prayer that He would have you in His holy protection.
Let us labor to keep alive in our breasts that little spark of celestial fire called Conscience.
We must not despair, the game is yet in our own hands.
Let us have a government by which our lives and our liberties shall be secured.
I feel now as I conceive a wearied traveler must do;
I move gently down the stream of life until I sleep with my fathers. The work is done, the voice of mankind is with me. I am not afraid to go."

CHILDREN

Comes a bright and shining day,
By our Fathers' faith let us pray.

CHILDREN AND MEN

May the hand of God be our stay,
And our guiding star light our way.

* * *

"Divine, Magnetic Lands"

MR. CARPENTER'S score is prefaced by the famous and exultant lines in which Walt Whitman inclosed his radiant vision of an America as yet, perhaps, not quite completely realized:

"Come, I will make the continent indissoluble;
I will make the most splendid race the sun ever shone upon;
I will make divine magnetic lands;
With the love of comrades. . . .
I will plant companionship thick as trees along all the rivers of America, and along the shores of the great lakes, and all over the prairies;
I will make inseparable cities with their arms about each other's necks. . . .
For you! for you, I am trilling these songs,
In the love of comrades,
In the high-towering love of comrades."

* * *

It is significant of Mr. Carpenter's characteristics as an artist—his taste, his tact, his distinction of feeling and of thought, his choice and fine selectiveness—that he has not debased the moods and emotions implicit in his subject-matter by using them as a pretext for mere patriotic ballyhoo and jingoistic eagle-shrieking. There are no brass bands, no blatant stump-speakers, suggested in this music; no bombs burst in the air from which it takes its breath; and its most impressive moments are moments of an almost devotional quiet and absorption. Rhetoric is absent from its meditative and sober pages. For this is music of faith and love and elevation.

It should be said that the quality of the music is scarcely indicated by that of the verses with which it is consorted (one fancies that Le Bon Dieu intended Mr. Carpenter to devote his esthetic activities to music, undiverted by poetical excursions). One must look to the thought and feeling implied by the words if one would find the measure of the music's eloquence. These underlying emotional patterns are rich in tenderness, in exaltation; charged with a grave and quiet intensity of feeling. This is the finer grain of patriotism—a patriotism that is deeply sensitive and aware, even a little humorous (as in the allusions to "Yankee Doodle"); finding its most searching expression in the thought of the beloved and cradling land that is still, for some of us, a nurse of the spirit and the mother of incredible faiths.

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FROM
TRANSCRIPT
BOSTON, MASS.

4/23/32

Concert Of Symphonic Opposites

A New Concerto from Ravel, Bruckner "In Entirety," Spring Afternoon

FIRST to write just praises of Mr. Sanromá in complement to the applause heaped on him, yesterday afternoon at Symphony Hall, before and after he had played the piano-part in Ravel's new Concerto. No orchestra in the United States, perhaps none in Europe, has at command and in residence so able and willing a pianist. Mr. Sanromá can be soloist of the day, as he was on Friday, as he has been within memory in Stravinsky's "Caprice" or Toch's Concerto. He can assist with equal zest in symphonic pieces in which the piano is used obbligato, as in de Falla's "Nights in the Gardens of Spain" and Lambert's "The Rio Grande." Or he can play as one more virtuoso in an orchestra of virtuosi when the piano is only an added instrument. No composer, however exacting his modernisms, has yet exhausted Mr. Sanromá's readiness and resource. Whatever the task a given piece has set for him, he has brought to it a keen musical and pianistic mind, a sympathetic spirit, a lively will to accomplish accordingly. Be it large or small, he has never slighted preparation of performed carelessly.

Mr. Sanromá has excelled conspicuously in music of our immediate day inviting his clear, bright, penetrating tone, his range of rhythmic energy, his sense of plastic phrase and counterpoint, his command of scintillant bravura, his alertness to the percussive piano. He can be as dry, hard, incisive as the most objective and dogmatic modernist; keep pace with the composer's caprice, feel his driving impetus. Yet seldom has he fallen short when his piano must pretend to be singing instrument or subjoin with the orchestra in polished, subtilized euphonies. The Symphony Orchestra, the present conductor, have no more loyal and tireless coadjutor. Mr. Sanromá shares ably and with good will in the chamber concerts of the town. None is readier to aid in the introduction of novel, questionable, perilous music. Boston schooled him; gave him opportunity; has, so far, kept him—exception to the rule that it no longer breeds notable musicians; or, if it does, that they take flight to New York. Once more, yesterday, the public of the Symphony Concerts testified, with new reason, to its pride and pleasure in Sanromá.

Re-Enter Martelli

The first two numbers on Dr. Koussevitzky's program were of a sort to which many in the elder generation find it hard to accustom themselves—unless some illustrious name, like Ravel's, beguiles them along a more or less unwilling course. Long habit, ingrained predilection, the background of a nineteenth century that associated music with morals and philosophies, doctrines, preachments, and many another unrelated matter, that bade it be uplifting, ennobling, consoling and all that, make them mistrustful of music written and existing "merely" to entertain. (Yet Bach himself, and the Italians before him, were writing it two and three centuries ago). The romantic and the German tradition, too much assimilated discourse about "appreciation" and "spirituality," keep them equally wary of music that is its own excuse, however slight, for being.

Modernisms aside, hence the indifference or the distaste with which such listeners hear such a piece as Martelli's Concerto for Orchestra with which the concert began. It returns to an ancient form; adapts it elastically to present uses; fills it ingeniously with exercises in the current fashions of keys, dissonance, counterpoint, harmonies, timbres; prefers a full-voiced fugue (as in Martelli's finale) or a clean-cut canon to lyric or introspective dalliance; runs alert and cerebral, crisp and vital, with next to never a hint of sentiment — bravura here, wit or impertinence there. In these qualities we listeners are to find our interest and take our pleasure. Martelli's Concerto, piece and performance, yielded both plentifully and engagingly. But the unaccustomed, and therefore mistrustful, "cut it cold." Outside Stravinsky and, may be, Hindemith, whom the matinée audience has at last accepted, it prefers—for the present—not to go.

Ravel Renewed

But when Ravel, become at the end of his fifties almost a modern classic, conjures; when Mr. Sanromá takes his place at the piano; when Dr. Koussevitzky is plainly in happy vein over a new "première," how willingly and responsively that same audience goes along. Yet the new Piano-Concerto discloses not a connotation or an implication outside itself; has its being in its own virtuosity; exists primarily and persistently to interest and entertain. In the kind, within the self-imposed limitations, what a perfect piece of composition it is! In the designing, writing and adjusting of the piano-part, it is as though Ravel had re-assembled acquired experience, practised instinct, ripened invention and adroit resource from the days of the early "Miroirs" and "Valses Nobles et Sentimentales," through "Le Tombeau de Couperin" to the more recent chamber-pieces—re-assembled, re-animated and refined. Not a note is spared or wasted. Everything falls into just place. Nothing fails of its purpose.

To the virtuoso, modernist, and sympathetic pianist, as indeed Mr. Sanromá's performance suggested, the piano-part must be pleasure to play, exactions included. Born of a light and fecund theme, it is alert, elastic, eager, radiant, at the beginning. Sentiment touches it with grace before the first movement ends in a sparkling foam of ornament. The slow movement, through the longer half virtually a piano-solo over a subdued and gently sustaining bass, is a simple, transparent, long-curved, undulating melody outspringing from the end of middle age, wistful, remembering, soft-spoken. A still, clear, autumn light unhardened plays over it. Gradually, the English horn summarizes, the orchestra severally and collectively joins in the song; the piano spins a lace-work of musing embroidery. Through the racing, outflinging, bedeviled finale, the piano runs a gamut of rhythmic agilities, kaleidoscopic ornament, thrusts and counter-thrusts with the orchestra; so to a fanfare-ish close. Hardly once does invention or exhilaration flag.

The orchestral part is companion-piece to the piano-part in economy and precision, in lightness, brightness and winged motion. Through the first division, it is usually vivacious and ornamental. Through the slow movement it is often softened into delicate and adroit euphonies, into a tender echoing of the melody while the piano twines it with fantasy. Through the finale hints of jazz recur, now in syncopated rhythms, again in momentary stunts, like the glissandi for trombones, in a "blues" quality that haunts the underlying melody. But all that is jazz assimilated, Ravelized, minding its Parisian P's and Q's. Writing for orchestra, Ravel maintains throughout his quick and life-long sensibility to individual timbres, his imagination with patterned sonorities, his ability to suffuse the pattern with light, so vitalize it. In such an orchestral part Dr. Koussevitzky and the orchestra were as virtuosi excelling themselves for a composer and a music that stimulated such prowess. Once more, the conductor was, par excellence, the conductor for Ravel. With reason the composer originally intended the Concerto for initial production in Boston.

Uncut Bruckner

These experiences, interesting as they were, filled less than half the concert. One hour and a quarter of it fell to the performance of Bruckner's Eighth Symphony (in C minor) note for note from beginning unto the distant end. Asked to restore a cut in the slow movement where the composer's imagination rises high, clear, ecstatic, Dr. Koussevitzky took the Brucknerites at their word; "closed" every cut—allegro, scherzo and finale—from Mr. Fiedler's and Dr. Muck's day to his own. These restorations lengthened the performance by fifteen minutes; but it is doubtful whether a quarter hour less would have held those who cannot "abide Bruckner," either for matter or manner. On the other hand, the avowed Brucknerites were gratified at this unusual consideration for "the master" in one of his longest symphonies; while the major part of the listeners who held firm to the end and who asked only that Bruckner engross and stir them, seemed content. True, there were numerous departures; but once upon a time in Vienna only ten heard to the last note one of his earlier symphonies. True again, he is repetitious; but to reiterate was an impulse of his temperament and remains a part of his quality.

For those who are still studious of Bruckner, who would hear him without prejudice, who find pleasure from him increasing at each new occasion, this full performance of the Eighth Symphony brought better understanding and new sympathy. The finale fared least fortunately. There Bruckner would ascend to sonorous solemnities; sustain and intensify them. To him they connoted the churchly ceremonies that he had known at the great and rich abbey of St. Florian, the stately ecclesiastic pageants in which he had shared, under "his 'Cardinal,'" in the cathedral at the neighboring Linz. When he would transfuse such solemnities into symphonic music, he seems to be haunted by the organ that he played in them as well as by his Baireuth-like trumpets, trombones and tubas. He fails to free himself from churchly accent and suggestion; so attain to the heighth and breadth of universal vision. Perhaps, for that reason, this finale of the Eighth Symphony seemed persistently striving, mannered, impotent. Though Dr. Koussevitzky and the orchestra urged him manfully, only in the upswelling and long held sonorities toward the end—the four themes of the Symphony upon one another piled—did Bruckner draw near his goal.

Profit and Loss

On the other hand, the Scherzo gained by completeness. Though full performance disclosed only the more clearly Bruckner's inability or indifference with varied or contrasted rhythms, it also evoked and sustained an atmosphere. Doubtless by subconscious impulse this Scherzo sounds from the upper Austria where Bruckner was born and lived lon —a smiling, sun-brightened, undulating persistently rustic countryside, wher trees line the roads, where at the end of a vista a great abbey may break the horizon, where the folk are a peasantry simple-minded, good-hearted, tranquil, pious, on occasion gay. The quiet melody of this Scherzo in the Eighth Symphony sings for them. The rhythm beats to their steps. Though he finally dwelt and worked in Vienna, Bruckner wrote scherzi of the countryside that he remembered. In urban America it is hard for us to feel this atmosphere. Dr. Koussevitzky, as romantic at heart as Bruckner with such recollection, divined and spun it.

The first movement gained likewise by complete performance. There if the hearer looks and listens for them, he may descry most of the shortcomings repeated to weariness against Bruckner: prolixity and platitudes; sequences and inversions until they become mannerisms; grandiose vesture for shrunken matter; musical paragraphs innocent of transition; indifference to choice; disdain of self-discipline; so forth through a list dressed already a hundred times. On the other hand out of this music "in entirety" rise more than one of his distinctions—the fervor with which he wrote to kindle an equal fervor in performers and listeners; the faith he kept in his own forms and procedures, his upswelling ascents and leaping descents, his rests and resumptions; the simplicity of his musical ideas as from a mind and spirit unsuspectingly naive; the complexities in which he arrayed them as though that same mind and spirit had absorbed the baroque luxuriance of the church at St. Florian's; in sonorities, the richness of his woodwinds and horns, the heroical voice of his plangent brass, the glowing depths of his strings; above all the intensifying of his music, reiteration upon reiteration, until it rises to vision ecstasy and illumination. It is Dr. Koussevitzky's sense of this tonal texture and intensive process, these fervors, exaltations and momentary sublimities that make him, above most conductors, discerning, and eloquent with Bruckner.

In the slow movement of the Eighth Symphony this aspiration ascends to attainment. Through page upon page the long adagio coils and uncoils, ultimately and ever mounting heavenward. Four themes engender it into hymn-like instrumental song; reiteration enforces it deeper and deeper sonorities enrich it, or a more shimmering texture gilds it as with an halo. Presently the heavens open and Bruckner—the mysticism of the Roman church pulsing within him—beholds and sounds the joys of Paradise. A thousand times at St. Florian's or in Linz Cathedral he has played the Sanctus upon his organ. Now the hos of the redeemed are singing it apocalypti cally. Of a sudden the hymn stays ,an stills. And God said: "Let there b peace." And there was peace. . . . It by his deepest fervors, his spellboun visions, his celestial felicities, and th music he made of them, that Bruckn should be judged—to stand unique, th far, among the diviners who have wr ten black notes upon white paper ru in staves.

H. T. P.

THIS CLIPPING FROM
COLUMBUS, OHIO
DISPATCH

APR 22 1932

Exciting News From Boston Symphony

DIVISIONS of the Symphony Club of Central Ohio are now starting out to sell the series for next season. Mrs. B. Gwynne Huntington, president of the club, received the following wire from Boston a day or two ago which gives the news from the famous symphony of that city, led by Koussevitzky, which is one of the orchestras that the club is to present again next season:

"Boston Symphony orchestra," reads the telegram from J. N. Burk, Symphony hall, "will culminate remarkable season next week, Friday and Saturday, in Boston with Brahms' First Symphony. New York series brilliantly closed with Liszts' choral "Faust" symphony. Ravel's new piano concerto has first American performance this Friday; Philadelphia performance coming later on same day. Koussevitzky sails for Europe on Ile de France, May 4. Will be guest conductor of famous Vienna Philharmonic in Vienna next June."

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PROVIDENCE, R. I.
JOURNAL

MAY 15 1932

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So his faith abounds,
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We, his children's children, raise our eyes,
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CHILDREN

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Through the years intervening,
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There where my head has lain,
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CHILDREN

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Guides me with gentle hand,
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Oh, hear the call!
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"Divine, Magnetic Lands"

MR. CARPENTER'S score is prefaced by the famous and exultant lines in which Walt Whitman inclosed his radiant vision of an America as yet, perhaps, not quite completely realized:

"Come, I will make the continent indissoluble;
I will make the most splendid race the sun ever shone upon;
I will make divine magnetic lands;
With the love of comrades. . .
I will plant companionship thick as trees along all the rivers of America, and along the shores of the great lakes, and all over the prairies;
I will make inseparable cities with their arms about each other's necks. . . .
For you! for you, I am trilling these songs,
In the love of comrades,
In the high-towering love of comrades."

* * *

It is significant of Mr. Carpenter's characteristics as an artist—his taste, his tact, his distinction of feeling and of thought, his choice and fine selectiveness—that he has not debased the moods and emotions implicit in his subject-matter by using them as a pretext for mere patriotic ballyhoo and jingoistic eagle-shrieking. There are no brass bands, no blatant stump-speakers, suggested in this music; no bombs burst in the air from which it takes its breath; and its most impressive moments are moments of an almost devotional quiet and absorption. Rhetoric is absent from its meditative and sober pages. For this is music of faith and love and elevation.

It should be said that the quality of the music is scarcely indicated by that of the verses with which it is consorted (one fancies that Le Bon Dieu intended Mr. Carpenter to devote his esthetic activities to music, undiverted by poetical excursions). One must look to the thought and feeling implied by the words if one would find the measure of the music's eloquence. These underlying emotional patterns are rich in tenderness, in exaltation; charged with a grave and quiet intensity of feeling. This is the finer grain of patriotism—a patriotism that is deeply sensitive and aware, even a little humorous (as in the allusions to "Yankee Doodle"); finding its most searching expression in the thought of the beloved and cradling land that is still, for some of us, a nurse of the spirit and the mother of incredible faiths.

THIS CLIPPING FROM
N. Y. Herald-Tribune
MAY 8 - 1932

A Liaison With Music

SERGEI KOUSSEVITZKY and His Epoch. By Arthur Lourie. Translated from the Russian by S. W. Pring . . . *New York: Alfred A. Knopf . . . $3.50.*

Reviewed by
PETER BOWDOIN

IT MAY be that Sergei Koussevitzky is more typical of his epoch than we had supposed. It may be that the Russian contrabassist and conductor will some day be recognized as the symbol of his time, like another Peter or Catherine. In any case, both himself and his epoch have been discussed interestingly by one of the prominent modernists among the younger Russian composers. If it is true that in the "biographical chronicle" M. Lourié omits matter that either Mr. Bradford or Mr. Strachey would be certain to include, it is no less true that what M. Lourié does recount, from the poor little village boy, rich in native gifts, to the great epochal world musician, is bathed in the transfiguring hues of a veritable paradise of roses. Mr. Koussevitzky, while still very much alive, is indeed fortunate to have so resonant a celebrant.

The first chapter of M. Lourié's opus is entitled "A Portrait," of which the first sentence reads as follows: "The whole of Sergei Koussevitzky's life bears the impress of one single passion—his ardent love for music—which consumes his being as with fire." But we must be on our guard against hasty inferences. Mr. Koussevitzky's "love" is by no means the humdrum affection of "every artist" who gives himself up entirely to some branch of art." It is "of an altogether different order." We are told that "his relations with music have never been of the legitimate, normally established, professional type; all his life he has been her infatuated and clandestine lover." In this is certainly food for thought, because we had supposed that Mr. Koussevitzky's liaison with his muse had been quite public and above-board. Furthermore, Mr. Lourié presently assures us that "Koussevitzky, the eternally youthful and insatiable lover of music, has become her lawful spouse—and in this is the key to the comprehension of himself and his activities." Just here is a curious reminder of the Roi Soleil and Mme. de Maintenon, or of Lord Ormond and his Aminta!

What follows is, however, to the mere outsider more recognizably Koussevitzky: "His art has been capricious and self-willed; it has not submitted to the established traditions and the rules of behavior laid down for conductors. It has often been, and at times still is, at variance with them, preferring to act on independent and individual lines." Indeed, to M. Lourié "his conduct as an artist is most interesting when it is at cross purposes with the normal and the usual, when it transgresses the bounds of the generally recognized and normalized decorum; far more so than when it complies with the conventions, joins the professional front and comes into line with the foremost conductors of the day, the men of outstanding merit, among whom he is by universal consent officially included."

Such, then, is Sergei Koussevitzky, Great Lover unto Music. And Mr. Lourié's enthusiastic, more or less paradoxical account of him takes him—with the omissions alluded to above—through his periods as virtuoso of the double-bass and as orchestral conductor; before the war, during the war and after the war; up to his present exalted station as conductor of the Boston Orchestra.

Let us not forget that M. Lourié is a modernist composer before he is biographer or apologist for any other musician. Consequently to the reviewer the musical criticism that crops up in this book is decidedly more interesting and important than the inexhaustible panegyrics pronounced upon Mr. Koussevitzky. When, for example, M. Lourié says: "The most characteristic feature in Debussy's music is that in it rhythm, and not metre, plays a predominant part," you stop and listen. Thus his pages devoted to Debussy, Richard Strauss, the Russian composers in general, and such younger modernists as Prokofieff, Hindemith and Honegger are of real value, at times of real illumination. And on the subject of American music few Europeans have written so sensibly.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS
MAY 25 1932

HOOSIER HOMESPUN

NOISE

We patronized a cafeteria the other day; discovered that, since our last visit, the whole place had been redecorated. Among other things, it had a new ceiling designed to alleviate the noise of the clattering dishes. Thirty-five years ago or so, all Boston rose to cheer Colonel Higginson's willingness to provide the old town with a symphony hall. Charles Follen McKim was appointed architect. Shrewdly suspecting that no amount of good architecture would compensate for an acoustic failure, he sent W. C. Sabine, alert Harvard professor of physics, to Leipsic to examine the old Gewandhaus, up to that time probably the most acoustically perfect room in the world. For a long time discerning musicians had known that an empty auditorium is one thing, an occupied auditorium, quite another; that Beethoven's Fifth symphony might give a good accounting before an audience of women attired in the fullness of the naughty-nineties, could fail miserably before an audience of masculine starched shirts; that curtains, cushions, crowds, in some strange way, made for success or failure. Sabine uncovered the mystery; discovered that the relative density of materials surrounding and occupying the room had everything to do with acoustics. He projected his observations into laws. The success of the Boston Symphony hall inspired several concerns to patent and fabricate wall and ceiling coverings in conformity with these laws. After Sabine's death, the University of Illinois continued the research, revised some of his formulæ. Future fact-finding historians will discover that these revisions synchronize with the advent of the saxophone and the cafeteria.

A. S.

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When Classics Lock Arms With Popular in Music

By AMBROSE L. McLAUGHLIN

STICKLERS for musical propriety might, with some reason, frown upon such programs as are being offered nightly at the Pop concerts in Symphony hall, Boston. In fact it is reasonably safe to say that there are comparatively few of those individuals who would attend a Pop concert. But there are many other music-lovers, whose love for the art runs considerably deeper than the surface, who are not so punctilious and who are not grievously offended when Handel or Wagner are linked with Suppe and Sullivan, even with Cadman and Gershwin.

A program that we heard early in the week included selections as far apart in structure and substance as excerpts from Wagner's "Die Meistersinger" to an instrumental arrangement of Cadman's song, "At Dawning." Other numbers were Dvorak's First Slavonic Dance, Suppe's "Light Cavalry" overture, Berceuse from Stravinsky's "The Firebird," Bacchanale from Saint-Saens' "Samson and Delilah," Spanish Dance from de Falla's "La Vida Breve," Strauss' "Artist's Life" waltz and the Aragonaise from Massenet's "Le Cid." There were some encores, among them being the Barcarolle from Offenbach's "Tales of Hoffman" and the rhapsodic Gershwin march, "Wintergreen for President," from the musical satire, "Of Thee I Sing."

To be sure, there is no musical cohesion or symmetry in such a program. On the other hand, none is intended. The accepted meaning of the term "Pops" is popular concerts, even though considerable of the music played is regarded as distinctly classic. The Sunday programs are much more stately than those given during the week, and next Sunday's reads much like a conventional symphony program, comprising Tschaikowsky's Fourth Symphony, Beethoven's "The Battle of Vittoria," Weber's concert piece in F-minor for piano and orchestra, and Ravel's "Bolero." After the regular symphony season, during which there is a more or less rigid adherence to the "static" and "movable" symphonic forms, the two months' session of the Pops affords an opportunity of hearing many worth-while selections not heard nowadays in the concert halls devoted to the more serious and pretentious types of instrumental music.

Particularly ingratiating was the manner in which the hackneyed "Light Cavalry" overture was rendered by the 85 skilled players under Arthur Fiedler's direction. This old thriller, which has been torn and quartered by every nondescript band and xylophonist the world over, was lifted from the ruck of the commonplace. It also takes on an element of real greatness when played by an orchestra of true symphonic proportions and resources. For those ready and willing to test their appreciative capabilities of modern tonalities, there were the atmospheric Berceuse from Stravinsky's "The Fire Bird" and de Falla's Spanish Dance from "LaVida Breve." For those with well defined leanings towards the purely mellifluous, there were the Strauss waltz, the Cadman lyric, "At Dawning," a string arrangement of the old English song, "Sally In Our Alley" and a few of the encores. While for those with humorous proclivities there was the raucous splurge from "Of Thee I Sing."

Finally, for those who feel that a body of 85 musicians, well schooled in the highest forms of symphonic music, should give tangible—or is music intangible?—evidence of its powers, there were the colorful and exotic Bacchanale from Saint-Saens' Biblical work, "Samson and Delilah," and the excerpts from Wagner's great opera, "Die Meistersinger." The bacchanale, so effective in actual stage presentations, is an unusually engrossing number even in concert dress with its bizarre rhythms, orgiastic suggestions and lyric splendors.

It is the fate of most composers to have their works "dated"—representative of a certain period or perhaps ephemeral or outmoded form of writing. It is also the "thing" in certain quarters nowadays, to refer to Wagner and other titans as "old hat," while extolling such exponents of modernism as Schonberg, Stravinsky, Hindemith, Honegger, Bartok, Bloch, Pizzetti and others. Already some of those mentioned appear to have gone into partial if not total eclipse, whereas the Wagner of "Tristan" und "Meistersinger" and the Ring Cycle, remains as modern as tomorrow's dawn. Referring to the modernistic groups, the erudite Lawrence Gilman once remarked: "And then, some day, we hear again, perhaps after a lapse of years, 'Tristan,' or 'Die Walkure' or 'Gotterdammerung,' and we know that we have fooled ourselves—that we have been consorting after all, with the half-gods of music, impressive and potent and glamorous though they may be, while the sovereign of them all, the incomparable master, is still secure upon his throne, half hidden in the swirling mists about his footstoll, waiting for us to turn to him again." The "Meistersinger" excerpts on the Pops program dwarfed everything else, not from the angle of technical execution, but from that of revealing the musical super-structure, the marvellous symphonic web, the apparently ceaseless melodic flow that has been the model and the despair of innumerable lesser lights.

Symphony Orchestra Restored to the Big Roxy Theatre.

After a four months' interim, the Roxy theatre management has decided to restore its symphony orchestra, reduced to 80 players. Hugo Riesenfeld, well-known conductor, has been engaged to conduct the organization and assumed his duties on May 13, according to a recent announcement by Harry G. Kosch, president of the Roxy theatres corporation. This change marks a return to the policy which was inaugurated by S. L. Rothafel when this imposing theatre at Seventh avenue and 50th street, was opened, but which was abandoned recently in favor of lighter entertainment. The step was decided upon after the Roxy Theatres corporation recently took over the operation of the house from the Fox Theatres. Mr. Riesenfeld was long active in New York as managing director of the Rialto, Rivoli and Criterion theatres.

Short Sketches of Various Instruments

THE VIOLONCELLO AND THE DOUBLE BASS.

The violoncello is one of the finest of all instruments. Owing to its rich beautiful tone and its great technical possibilities its importance as a solo instrument and in chamber and orchestral compositions cannot be over-estimated.

In the orchestra the violoncello is usually assigned the bass part, in which it is re-enforced by the double basses. Because of its expressive qualities, however, it is often given solo passages.

The double bass is the largest and the lowest in pitch of all the string instruments. It not only re-enforces the bass of the string section, but it is the deep foundation upon which rests the entire orchestra. It is essentially an orchestral and not a solo instrument—in the virtuoso sense of that term. Though especially effective in pizzicato passages, the double bass is most frequently used in unison with the 'cellos.

NOTED CRITIC DISCLAIMS JAZZ AS SOLUTION OF OUR MUSIC PROBLEM

Is jazz the ultimate solution of the American problem in music? Does it express great American ideas any better or any worse than the idioms of modernist music? Is the southern negro any more capable of becoming the exponent of the thoughts, feelings, temper, aspirations of our people than Stravinsky? Do these later evangelists give us a better gospel than Reinecke and Jadassohn were giving the composers of the earlier generation? The negro music is more congenial to us than the imported style because it grew from our own soil. But it does not and cannot meet all the artistic needs of the well-known melting pot.

—W. J. Henderson.

PERHAPS THAT'S SOMETHING TO BRAG ABOUT!

I was too young to appreciate my grandfather's achievements. I went to the opera once, a matinee performance of "Rigoletto." I was 10, and I was bored stiff. Now I am 36—and I'm still bored stiff by grand opera.

- Oscar Hammerstein, II.

LATE FRENCH COMPOSER'S EPITOME OF ART

Art is a microcosm which passes like the world itself through successive periods of youth, maturity and age; which never perishes, but continually renews itself, it is not a closed circle, but a spiral assending and progressing.

—Vincent D'Indy.

THIS CLIPPING FROM
SPRINGFIELD, ILL.
STATE JOURNAL

JUN 3 - 1932

Bowen's Comments

By A. L BOWEN

A Saturday night at a Boston Symphony orchestra concert; ~~the huge~~ hall crowded, largely with college and university students; the program says, "Wheaton college has reserved one section;" the music is from the lighter compositions of Brahms, Grieg, Mendelssohn's "Fingal's Cave," Delibes and Gershwin's "Of Thee I Sing."

A. L. BOWEN.

* * *

The main floor of the beautiful hall is seated for groups of four, each group about a small table.

Two young students share my table; one long and lean with a supercilious air and a cynical attitude; the other, short and stout and more substantial; they speak English, French and one tongue I could not identify; the little fellow, glancing over his program, exclaims in suppressed glee, "Handel's 'Largo' with violin, organ and harp solo; that will be great."

* * *

All through the concert they listen, comment and draw sketches in ink on waste paper of buildings; they must be students in architecture; they show each other their work with a sort of hopeless smile. As the last selection starts, they leave and I pocket their sketches; some day one may be a great architect but the chances are that back home they'll be drawing the bungalows of their community and enjoying what music they can extract from a box in the corner of a living room.

* * *

On my left, two, a boy and girl, desperately in love—also students of good old Boston extraction. They are here because music and romance are eternity's superb gift to lovers. They, too, comment and listen, the while, heads close together, they work a puzzle with paper and pencil which requires one to make a sign after the other until the game comes either to solution or an impasse.

* * *

In front of me a party of four, two married couples—probably with no more understanding of music than I possess, but appreciative of what little they can understand. One of the men gives me a thrill. When the orchestra follows "Of Thee I Sing" with "Wintegreen for President," he laughs out loud and shakes with pleasure; what happiness is in his face when the audience demands a repetition and Director Fiedler responds. He has gotten his money's worth. Why should not music make us laugh? It stimulates all other emotions.

* * *

"Of Thee I Sing" is favorite of the evening. The applause is inspiring and fresh. It is youth's sympathy with the success of a living composer. Of all that crowd, nearly all face the supreme struggle. They shall not succeed if the world keeps its eyes upon the ideals and products of past generations, the so-called classics.

Why shouldn't this audience of students applaud what a man of this day and years has done to attract the notice of this orchestra? A superb demonstration, indeed, of class—youth consciousness.

* * *

Also, I must note, Gershwin's frothy, discordant composition becomes a classic when the Boston Symphonic orchestra plays it. We do nothing alone in this world. With this orchestra putting his music on its program, Gershwin will live. Bernie and King and the rest of the hoofers' bands will kill him.

* * *

So I walked away with mixed emotions, envying youth who are advancing to the combat lines and almost happy that I have about passed through.

THIS CLIPPING FROM
RADIO GUIDE

JUN 5 1932

"SUMMER SYMPHONIES"

HERE we are in the month of June! The musical season has died a natural death and is almost forgotten even by those most closely related to it. Pleasant memories remain of the Philharmonic and the Philadelphia Symphony series, the twenty-five broadcasts from the "Met," and the many notable recitals. We look forward with anticipation to a full season's program from each of the above organizations, though the opera will curtail its activities next winter to sixteen weeks, beginning November twenty-first.

In the interim, mixed with the baseball season, we are to have two series of "pop" concerts. Already the eighty-five musicians of the Boston Symphony who comprise the "Pop" orchestra, have started their summer series and have transformed that most sedate part of Boston, known as Symphony Hall, into a Bavarian musical festival (minus the beer). Arthur Fiedler, one of the few native-born American conductors, directed the first broadcast this past week and will continue in the same capacity during the four that are to be heard on successive Wednesday evenings. This is his third season. Serge Koussevitsky, the Boston Symphony's ~~regular~~ conductor, is supposedly having his vacation in Europe; but announcements from Vienna tell that he is leading the Philharmonic there this week. Once I was told that the Boston Symphony—being non-union—was unavailable for broadcasts. Evidently that

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THIS CLIPPING FROM
N. Y. TIMES

7 1932

DOWNES ON RADIO LAUDS POLES' MUSIC

Critic's Broadcast in Warsaw on Modern Composers Is Heard Here.

RECOUNTS VISIT TO OPERA

Nation's Creative Art Said to Be Developing as a Result of Political Freedom.

The work and aims of modern European composers and musicians was the topic of an international broadcast yesterday afternoon by Olin Downes, music critic of THE NEW YORK TIMES, who spoke before a microphone at Warsaw, Poland. Transoceanic radio conditions were especially kind for the occasion and Mr. Downes's voice was heard here with remarkable clarity.

The critic spoke of the Warsaw operatic performance he had attended the night before. He told of the beauty of the surrounding foothills of the Carpathian Mountains, to which he had journeyed to visit the composer Carroll Schumanofsky at his country home, discovering, he said, that the composer was busily engaged in collecting and studying Polish folk music and that Americans next season were to be treated to a hearing of his new "Fourth Symphony," perhaps with the composer at the piano.

Mr. Downes spoke also of another Polish composer, Markovitch, whose works, played specially for his hearing, are to be performed next season for the first time in the United States by the Boston, Philadelphia and Los Angeles symphony orchestras under the respective leadership of Koussevitzky, Stokowski and Rod~~zinski.~~ The music critic called the Polish composer a man "probably destined to fashion a new sort of musical language," who speaks musically in terms "so daring and so completely original."

The music critic from America dwelt not solely on the music of Poland, but also told of his musical experiences in other European capitals, including Berlin. The next stopover in his itinerary will be Moscow, where he will deliver another broadcast. A third radio talk will be given from Paris. The address yesterday was carried from coast to coast in the United States and Canada over the WEAF network. It came to listeners here by way of Polski Radjo and wire to Berlin, where a short-wave station of the Reichs Rundfunk Gesellschaft transmitted it for reception at the Long Island depot of the National Broadcasting Company.

"I cannot understand why so little is known to the average American of Poland's people, of her music, of her utterly unworldly and romantic and poetic aspects, in which it seems that she remains absolutely unique," said Mr. Downes. "She has a group of young composers, who, since the political emancipation of the country and under the fatherly stimulus of the opera and the founder of the Warsaw Philharmonic Society, are more and more developing into a group."

THIS CLIPPING FROM
N. Y. World-Telegram

JUN 13 1932

* * *

Sly rumor has it that Phil Baker has been invited to be the accordion soloist with the Boston Symphony Orchestra this summer. ~~This time,~~ however, without benefit of stooge. But the whisperers do not say whether Baker will drop his forthcoming musical revue plans in which Lilyan Tashman has been mentioned as the feminine lead, in order to take up the offer.

* * *

THIS CLIPPING FROM
PITTSBURG PRESS

JUN 14 1932

FORMER SYMPHONY CONDUCTOR HERE DIES

Emil Paur, Noted Violinist, Succumbs in Paris

Word was received here today of the death in Paris of Emil Paur, noted violinist, conductor of the Pittsburgh Symphony Orchestra from 1904 to 1910.

Born in Europe in 1855, Mr. Paur graduated from the Vienna Conservatory of Music in 1870. He began playing the violin and piano at the age of 8. He studied in Vienna with the famous conductors, Arthur Nikish and Eugene Gruenberg.

He was conductor of the Vienna Court Orchestra from 1870 to 1876; conductor of the Boston Symphony, succeeding his old ~~schoolmate~~, Nikish, 1883-1890; conductor of the New York Philharmonic, 1898-1902; director of Wagner productions at the Metropolitan Opera House in New York, 1899-1900, and also director of the National Conservatory of Music in New York in the same years.

After leaving Pittsburgh in 1910, he went to the Berlin Opera, Germany. Among his original works are "In Der Natur," a symphony, and a number of violin and piano arrangements.

In late years Mr. Paur had made his home in Paris with his wife, Marie Burger, pianist.

THIS CLIPPING FROM
N. Y. SUN

JUN 16 1932

Emil Paur.

MISTEK, Czechoslovakia, June 16 (A. P.).—Emil Paur, former symphony orchestra conductor in New York and other American cities, is dead here after a long illness. He was 76 years old.

Mr. Paur, who studied music in Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony Orchestra. While in New York he scored his greatest success in prewar days. After leaving Pittsburgh, where he conducted the Pittsburgh Symphony Orchestra, he lived quietly in this country town.

—

A violinist and a pianist before becoming a conductor at Kassel in 1876, Emil Paur succeeded Anton Seidel as conductor of the New York Philharmonic Orchestra. He directed the orchestra until 1902, and in 1899 and 1900 he directed Wagnerian works at the Metropolitan Opera. At this time also he began a three-year directorship in the National Conservatory in New York. He conducted the Pittsburgh Symphony from 1904 until 1910.

Paur succeeded Karl Muck at the Royal Opera in Berlin when the latter joined the Boston Symphony in 1912. In Berlin he met with the displeasure of the German Emperor, who forced him to resign in January, 1913. The Emperor, who had previously objected to Paur's treatment of "Carmen," asked, as head of the Royal Opera, that another conductor be substituted a few hours before the final production of "The Flying Dutchman."

Paur composed a symphony and also wrote many pieces for the piano. His wife, Mary Burger Paur, who died in 1889, was an accomplished pianist. They had several children.

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

JUN 16 1932

CONDUCTOR DEAD

EMIL PAUR

EMIL PAUR DIES, NOTED MUSICIAN

Former Director of Boston Symphony and New York Philharmonic Succumbs at 76

FAMOUS AS WAGNERIAN

Mistex, Czechoslovakia, June 16—(AP)—Emil Paur, former conductor of the Boston Symphony and New York Philharmonic orchestra, is dead here after a long illness. He was 76 years old.

Emil Paur had a wide and deserved popularity in America for nearly 20 years, being a contemporary of Artur Nikisch, Anton Seidl and other great conductors of the period between 1890 and 1910.

He came to America in 1893 to succeed Nikisch at the Boston Symphony, remaining there for five years. Then, on the death of Seidl, Paur was brought to New York to take the baton of the Philharmonic, and also to direct many of the Wagnerian operas at the Metropolitan.

He returned to Europe in 1900, conducting in London and Madrid and in Germany, and came to America again in 1904 to take charge of the Pittsburgh Symphony Orchestra. He remained with that organization until it was dissolved in 1910.

Returning to Germany he became conductor of the Royal Opera at Berlin, where he participated several years later in one of the many squabbles between the opera musicians and the Kaiser, just as Dr. Karl Muck had done. The Kaiser, displeased by a performance of "Carmen," directed by Paur, ordered Leo Blech to conduct the next performance. It was "The Flying Dutchman," which Paur had rehearsed. Paur immediately resigned.

After that Paur did some desultory musical work and finally retired. He had been living quietly in Czechoslovakia for a number of years.

Paur was born in Austria in 1855 and was a violinist and pianist before he became a director of music. He was dynamic on the conductor's stand, above middle height and with a strongly knit frame and a massive head with a mass of light, fair hair and with a beard.

As a Wagnerian interpreter he ranked with the greatest. He conducted the Boston Symphony concerts in this city during the five seasons he was with that organization, from 1893 to 1898, and during the next few years appeared here with the Philharmonic and the Metropolitan Opera Company, conducting its local productions of German opera.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

JUN 16 1932

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Was Former Conductor of Pittsburgh and Boston Orchestras

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SPRINGFIELD, ILL.
STATE JOURNAL

JUN 3 - 1932

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"SUMMER SYMPHONIES"

HERE we are in the month of June! The musical season has died a natural death and is almost forgotten even by those most closely related to it. Pleasant memories remain of the Philharmonic and the Philadelphia Symphony series, the twenty-five broadcasts from the "Met," and the many notable recitals. We look forward with anticipation to a full season's program from each of the above organizations, though the opera will curtail its activities next winter to sixteen weeks, beginning November twenty-first.

In the interim, mixed with the baseball season, we are to have two series of "pop" concerts. Already the eighty-five musicians of the Boston Symphony who comprise the "Pop" orchestra, have started their summer series and have transformed that most sedate part of Boston, known as Symphony Hall, into a Bavarian musical festival (minus the beer). Arthur Fiedler, one of the few native-born American conductors, directed the first broadcast this past week and will continue in the same capacity during the four that are to be heard on successive Wednesday evenings. This is his third season. Serge Koussevitsky, the Boston Symphony's ~~regular~~ conductor, is supposedly having his vacation in Europe; but announcements from Vienna tell that he is leading the Philharmonic there this week. Once I was told that the Boston Symphony — being non-union — was unavailable for broadcasts. Evidently that report is untrue, at least during the Summer.

Before the end of the month we shall hear the New York Philharmonic concerts from the Lewisohn Stadium. On June twenty-eighth that orchestra begins its summer season of eight weeks, playing nightly except when rain falls.

The work and aims of modern European composers and musicians was the topic of an international broadcast yesterday afternoon by Olin Downes, music critic of THE NEW YORK TIMES, who spoke before a microphone at Warsaw, Poland. Transoceanic radio conditions were especially kind for the occasion and Mr. Downes's voice was heard here with remarkable clarity.

The critic spoke of the Warsaw operatic performance he had attended the night before. He told of the beauty of the surrounding foothills of the Carpathian Mountains, to which he had journeyed to visit the composer Carroll Schumanofsky at his country home, discovering, he said, that the composer was busily engaged in collecting and studying Polish folk music and that Americans next season were to be treated to a hearing of his new "Fourth Symphony," perhaps with the composer at the piano.

Mr. Downes spoke also of another Polish composer, Markovitch, whose works, played specially for his hearing, are to be performed next season for the first time in the United States by the Boston, Philadelphia and Los Angeles symphony orchestras under the respective leadership of Keussevitzky, Stokowski and Rod~~zinski.~~ The music critic called the Polish composer a man "probably destined to fashion a new sort of musical language," who speaks musically in terms "so daring and so completely original."

The music critic from America dwelt not solely on the music of Poland, but also told of his musical experiences in other European capitals, including Berlin. The next stopover in his itinerary will be Moscow, where he will deliver another broadcast. A third radio talk will be given from Paris. The address yesterday was carried from coast to coast in the United States and Canada over the WEAF network. It came to listeners here by way of Polski Radjo and wire to Berlin, where a shortwave station of the Reichs Rundfunk Gesellschaft transmitted it for reception at the Long Island depot of the National Broadcasting Company.

"I cannot understand why so little is known to the average American of Poland's people, of her music, of her utterly unworldly and romantic and poetic aspects, in which it seems that she remains absolutely unique," said Mr. Downes. "She has a group of young composers, who, since the political emancipation of the country and under the fatherly stimulus of the opera and the founder of the Warsaw Philharmonic Society, are more and more developing into a group."

THIS CLIPPING FROM
N. Y. World-Telegram

JUN 13 1932

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Sly rumor has it that Phil Baker has been invited to be the accordion soloist with the Boston Symphony Orchestra this summer. ~~This time~~, however, without benefit of stooge. But the whisperers do not say whether Baker will drop his forthcoming musical revue plans in which Lilyan Tashman has been mentioned as the feminine lead, in order to take up the offer.

* * *

THIS CLIPPING FROM
PITTSBURG PRESS

JUN 14 1932

FORMER SYMPHONY CONDUCTOR HERE DIES

Emil Paur, Noted Violinist, Succumbs in Paris

Word was received here today of the death in Paris of Emil Paur, noted violinist, conductor of the Pittsburgh Symphony Orchestra from 1904 to 1910.

Born in Europe in 1855, Mr. Paur graduated from the Vienna Conservatory of Music in 1870. He began playing the violin and piano at the age of 8. He studied in Vienna with the famous conductors, Arthur Nikish and Eugene Gruenberg.

He was conductor of the Vienna Court Orchestra from 1870 to 1876; conductor of the Boston Symphony, succeeding his old ~~schoolmate~~, Nikish, 1883-1890; conductor of the New York Philharmonic, 1898-1902; director of Wagner productions at the Metropolitan Opera House in New York, 1899-1900, and also director of the National Conservatory of Music in New York in the same years.

After leaving Pittsburgh in 1910, he went to the Berlin Opera, Germany. Among his original works are "In Der Natur," a symphony, and a number of violin and piano arrangements.

In late years Mr. Paur had made his home in Paris with his wife, Marie Burger, pianist.

THIS CLIPPING FROM
N. Y. SUN

JUN 16 1932

Emil Paur.

MISTEK, Czechoslovakia, June 16 (A. P.).—Emil Paur, former symphony orchestra conductor in New York and other American cities, is dead here after a long illness. He was 76 years old.

Mr. Paur, who studied music in Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony Orchestra. While in New York he scored his greatest success in prewar days. After leaving Pittsburgh, where he conducted the Pittsburgh Symphony Orchestra, he lived quietly in this country town.

A violinist and a pianist before becoming a conductor at Kassel in 1876, Emil Paur succeeded Anton Seidel as conductor of the New York Philharmonic Orchestra. He directed the orchestra until 1902, and in 1899 and 1900 he directed Wagnerian works at the Metropolitan Opera. At this time also he began a three-year directorship in the National Conservatory in New York. He conducted the Pittsburgh Symphony from 1904 until 1910.

Paur succeeded Karl Muck at the Royal Opera in Berlin when the latter joined the Boston Symphony in 1912. In Berlin he met with the displeasure of the German Emperor, who forced him to resign in January, 1913. The Emperor, who had previously objected to Paur's treatment of "Carmen," asked, as head of th3 Royal Opera, that another conductor be substituted a few hours before the final production of "The Flying Dutchman."

Paur composed a symphony and also wrote many pieces for the piano. His wife, Mary Burger Paur, who died in 1889, was an accomplished pianist. They had several children.

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

JUN 16 1932

CONDUCTOR DEAD

EMIL PAUR

EMIL PAUR DIES, NOTED MUSICIAN

Former Director of Boston Symphony and New York Philharmonic Succumbs at 76

FAMOUS AS WAGNERIAN

Mistex, Czechoslovakia, June 16—(AP)—Emil Paur, former conductor of the Boston Symphony and New York Philharmonic orchestra, is dead here after a long illness. He was 76 years old.

Emil Paur had a wide and deserved popularity in America for nearly 20 years, being a contemporary of Artur Nikisch, Anton Seidl and other great conductors of the period between 1890 and 1910.

He came to America in 1893 to succeed Nikisch at the Boston Symphony, remaining there for five years. Then, on the death of Seidl, Paur was brought to New York to take the baton of the Philharmonic, and also to direct many of the Wagnerian operas at the Metropolitan.

He returned to Europe in 1900, conducting in London and Madrid and in Germany, and came to America again in 1904 to take charge of the Pittsburgh Symphony Orchestra. He remained with that organization until it was dissolved in 1910.

Returning to Germany he became conductor of the Royal Opera at Berlin, where he participated several years later in one of the many squabbles between the opera musicians and the Kaiser, just as Dr. Karl Muck had done. The Kaiser, displeased by a performance of "Carmen," directed by Paur, ordered Leo Blech to conduct the next performance. It was "The Flying Dutchman," which Paur had rehearsed. Paur immediately resigned.

After that Paur did some desultory musical work and finally retired. He had been living quietly in Czechoslovakia for a number of years.

Paur was born in Austria in 1855 and was a violinist and pianist before he became a director of music. He was dynamic on the conductor's stand, above middle height and with a strongly knit frame and a massive head with a mass of light, fair hair and with a beard.

As a Wagnerian interpreter he ranked with the greatest. He conducted the Boston Symphony concerts in this city during the five seasons he was with that organization, from 1893 to 1898, and during the next few years appeared here with the Philharmonic and the Metropolitan Opera Company, conducting its local productions of German opera.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

JUN 16 1932

EMIL PAUR

Was Former Conductor of Pittsburgh and Boston Orchestras

Mistek, Czecho-Slovakia, June 16.—(AP)—Emil Paur, former conductor of the Pittsburgh Symphony Orchestra, is dead here after a long illness. He was 76 years old.

Paur, who studied music at Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony Orchestra and also conducted in New York, where he scored his greatest success in prewar days. After leaving Pittsburgh he lived quietly in this country town.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUN 16 1932

EMIL PAUR DIES AT 76; LED BOSTON SYMPHONY

Mistek, Czechoslovakia, June 16.—(AP)—Emil Paur, 76, former conductor of the Pittsburgh symphony orchestra, is dead here after a long illness.

Mr. Paur, who studied music at Vienna, succeeded the late Arthur Nikisch as conductor of the Boston symphony orchestra and also conducted in New York where he scored his greatest success in pre-war days. After leaving Pittsburgh, he lived quietly in this country town.

THIS CLIPPING FROM
N. Y. EVE. POST

JUN 16 1932

EMIL PAUR

Orchestra Conductor Well Known Here Dies in Czechoslovakia

MISTEK, Czechoslovakia, June 16 (AP).—Emil Paur, former symphony orchestra conductor in New York and other American cities, is dead here after a long illness. He was seventy-six years old.

Mr. Paur, who studied music in Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony Orchestra. While in New York he scored his greatest success in pre-war days. After leaving Pittsburgh, where he conducted the Pittsburgh Symphony Orchestra, he lived quietly in this country town.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JUN 16 1932

Musician is Dead

MISTEK, Czechoslovakia, June 15 (AP)—Emil Paur, former conductor of the Pittsburgh Symphony orchestra, is dead here after a long illness. He was 76 years old. Paur, who studied music at Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony orchestra and also conducted in New York, where he scored his greatest success in pre-war days. After leaving Pittsburgh he lived quietly in this country town.

THIS CLIPPING FROM
N. Y. Herald-Tribune

JUN 16 1932

Emil Paur, Symphony Conductor, Dies at 76

Directed Philharmonic Here, Also Pittsburgh Orchestra

MISTEK, Czechoslovakia, June 15 (AP).—Emil Paur, former conductor of the Pittsburgh Symphony Orchestra, is dead here after a long illness. He was seventy-six years old. He succeeded the late Arthur Nikisch as conductor of the Boston Symphony and also conducted in New York. After leaving Pittsburgh he lived quietly in this country town.

Directed at Metropolitan

Emil Paur was conductor of the New York Philharmonic from 1898 to 1902 succeeding Anton Seidl. He directed Wagnerian works at the Metropolitan Opera in 1899-1900, at which time he also began a three-year directorship of the National Conservatory in New York, where his predecessor was Antonin Dvorak.

Trained by his father and at the Vienna Conservatory, Paur became violinist of the Court Orchestra in Vienna in 1870. Six years later he became a conductor, leading orchestras at Cassel, Konigsberg and Mannheim, and then, for two years before going to Boston in 1893, he led the Leipzig Opera. He directed the Boston Symphony until 1898.

From 1902 to 1904 he conducted at various cities in Europe and next took over the leadership of the Pittsburgh Orchestra, with which he remained until 1910. Since then he had done almost no conducting of large orchestras, except for a season in Berlin twenty years ago.

Paur was the composer of a symphony and he had written many pieces for the piano and violin. His wife, Mary Burger Paur, who died in 1899, was an accomplished pianiste.

CINGALESE PRINCE

THIS CLIPPING FROM
N. Y. World-Telegram

JUN 16 1932

Music Notes

By PITTS SANBORN.

THE performance of "Il Trovatore" scheduled for this evening at Chanin's 46th St. Theatre has been postponed, it was announced late today. It was to have been given under the auspices of "The Order of the Rose of the Union of American Noblesse under the Badge of State Flowers."

* * *

Florence Wickham, one-time Metropolitan contralto and later a star of light opera, has added to her growing fame as a song writer with "Because of You."

* * *

Theodore Cella, first harpist of the New York Philharmonic-Symphony, recently conducted his own composition "On A Transatlantic Liner" at a "Pop" concert of the Boston Symphony Orchestra in Boston. The work had its first performance anywhere at a local Stadium Concert last summer.

* * *

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 17 1932

Emil Paur, who has died at his home in Mistek, Czecho-Slovakia, at the age of 76, was well known in the United States as the conductor of the Boston Symphony orchestra after Arthur Nikisch, and then as the conductor of the Pittsburg Symphony orchestra. Although not rated with Nikisch, Dr Muck, or Koussevitsky as an interpreter, he was a sound musician and a conductor of considerable force. He received his musical training in Vienna. Since he left the United States he had been living quietly in the small town of Mistek, and for a long time before his death he had been incapacitated by illness.

THIS CLIPPING FROM
N. Y. AMERICAN

JUN 16 1932

Paur, Symphony Conductor, Dies

MISTEK, Czechoslovakia, June 15 (AP).—Emil Paur, former conductor of the Pittsburgh Symphony Orchestra, is dead here after a long illness. He was seventy-six years old.

Paur, who studied music at Vienna, succeeded the late Arthur Nikisch as conductor of the Boston Symphony Orchestra and also conducted in New York, where he scored his greatest success in pre-war days.

THIS CLIPPING FROM
N. Y. TIMES

JUN 19 1932

THE YOUTHFUL IGOR MARKEVITCH

An Enormous Talent at 19—His American Premieres by Stokowski, Koussevitzky and Rodzinski Next Season

By OLIN DOWNES.

PARIS, June 11. 1932.

THE music of Igor Markevitch, aged 19, will figure on the programs of at least three of the leading orchestras of America next season. The composer, a Russian born in Kiev July 19, 1912, heard the music of Mussorgsky at the age of 7 and, as he told us, was impressed. At 15 he composed a symphony to please himself, and the score was shown to Serge Diaghileff. Diaghileff ordered of Markevitch a piano concerto. This work was played, in an interval of the performances of the Ballet Russe, with the composer as pianist, at Covent Garden, London, July 16, 1929. Somewhere around this time, or even previously, Markevitch, according to his own statement, studied composition for two weeks with Nadia Boulanger, who then dismissed him, explaining that she could teach him nothing.

In June, 1930, Markevitch's Cantata, scored for solo female voice and male chorus, with text by Jean Cocteau, was performed in Paris, with conspicuous success. At this point in the narrative a question was interjected. What was the title of the cantata? There was no title. It was merely "Cantata." But what was the subject of Cocteau's sketch? There was no subject, was the sublime reply. The Cantata was "poetic." The text of Cocteau meant nothing—a fact which Mr. Markevitch's audience absorbed without surprise. In fact, this text was written after the work was composed. Apparently it was fitted to some "Ahs" or other meaningless syllables given the voices. This, at least, was our understanding of Mr. Markevitch's French. It was an abstract text. It proposed by sonorous and psychological association to intensify the meaning of the music.

* * *

Igor Markevitch is a slight, glossy young man of delicate features, dark coloring, and very clear young eyes, with shoulders built up by the tailor, and a modest and even shy bearing—and nobody's fool. His Cantata he regarded as his first really personal conception. Did he admire Cocteau? Formerly, yes, he replied, when he was young. (That is to say, three years ago, aged 16.) The piano concerto, he continued, though well received, was not a good work. And why? Well, it was immature. (At 15.) It was not integrated. It was derivative. This was the authoritative opinion of the composer.

Then appeared, materialized, in succession, Markevitch's "Concerto grosso" for forty-five musicians, played by the Orchestre Symphonique of Paris, under the direction of Desormiers, on the 30th of December, 1931. This work will be played next season for the first time in America by Artur Rodzinski and the Los Angeles Symphony Orchestra. The "Concerto grosso" was followed by the "Partita" for piano and orchestra, also performed in Paris, under Desormiers, on the 19th of May of this year. Stokowski and the Philadelphia Orchestra will give this score its American première next season. Then came the suite, originally intended for a ballet, later developed as a symphonic suite, called "Rebus." Markevitch conducted this work himself at the first performance last December. Koussevitzky and the Boston Symphony will give "Rebus" its first American performances. Undoubtedly other performances will follow, for this piece, which Markevitch, after having provided an orchestral score for his visitors, played on the piano, is unquestionably a work of enormous talent.

* * *

It is a work in some half dozen movements, one or two with titles, such as "Vices," which mean nothing in particular, unless they had originally an application to the proposed ballet. Certainly it is fortunate that the ballet idea disappeared, for no ballet suite could have been written with the formal architecture and close logic of development which characterize this child's music. These remarks are made after the piano performance and glances at an orchestral score which is very economical and close knit, and probably brilliant in its sonorities. There are resounding climaxes, and other passages of shrewdest contrast. The work stands as a piece of pure music, an amazing testimony to an exceptional creative impulse and to the manner in which the language of music is changing in the mouths of the children of the century.

* * *

In character with the present-day movement the nature of Markevitch's score is formal and rhythmical rather than melodic, and it is this insistence—one would say this absorption—in the rhythmic and formal elements, with the absence of the melodic feature, which indicates a certain present limitation: the lack of the lyrical substance, which is a little ominous. After all, there has been no great music without melodic characteristics, unless Stravinsky is the exception—Stravinsky, who is certainly going dry. Nor need it be claimed that Markevitch's art is without any indebtedness to contemporary tendencies. If so, it would be outside the order of nature. He has absorbed some modern idioms which he does not imitate but uses as parts of speech.

For the rest, his music is full of energy, youth, health and unquestionable creative power. Before he commenced playing it Markevitch made a single and very casual remark, one that might apply to any great composition. He said, "You see, I wanted to make this music—grow"—he put his hands together and pulled them slowly apart, with a gesture of stretching something. Then he played, as much as one could play such music on the piano.

The work begins with what might be called a simple rhythmic proposition, not in itself unique. There is of course a melodic figure—not a melody but a motive. The introductory piece, so entitled in the score, is short. When it was finished this observer, recalling extravagant reports of Markevitch's talent, wondered, like the Westerner in the story, what all the shooting was about. Then the thing began to develop. It developed rhythmically, the original rhythmical germ beginning to sprout and evolute in many different rhythmical shapes, and it developed contrapuntally, with astonishing boldness, certainty and resource.

And as to the tonal "language" of Markevitch, previously referred to: this "language" is clearly a modern tongue, which at times employs terms of polytonality and polyharmony, as naturally as one uses words of three syllables. And these polytonal and polyharmonic relations never mean forgetfulness or negation of tonality.

That is a very important point. The atonalists, Schönberg et Cie., deny the necessity and dispense with the presence of key relationship. The polytonalists, composing in more than one key at the same time, too often lose their way in the new land where every key belongs to everybody and the sense of foundation in music disappears. You have then merely a lack of harmonic form and a confusion of keys.

* * *

But with this young gentleman of 19 there is not the suggestion of confusion, uncertainty or experiment. The experiments of the moderns have become for him useful technical material. The idioms are the servants of the composer and not his master. Writing at times in combined keys, Markevitch retains invariably the sense of foundation and direction. The feet of the music are firm on the earth. There is a central point about which everything revolves. There is an exuberant counterpoint of keys and chords, as well as melodic figures. What happens in the course of a development carried forward cumulatively from movement to movement, with growing richness of material, is the fulfillment of the original proposition.

How explain this tonal "language" in which dissonance is in no sense disturbing or less than exciting and stimulating to the sense of hearing? The music traverses by short cuts forbidden harmonic territory. The ear—or let us be conservative and say one pair of ears—was constantly led on by curiosities and fulfillments which in turn created a fresh curiosity as to what was to follow. In other words, there was organic, propulsive life in the rhythmical combinations, in the clash of note against note, chord against chord, key against key. Markevitch made a notable comment when he was asked, following the performance of "Rebus," what he thought of dissonance.

"I don't believe in dissonances," he said. "They are arbitrary. I believe in new consonances."

And, upon the editorial word, he seems to have gone very far toward achieving that consummation. New consonances. New but convincingly natural tonal conceptions which have the logic and acceptability of consonances. It is apparently natural for a young man on the verge of his twenties to write in this way, with self-possession, spontaneity, and the confidence of one who speaks his native tongue. Markevitch states that he has his music completely in his head, including the orchestration, before he puts it on paper.

* * *

Markevitch has the appearance of one rather frail, unassertive and delicately reared. A moment after the music the dancer Lifar, for whom the composer is writing a ballet, came into the room, and the contrast was positively laughable. Lifar is a dark, sleek, happy young animal. He may not be the Nijinsky of Paris, but he is at least the most brilliant male dancer of the day hereabout, and the talk of moment. He is successful and fêted. He condescended to us, and with joyous abandon invited many more people than his box could contain to his performance at the Opéra that evening. Lifar's sleek eyes, full lips and rich, dark complexion; Markevitch's slightness, almost frailty and delicate poise. A body and a brain confronted each other.

Markevitch knows what he is about, and always made good replies to the questions he was plied with. He admired Beethoven more than any other composer. Then Mozart, then Bach. And Chopin. What did he think of Stravinsky? A discreet and suggestive pause. Then—"he is a 'grand maitre.'" Mussorgsky was greatest of all Russians. How about his young contemporaries? "I could not speak of them with intelligence," Markevitch answered, "You see, I can only understand what I myself am trying to do in music. I cannot understand those who have other creative directions, because these are not mine, and—I am not a critic."

Lipnitzki, Paris.

Igor Markevitch, the Youthful Composer Whose Works Will Be Performed Here Next Season by Some of Our Leading Orchestras.

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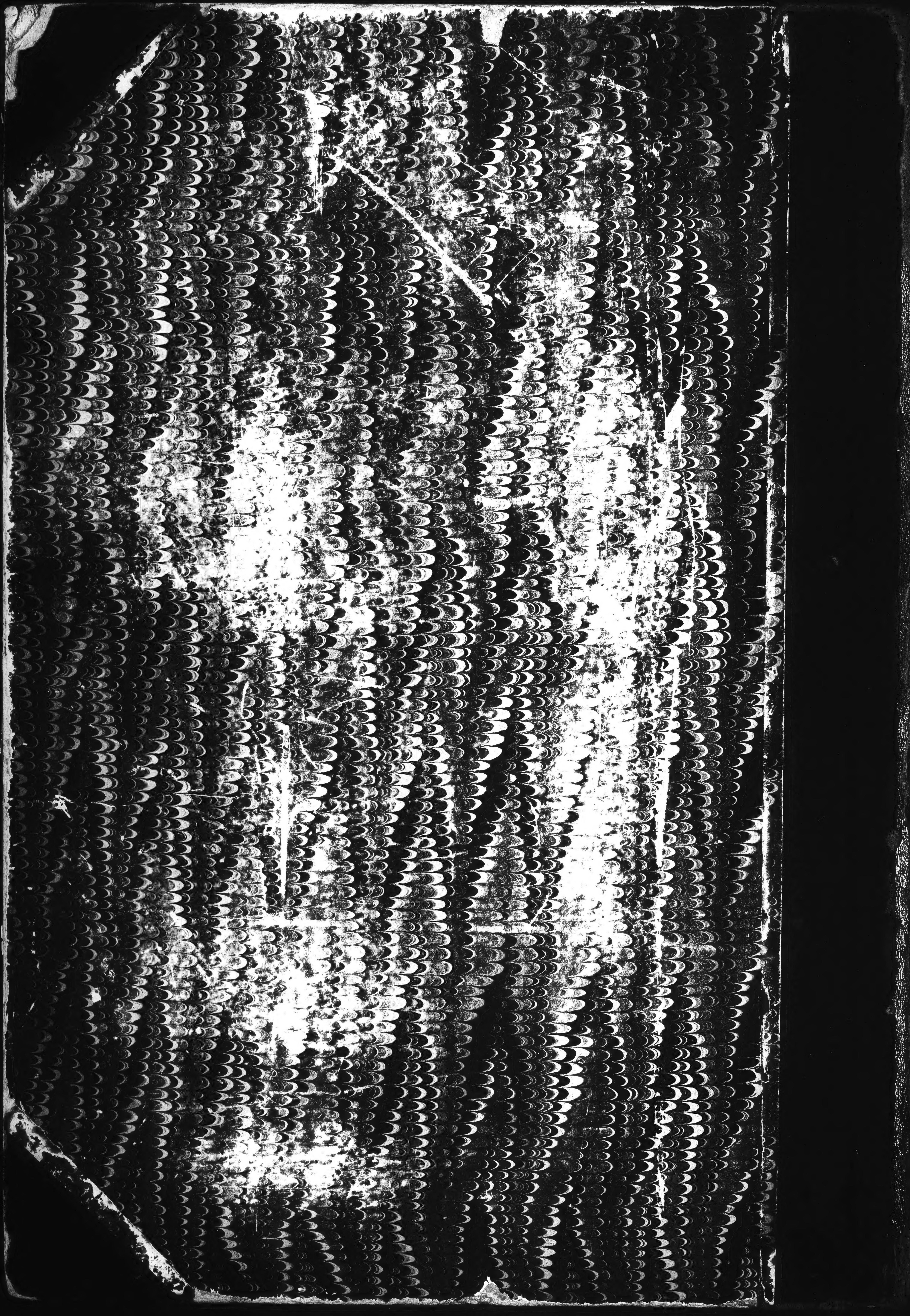

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